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PRIMARY EDUCATION

JANUARY 1920

A Magazine for Teachers of Primary Grades

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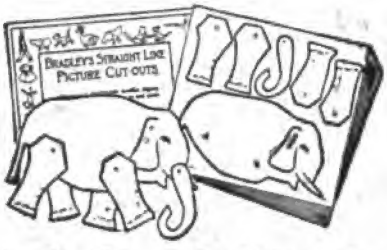

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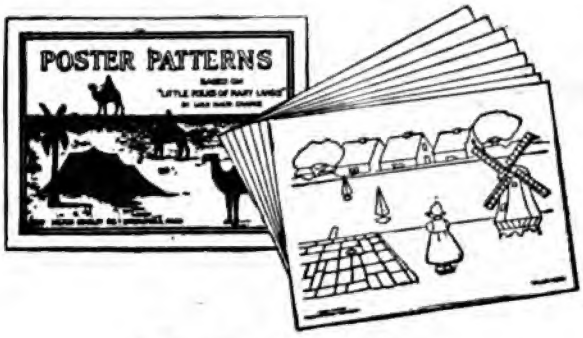

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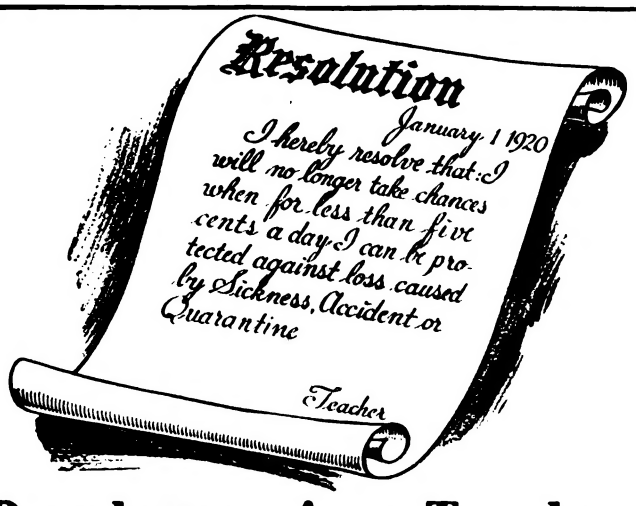

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Primary Education

A MONTHLY JOURNAL FOR PRIMARY TEACHERS

VOLUME XXVIII JANUARY 1920 NUMBER 1

Hang Up Your Thermometer

Ida E. Roger

Grade Supervisor, Mt. Vernon, N. Y.

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NOT the glass and mercury kind, but the mental variety that registers your pedagogical temperament, that blazes to you the challenge, "What am I Doing and Why am I Doing It?" — hang up in your mental vision this measure that stings you into introspective sifting, that calls, Am I working through *principles* or merely imitating devices of as many different varieties as the 57 kinds of Heinz, all of which can't be meant for the same meal! Honestly face the question, "What Sort of a Place Ought a School to Be?" — not what is the type we have inherited, nor again the type you have stumbled upon and helped in working out through blindly following your principal's hobbies, but the sort you would like to see offered your own child, or yourself (could you find yourself once again a six-year-old trudging to school)!

What Are the Tendencies toward which the efforts of our elementary grades are bending? To this query, can we not affirm that our aim is a character-building education and that not as mere teachers or givers of outlines but as workers in developing in each child a *Response* to his opportunities, do we hold that we are justifying the confidence of every child coming to us with a faith in humanity firmly fixed in his heart. We agree, however, that efficiency in any educational institution must be measured by clear, definite, uncompromising standards, even though "the confusions of the profession we are following are the confusions of life and of that strange unconquerable thing we call growth." And so even when recognizing character making as our aim, we are also conscious that ours is the responsibility "for accomplishing with a large number of children in an economy of time what we would like with one child in an infinite period of time."

As a measure of our present purposes, I suggest the testing of what we are now accomplishing, by the standards proposed by Dr. Nicholas Murray Butler, President of Columbia University. His measure is as follows:

"THESE FIVE CHARACTERISTICS I OFFER AS EVIDENCES OF AN EDUCATION: CORRECTNESS AND PRECISION IN THE USE OF THE MOTHER TONGUE; REFINED AND GENTLE MANNERS, WHICH ARE THE EXPRESSION OF FIXED HABITS OF THOUGHT AND ACTION; THE POWER AND HABIT OF REFLECTION; THE POWER OF GROWTH; AND EFFICIENCY, OR THE POWER TO DO."

The sound philosophy of these five criteria clearly meets the conditions necessary because of the world-war problems which demand that we shall prepare the child to take his place in the coming keen competition which he as the future citizen will face. The failure of Greek philosophy was *The Relaxing of Effort* and the letting down of obligation. Our acceptance of these five standards demands, not a liberation from the old formal discipline to a chaotic condition indicating neither democracy nor freedom, but a practice of the right spirit of responsibility which produces "a delightful effort" on the part of the child.

Question I

What opportunities are we offering for skilful training in "correctness and precision in the use of the mother tongue"? This question contains the first criterion Mr. Butler names. Our interpretation of this question must be discussed under four headings: *i.e.*, the work commonly labelled reading, spelling, language, and writing.

(*a*) READING

From the first, habits are established which influence the *Manner* of reading later done. Reading matter which makes a strong child appeal is chosen and the child led by desire and interest to get the thought. This is the chief aim. Yet ability to master words must become automatic if reading is to proceed with ease and independence. Undivided attention to this need is given during a special phonic period and other specific drill upon *grasping the words of a phrase or clause* is also added. Experiments have proven that correct motor *eye-habits* increase the speed in reading and the ability to grasp the idea. The slow reader (we are shown by efficiency tests) finds interpretation of thought harder because he is "impeded by the mechanical processes of the reading act." His eye is not trained to group one sweep of related words, and his pausing upon each word makes the rate slow and the thought many times ununited. Modern methods of reading make much of this drill to grasp ideas "in their *Combined Form* in the thought." The reading systems have definite standards for accomplishment. In addition, we are stressing silent reading combined with rate of reading. This accomplishes alertness, concentration, and thought getting. We are joining forces with the public library in instructing students in the use of that institution and are following up much of this independent reading by a use of the material gained. Vocabulary results from this source are infinite, and a natural step beyond that of the younger children who listen intently to and adopt phrases from the rhymes of Mother Goose. As the children thus increase in ability to comprehend and use the expressions met, they themselves discover the joy of continually broadening life's outlook, and so find that reading, in truth, may become a real adventure. This situation is one which is significant.

(*b*) LANGUAGE

The language course of study at the close of the sixth grade should show provision for the attainment of the

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requirements presented by the National Joint Committee on English (representing the Commission on the Reorganization of Secondary Education of the National Education Association and the National Council of Teachers of English). This report was published by the Bureau of Education at Washington, and recommends (page 128) "after a wide consultation of principals and teachers in the elementary schools," standards to be completed in the first six grades of school.

These standards are stated as follows:

"At the end of the sixth grade pupils should be able:
"1 To express clearly and consecutively, either in speech or in writing, ideas which are familiar and firmly grasped;
"2 To avoid gross grammatical errors;
"3 To compose and mail a letter;
"4 To spell their own written vocabulary;
"5 To read silently, and after one reading to reproduce the substance of a simple short story, news item, or lesson;
"6 To read aloud readily and intelligently simple news items, a lesson from text-books, or literature of such difficulty as 'The Ride of Paul Revere,' or Dickens' 'A Christmas Carol';
"7 To quote accurately and understandingly several short poems, such as Bennet's 'The Flag Goes By' and Emerson's 'The Mountain and the Squirrel.'"

Criticism listed on page 124 of this Federal Report may also be used as one of our objectives. "Especially noticeable in all parts of the country is the neglect of the training of the voice in distinct enunciation, clear articulation, and agreeable tones." It is true that we have succeeded in conquering large numbers of cases of mumbling; we have also been pleased with the increase in poise and in conviction of tone which has grown out of stressing oral composition. We should also show growth in pupil effort to cultivate a tone and an enunciation which are both a business and a social asset. The child's attention can be more closely turned to this element as soon as he has laid the basis required for one who must learn "to stand upon his feet and think aloud." This basis is the use of complete clear-cut sentences related to the central thought, in place of the monosyllabic answer first proposed by the timid or careless child. This growth in *oral expression* is the type of English work to receive the largest emphasis during the time spent in Grades I–VI. (It is, of course, understood that the term *oral expression* indicates ability to express thought and is not used in the sense which suggests elocutionary emphasis.)

Our training for written language work should be connected with many of the oral language problems, small units of carefully thought out messages (rather than long sheets of careless vaporizing) being the task set before the pupil who must learn the importance of pruning a story and of looking at words closely instead of "throwing them on with a shovel." Large written problems should therefore be divided into several units until the time when the pupil has formed the habits of accuracy and precision. During the period's work with each small unit, the student will have three aims ever present — (1) clearness and conciseness, (2) sequence, (3) variety of expression. These principles will in many cases be emphasized by such questions as:

1 Does this sentence seem a puzzle or awkward?
   a Because of its wording?
   b Because of its length?

2 Does each sentence "fit" (really follow with a smoothness not apparent when omissions of certain detail cause a gap in thought or needless repetitions postpone progress in thought)?

3 Does the language show an effort on the part of the writer to adopt interesting phrases or other vocabulary?

And lastly, in considering this phase of Dr. Butler's statement, may we ask what we are offering the child in the line of assistance in taking the initiative in daily conversation? Are we helping the child to lasting interests which become a basis for definite contribution on his part — whether it be when he is called upon to write an interesting letter or, as one of a social group (at his own table or outside of his home walls), to take part in a discussion where his ability to express thought is either a stimulation to others or a possible indication of a future bore?

(*c*) SPELLING

Such standard spelling studies as the Ayers list (and "a foundation vocabulary," as Dr. Ayers terms the 1000 words compiling the list). "The Jones' Spelling Demons" should also be known to our teachers.

(*d*) WRITING

Arm or muscular movement, generally used throughout the country to accomplish ease, speed, and legibility in writing, is the habit established in the cases of the majority of children leaving the elementary grades. Preliminary work is accomplished by blackboard practice that the teacher may keep in touch with each child, that incorrect body and finger movements may not develop while the pupil is puzzling over the letter forms, and that a chance for corrections during a single period may occur. Application of special problems to stress so as to anticipate errors found in written work has in many rooms been worked out; lists of words based upon forms sometimes not differentiated have resulted:

fall	ball
fat	bat
fill	bill etc.

To show distinction between f and b.

loud	crowd
shout	crow
flow	dough etc.

To show whether child's writing indicates distinction in form between u and w.

bring	wrist
bright	write
horrid	porch etc.

To start r above the line on which word is written.

cow	caw
caught	soup
daughter	about
saucer	fought
crown	saw
row	raw
law	low etc.

To give practice in showing a distinct difference between a or o when united to w or u.

Distribution to each grade of short lists of words suggested by the 1917 Committee on Economy of Time (appointed by the National Council of Teachers of English) is recommended. Such work is the outcome of the direct report of the sub-committee on Mechanics of Writing, and in consideration of the matter of *Economy of Time*, it is urged by this committee that some of the formal writing periods profit "by recent investigations of spelling conditions" and place emphasis upon certain common words "known to be commonly misspelled everywhere." Drill

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in penmanship period will then not be based upon such generally unused words as *vat* or *slab* or *taboo* or *spawn*, but will give practice upon desired letters through choosing for repeated emphasis those commonly needed words which include the letter chosen for penmanship drill upon a given day.

This correlation with the spelling and language work will motivate in a new way the penmanship work. The National Sub-committee on Mechanics of Writing ask for penmanship practice upon the following number of troublesome words:

Grade	*Number of words*
First	none
Second	53
Third	44
Fourth	36
Fifth	32
Sixth	22
Seventh	24
Eighth	15

The list is as follows:

Grade II

any	tried	taking	some	only
many	coming	writing	they	school
does	having	stopped	too	very
goes	making	dropped	hear	went
first	here	running	heard	write
again	there	dear	told	wrote
asked	where	done	knew	sure
been	know	every	threw	their
buy	much	such	near	two
cried	shining	off	once	when
which	whole	whose		

Grade III

afraid	children	father	new
all right	clothes	forty	none
almost	color	friend	often
already	could	great	people
always	should	guess	please
asks	would	have	quite
shows	doctor	its	right
says	early	loose	speak
beginning	easy	lose	though
busy	enough	loving	together
truly	until	woman	women

Grade IV

across	choose	pleasant	used to
also	can't	quiet	weather
among	don't	ready	week
because	fourth	receive	Wednesday
before	losing	instead	February
believe	hour	seems	written
pieces	Saturday	sentence	
busy	business	just	straight
earliest	meant	tired	
built	minute	Tuesday	

Grade V

answered	didn't	doesn't	isn't
break	tear	wear	country
perhaps	really	replied	since
different	either	except	half
stretch	toward	trouble	useful
whom	without		

Grade VI

certain	said	tries	led
ladies	stories	studies	library
sense	separate	crowd	speech
describe	surprised	hoping	thrown
hurried	whether	laid	paid
won't	wouldn't		

Grade VII

chief	finally	necessary
copied	generally	occurred
description	foreign	principal
destroy	government	probably
disappointed	lies	read
disagree	grammar	seize
enemy	judgment	respectfully
pretty	lying	sincerely

Grade VIII

accept	usually	Smith's	Jones's
at least	definite	ninth	occasion
divide	offered	opened	easily
preferred	immediately	lady's	

Question II

What opportunities are we offering for growth in "refined and gentle manners"? This is Dr. Butler's second criterion of education functioning.

In place of incidental accomplishment, we are placing upon the daily program in some systems a definite time for pausing to consider the sort of citizens we wish to become, the qualities of character out of which we build our ideals, and the lessons we learn from others, together with the response due from us for whom so much has been and is done. The use of a course of study in Civics is resulting in a discrimination on the part of the child, an understanding that results in the outward expression of the right spirit — a spirit from within, and not assumed, the spirit of true gentility and fine breeding which shows itself in simplicity and knows that greatness dares to be unaffected, spontaneous and sincere. The activities of our children, listed from Red Cross work down to the playing of games, or the building of houses for our itinerant bird folk emphasize this spirit of sympathy, of co-operating with, and of helping others — the spirit which is the foundation of good citizenship (and incidentally one of the secrets of personal charm).

Question III

What opportunities are we offering for growth in "the power and habit of reflection"?

1 The use of the socialized recitation where the child learns the value of open-mindedness which in itself is a requisite for growth. The child must draw conclusions and state problems rather than depend upon a memorized version.

2 The use of "individual study" periods to provide opportunity for the child to be taught how to be self-helpful.

3 The type of questions proposed by teachers should stimulate reflection. Purely informational questions should not typify regular periods of work. Present questions demanding comparisons and judgment and allow the pupil opportunity to solve the situation.

4 The spirit of inquiry is encouraged in the progressive school. This does away with the tendency of set mind which refuses but one interpretation of incidents and which narrows one with succeeding years whatever the experiences encountered. In history we accept Dr. Dewey's statement for the keynote to method: "The chief purpose in studying history is not to amass information but to use information in constructing a vivid picture of how and why men did thus and so, achieved their successes and came to their failures." The tableau interpretation of various historical epochs presented by pupils illustrates the *research* of

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pupils and teachers interested in working out an interpretation of the life of the past. The dramatization, *e.g.*, of parts of "King Arthur" by a fourth or fifth grade class will develop the spirit of inquiry through a socialized discussion of former times. Reference work of great value grows out of this attempt to truthfully portray (by means of simple improvised costumes and typical situations with possible conversations) interpretation of a period or country. Such instances are typical by-products of a change in method. Geography teaching is also drawing away from the mere drill for "knowledge by heart," and becomes a means for promoting a real mental activity where the child's constructive imagination is cultivated. The representation of Indian life upon the sand-table, the making of a miniature Eskimo hut, the drawing of the schoolyard upon the blackboard when discussing direction, or the application in paper cutting problems of the historical story of the New England settlers, or in later years turning to Joaquin Miller's "Columbus," or again to "The Charge of the Light Brigade"—all these give opportunity to more fully imagine and feel the unseen and to *interpret rather than recount in order* much of the detail growing out of any course of study. And by the use of the problem method we wish the pupils to have the chance to cull and select the big facts and as the need arises to propose problems growing out of problems suggested. By such means, ability to place emphasis upon important fact comes as a natural growth. This learning how to study and select the kernel is necessary not only for future experience but also for the child's intelligent use of many books during his school life.

Question V

What of "efficiency, or the power to do," the fifth criterion named by Dr. Butler?

Such ability is the result of all education received from all experience through all life. Yet as school is one of the way-stations of life's period, the question may be narrowed so as to set aims for even our elementary pupils who have not at this time become classified under a vocational heading. Efficiency in the tool subjects then becomes a very definite aim of our elementary schools. Such standards as the Courtis and Thompson efficiency tests in arithmetic, the Hillegas and Harvard-Newton standards for written composition, the Kelley, the Thorndike, the Gray, and the Fordyce scales for measuring reading ability, the Ayres spelling basis, and minimum standards in penmanship should aid us in determining where our results stand in comparison with other schools of recognized standing which have used these same means of examination.

The final question, of course, in making decision to adopt any new course or plan should not be, "Is this the easiest thing for me?" but rather, "Have I the courage to keep growing?" And again, "Where should I begin to graft new life into my work?" In this case hang up Dr. Butler's five questions for your thermometer — unless you believe there is no need of a new diagnosis because you still have old pill boxes on the shelves! But having chosen a new "point of departure" let us not cast all of "the old" aside, for in each of us there should have grown something of the genius of adjustment which will help us in feeling our new way as we graft the new and the old together, culling from each to answer our growing vision. The success of such selection will once again prove the old words, "Perseverance isn't *Everything*, my son — have a little talent!"

Publishers of Scales and Tests

Arithmetic: Courtis Standard Tests. (S. A. Courtis, 82 Eliot Street, Detroit, Mich.) Woodey's Arithmetic Scales. (Bureau of Publications, Teachers' College, Columbia University, New York.)

Reading: Kelley's Silent Reading Tests. (State Normal, Emporia, Kan.) Gray's Oral Reading Test. (University of Chicago.) Thorndike's Scales. (Teachers' College, Columbia University, New York.) Fordyce Scale. (University of Nebraska.)

Penmanship: Ayres' Measuring Scale. (Leonard P. Ayres, Russell Sage Foundation, New York.)

Silent Reading in the First Grade

Mary B. Pratt

State Normal School, Worcester, Mass.

Practical Suggestions

THE educational materials and tools in the life of the first grade child are many and varied, and like all other materials and tools in school life, they have two users, the child and the teacher.

Under the so-called materials may be listed the subjects of study in the curriculum for Grade I. Under the so-called tools may be listed the various methods and devices which the teacher has at her disposal. There is a continual interaction going on between these four elements in the child's education, namely: child, teacher, subjects of study, methods.

The child contributes his instinctive equipment, his bits of knowledge. His experience is meagre and his means of expression are limited.

The teacher, on the other hand, has a wide experience, and an almost unlimited avenue of expression. She has certain ideals and standards, a clear judgment and a well defined though plastic procedure for the working out of her educational theories.

In view of all these facts our greatest problem to-day is how can these two users, child and teacher, get together on some common ground for the best development of the child and for the best progress of the teacher.

The child comes to the first grade presumably from a good kindergarten where he has learned to work and play intelligently, where initiative and leadership have been developed, and where he has been given small problems to solve and projects to work out by himself or in a group. In short, he has been taught to THINK.

At this point we should pause to ask ourselves if we, as educators of first grade children, provide the situation for real thinking. Do we use or adapt the problem and project method at all? If we do, is it limited to the hand-work period alone?

I should like to put in a plea that we provide more opportunity in the first grade for solving problems in all phases of the work. That we use the instinct of curiosity more consciously as a stimulus for thinking, and that we use and adapt our reading lesson more than ever before as a tool by which the child is taught to think, and to think quickly and well.

We all know that to-day oral reading is no longer emphasized in the upper grades. The silent reading lesson has taken its place most effectively. We appreciate its value as a thought producer and as a means of teaching children how to study.

For some time I have asked myself why we should not begin as early as the first grade to teach the children to grapple with the problem of silent reading and to provide the situation for them to get information in this way.

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Last year I organized and tried out the following series of lessons with the children and apprentices in our first grade, and the results were entirely satisfactory.

Of course this particular series of lessons is only suggestive of a type which may be varied according to the interests and powers of the children. It might be unwise to try the whole series before the second half year, though the clever teacher who is a real artist in adaptation could use it with success much earlier.

Type Lessons

Type I Silent reading expressed through group activity. The teacher writes the following sentences on the board:

"All run around the room."
"Come back."
"Everyone hop on one foot."
"All the boys play soldier."
"Every girl make a courtesy."

Type II This group limits the action to one child, though all the children must read it waiting to see whose name is written at the end:

"Bring me a pencil, Mary."
"Knock at the door, Elizabeth."
"Name the flowers on the table, John."
"Repeat a poem by Robert Louis Stevenson, Virginia."

Type III A unit of thought written on the board. The children read it silently and are then asked questions. Other reactions should also be used.

"When vacation comes Barbara is going to visit her Uncle Sam who lives on a farm. She will feed the hens, hunt for eggs and milk the cow. Uncle Sam will let her jump on the hay in the barn, too. He has promised Barbara a brown and white pony if she is a good girl."

Type IV A unit of thought similar to the preceding, though this time speed is a motive. A time limit is placed for the reading, then the teacher erases the story and asks the children questions in regard to it. Or she may ask for a simple dramatization; possibly a spontaneous drawing on the board.

Type V Each child is given a card with a short, simple story written on it. These stories are all different and vary in difficulty to suit the reading powers of the individual. A time limit may or may not be imposed this time. The children read their own stories and then put them away. The teacher calls upon each child to stand before the class and tell what his story was about. An opportunity is given each member of the group to ask him questions. In this case, also, dramatization may be an effective way of reproducing the thought.

Type VI This is the usual type of a silent reading lesson with books. It always goes quickly and imtelligently after the children have had many of the five preceding lessons varying in content, aim and methods of reproduction.

The methods of reproduction for Lessons III, IV, V should be rich and variable, and should draw on the children's powers to reproduce thought not only through speech — conversation and dramatization — but also through other mediums of expression, such as clay, free-hand paper cutting, spontaneous drawing, sand-box work and construction with paper or wood.

Let us see to it that our first grade reading offers to each child such a rich social content that it will be leader among the subjects of study for the making of a good citizen. And let us also bear in mind that opportunity for good thinking and doing leads to the development of a good democracy.

Examples of Type V

Girls roll hoops and play hop-scotch. Boys fly kites, play marbles and go fishing.

Everyone plays ball.

Every night after John has said his prayers his mother takes him to the window to watch the sky. One night John said, "Mother, some of the stars are larger and brighter than the others. I wish that I could help the little ones grow up."

His mother told him that the stars would always be the same size and that the larger and brighter ones were called planets.

"When you are older, John," said his mother, "you will learn a great deal about the stars and planets."

"And about the moon, too, mother," said John.

"Yes, John, about the moon, too."

One day Mother said:
"I am going to market.
"I will buy milk for baby.
"What shall I buy for Tom and Mary?"

A little Red Hen hopped along in the barnyard after a grain of wheat. The wind was blowing hard and the grain of wheat was blown about so fast that the little Red Hen thought she could never catch it. But she did.

Last spring a robin was flying about in the park. He had a red breast. He was fat. He sang a very sweet song. I wonder if I shall see that same little robin next spring.

White sheep, white sheep,
On a blue hill.
When the wind stops
You all stand still.
When the wind blows
You walk away slow;
White sheep, white sheep,
Where do you go?

A birdie with a yellow bill,
Hopped upon the window sill;
Cocked his shiny eyes and said,
"Ain't you 'shamed, you sleepy head!"

Ethel said that she liked Christmas so much this year because Santa Claus brought her a doll's house. It had four large rooms and in each room there was real furniture made of wood. The parlor was such a pretty room! There was a brown and green rug on the floor. The wall paper was green with a little brown and white border. The chairs looked as if any doll would like to sit in them, and over in the corner was a piano. Ethel said that all the rooms were just as pretty and cosy as they could be.

Every morning Billy looked for the postman because sometimes he brought a letter from grandmother. One day he brought Billy the story of the Three Little Pigs. Grandmother sent it to him for a birthday present. Billy liked it very much because it had colored pictures. The wolf looked so fierce, and the little bit of a pig looked so brave. Billie took the story to school. The teacher read it to the children and then they played it. Billie was the wolf.

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Graded Course in Seat Work for First and Second Grades VI

Belle Brady

Primary Critic, State Normal School, Superior, Wis.

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Second Grade Seat Work

I Review Work of the First Year

1 Give the pupils the word boxes which they used in the first grade. Have them look over the words, naming as many as they can. They should count those they were able to name, write the number on a small piece of paper and put it in the box. After another week has elapsed have this exercise repeated and again have each child record the number of words he could name. The teacher should make a little chart for her own use showing each pupil's record in each of the tests. If the words which the pupil cannot name are placed in a small envelope inside the word box, the teacher may look through these words after school hours and make a list of them. In this way she will learn what words she needs to stress for the whole class during word drills and which words certain individuals need to learn. Have this exercise repeated at regular intervals until the pupils have recalled all of the words in their first-year word boxes.

2 Another splendid piece of work which may be carried along with that described in the preceding section and which is continued long after that one is completed is the following. Make for each child a book of blank paper (or these may be made by pupils in the higher grades). This book should contain about three pages for each letter of the alphabet and should be fastened together with brads in order that new pages may be easily added if needed. If there is a printing press in the school, such as is used in making perception cards, stamp the letter *a* at the top of the first page, the letter *b* at the top of the fourth page, *c* on the seventh page, and so on, leaving three pages for each letter of the alphabet. Or the children will enjoy lettering their own books. To do this they cut out the large colored letters found on the covers of magazines or in names in advertisements. Each child will collect an entire alphabet and paste the letters in the right places in his book. The book is to be used for recording the child's reading vocabulary and will serve two purposes: first, that of providing the teacher with a rather accurate record of the extent of each child's reading vocabulary, and second, that of increasing the interest in learning new words. Start this book just after the pupils have looked through the word boxes, as suggested in Exercise 1 above. They have picked out the words they are sure of; now they should sort them according to the beginning letter of each word, and copy all of those beginning with *a* on the *a* page, those beginning with *b* on the *b* page, etc., until all of these known words have been copied into the book. After succeeding exercises with the word box in which the pupil recalls other words that he did not remember before, he will write these newly recalled words in his vocabulary book and will continue to do so until he has been able to record every word in the word box. And during all this time he has also been learning other new words in his reading lessons and from other sources, both in and outside of school. All these new words, from whatever source learned, should be copied into the vocabulary book. Continue this work throughout the year. Interest will be greatly increased if the teacher occasionally posts the name of the five or six children who are in the lead and the number of words each has in his book. It will be readily seen that care must be taken to guard against the tendency on the part of some pupils to record words which they do not really know. (The latter part of this device which deals with new words learned in the second year work, does not properly come under this section, which is entitled "Reviewing work of the first year." But since it is a continuation of the device suggested for reviewing words learned in the first year, it is placed here in order to show more clearly the relation between the two exercises.)

3 In the early part of the second year, some of the readers that were used in the latter part of the first grade are re-read before using second readers. This is done to recall vocabulary and to renew that feeling of power in reading which existed at the close of the school year, and which has in all probability waned during the summer vacation. Much of this review reading may be done during seat work periods.

4 To recall knowledge of phonics write on the board "families" of words such as these with the basic phonogram underlined:

cat	*sing*	*cake*	*cold*
mat	ring	rake	fold
sat	king	make	gold
hat	wing	stake	told
pat	thing	take	bold
flat			
that			

When assigning the seat work, name the phonograms and have the class repeat them. Then the children may be left to name the words silently and to add other words to each list.

5 Place a list of phonograms on the board and instruct the pupils to search in their readers for words containing these phonograms and write the words on paper. Have a number of words from each child's list pronounced at the next class period.

6 Write on the board such words as *matter*, *plaything*, *clouds*, *hundred*, and let pupils copy, underline the phonograms, and work out the pronunciation of the words.

7 Have the class write all of the phonograms which they can recall. Look over the lists after school hours and announce at the next session who had the greatest number of phonograms.

8 On one of the blackboards that is not in daily use, write all phonograms which were taught in the first grade. For seat work the pupils may look over this list, naming all the phonograms they can and writing on paper all those which they cannot name. At the next phonic recitation period, let the pupils take turns in pointing out phonograms which they have listed as not known. When every phonogram, which gave trouble to anyone, has been marked, have the pupils name the phonograms that they think they know. Erase all those which can be named correctly and readily. Leave the others (the unknown ones) on the board for future use in class work.

9 Place the numbers from 1 to 100 on the board. Have the children copy these on paper, then place under each number he has written the corresponding number from his number box.

10 Use the number boxes and lay the numbers from 1 to 100 from memory.

11 Draw on the board pictures so grouped as to represent easy number combinations that were taught in the

first grade. Let the pupils write on paper the combinations that are so illustrated.

12 Write combinations on the board. Let the pupils copy and draw pictures to illustrate each.

13 Using the number boxes, have the pupils make all combinations they can with answers.

14 Write combinations on the board. Pupils copy and write answers.

15 Write on the board a list of figures below 100 in promiscuous order. Instruct the pupils to copy these, arranging them in order with the smallest number first. Teacher's list on the board might be:

89	54	8	73	13	91	7	44
65	32	50	18	99	58	9	80
27	79	90	66	45	21	77	83
70	15	95	64	61	19	72	81

Pupil's list:

7	8	9	13	15	18	19	20	21	27	32	36
44	45	46	50	52	54	58	61	63	64	65	
70	72	73	77	79	80	81	83	89	90		
91	95	99									

New Work of the Second Year

II Reading

1 Just after the children have begun to read from the second reader, a good seat work exercise and one which will increase interest in learning new words is this: Have the pupils turn to the vocabulary that is listed in the back of the book and look over it, checking all words they know, and using a different mark to indicate words which they can work out phonetically. Each day as they learn more of the words listed they should check them.

2 At the close of the recitation, prepare the pupils for the next lesson by having them work out the difficult words and phrases which occur in it. Then for seat work they may read the lesson. Some means for securing concentration during silent study and for developing thought-getting power are these:

a Write on the board a short series of questions which the pupil is to answer after reading the story. Formulate questions that will require some thought to answer.

b Tell the pupils to be prepared to tell the story in class period.

c If the story is suitable for dramatization, have the pupils make a list of the characters in the story, and write after each character the name of the classmate which he wishes to play this part. He will also make a list of the names of the places that occur in the story and write after each where that place might be located in the schoolroom. If any "property" is needed in the play, such as a wand for a fairy, he will list the things needed and then write after each what article in the schoolroom might be used for it. When it is time for the class period, the teacher selects a list from the class, writes it upon the board and the play will be governed by the choice of character and place made by this child. Since any one is likely to be called on to play a part in the story without further preparation, it is necessary for each child to get a clear perception of the scenes, action, and conversation in the story during silent study. It will be understood, of course, that such a plan is attempted only after the children have played several stories, the dramatization of which was prepared for by careful questioning and the results discussed by the class and teacher with the purpose of improving the rendition of the story.

d Write upon the board a list of questions, each of which is answered by one sentence in the story. Have the children find the sentences which answer these questions and copy them on paper. This is not to be done until the pupils have read the entire story (or part of it which is assigned for the new lesson) carefully at least once.

e Let the pupils illustrate the story after reading it. Sometimes clay may be used, again paper cutting, or colored crayons. Devote a few minutes to discussion and constructive criticism of the drawings before having the story read. Select two or three big points to emphasize in the criticisms of the first set of pictures. At a later period, while the criticisms are fresh in mind and the pupils are interested in improving their pictures, let them illustrate the story for the next day's lesson. The criticisms can be handled in such a way that the pupils are stimulated to portray the scenes of the story as they really occur, and when this result is obtained, however crude the pictures may be from an artistic standpoint, a decisive victory has been gained in independent power to get thought from the printed page. This kind of seat work bears frequent repetition.

f Sometimes the teacher may select from the story the paragraphs which contain a distinct picture. She will go to each pupil and mark in his book the portion of the story that she wishes him to illustrate. At class time, have the pupils display their pictures in turn, and as each picture is shown the other members of the class will search for the paragraph which it illustrates. The one who finds it first may read it orally.

g Or sometimes the children make their own choice of a portion of the story to illustrate and the game proceeds as described in *f*. In this case it is well to have each pupil mark in his reader the part of the story he is going to illustrate. This will hold him within definite limits in making his picture and will serve as a check when the class begins to point out the part he chose.

h If a pupil encounters words he cannot pronounce during silent study, he should write them on paper. At class time collect these papers. If a phonetic word occurs there, have the child find the phonogram and help him to work out the word. If the word is partially phonetic, help him to work out that part, and then by using this known part in conjunction with his knowledge of the situation in which the word was used, he may be able to tell what the word is. This is a very practical way of arriving at the pronunciation of many words, so it is worth while to give some training along this line. If the pupils are made to feel that words made up of known phonic elements should be worked out independently during study period, and if they are trained to get pronunciation by using the context in connection with those parts of the word which may be sounded, the individual lists of difficult words will be greatly reduced.

3 If the teacher has access to a library, she will find it very profitable to get simple books for her second grade pupils to read. This forms one of the most profitable forms of seat work that can be given in the second grade. The pupils will doubtless meet some words which they cannot pronounce, but they can get the story anyway. It is a good plan to let pupils read stories from these books to the class during the time allotted to opening exercises.

4 Paste short simple stories on manila cards. On the back of the card write several questions concerning the main facts of the story. Pass these cards to the children.

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After the child has read his story have him write the answers to the questions.

5 Make riddles such as these below. Write them on the board. Let the children read, copy on paper and write the answer in the blank space left for it.

a See if you can guess who I am.
I am asleep when you first see me.
I am sleeping out doors in the hay field.
While I sleep the cows get into the corn.
My father's sheep are in the meadow.
You are afraid to waken me, for you think I will cry.
I will not cry. I will jump and blow my horn.
I am ——— ——— ———.

b I am an old, old lady.
I have the dearest little dog.
He follows me everywhere I go.
One day my dog was very unhappy.
I could find nothing for him to eat.
I am ——— ——— ———.

6 Subscribe for at least one magazine for this grade. The children await eagerly the coming of the magazine and enjoy reading it.

7 Second grade pupils may read also the page for very young children in *St. Nicholas* and the *Youth's Companion*. Such supplementary reading makes delightful seat work.

8 The *Little Folks' Magazine* frequently contains a story printed in large type in which small pictures are used instead of words wherever possible. The children like to read these and supply the words represented by the pictures. After they have read several such stories, write a short, simple story on the board and let the pupils copy it, drawing a little picture instead of writing the word whenever a noun occurs that may be shown by a picture.

9 If the school does not own the picture books listed below get them from the library for the children to look at after having finished assigned work.

Caldecott Hey Diddle Diddle Picture Book.
Caldecott — Picture Book No. 2.
Leslie Brooke — Nursery Rhyme Picture Book.
Leslie Brooke — Golden Goose Book.
Leslie Brooke — Johnny Crow's Garden.
Palmer Cox — The Brownie Books.
Walter Crane — Picture Books.
Kate Greenway — Under the Window.
Kate Greenway — Marigold Garden.
E. B. Smith — Farm Book. Railroad Book. Seashore Book. The Circus and All About It. Chicken World.
Lucas and Bedford — Four and Twenty Toilers.
Jolly Mother Goose Annual, illustrated by Blanche Fisher Wright.

10 For developing accuracy in reading, begin with simple exercises like the following:

Draw a line one inch long.
Draw a line one inch long with blue crayon.
Draw a 1-inch square with your pencil.
Draw a 1-inch square with red crayon.

Gradually increase to such exercises as:

a Draw a 4-inch square.
Cut it out.
Fold one edge over to the opposite edge.
Unfold.
Lay the square on the desk so that the crease runs toward you.
Fold the edge that is nearest you to the opposite edge.
Unfold.
How many squares have you now in the big square?
Cut them apart.
How wide is each square?
How long?

11 For greater rapidity in silent reading make out a list of questions based on the story that the children are to read in their study period. Hektograph these, leaving a space for each answer, and give a copy to each pupil. When it is time for the silent reading to be done, have all the class begin at the same time. After reading ten minutes (or any other time agreed upon) have all books closed at a given signal and put away. Then without reference to the books, the pupils should write the answers to the questions. The children who read rapidly (and with understanding) will be able to answer more questions than the slow readers. So the lists of answers are a good index to the rate of silent reading of the class. If each pupil puts a mark at the place where he stopped reading when the signal was given, the teacher can compare the amount of material read with the answers to the questions and so get a more accurate estimate of each pupil's rate of thought getting. This exercise should be given once a week.

12 However carefully the preparatory word study may have been done, sometimes a pupil's oral reading is interrupted because he meets a word which he cannot pronounce. You do not wish to have the flow of thought interrupted by having him work out the word phonetically, so you tell him the word. In preparation for these occasions it is well to do some systematic work in training pupils to supply unknown words judging from the context. The following seat exercise will supplement the class work along this line. Write paragraphs on the board, omitting an occasional word. Have the pupils read these silently and be prepared to supply the omitted words when the paragraphs are read orally in class.

13 After preparing the assigned reading lesson, let pupils turn to the lesson for the next day and list all words found in it which are difficult. Have these words worked out before assigning the lesson for study.

14 Let children search in their readers for words which belong to a certain class. Assign a different class to each child. For example, one child may find all the names of animals that he can, another flowers, another people, colors, things that we do, etc.

III Phonics

1 Pass to the children scissors, paste and printed pages taken from old readers, magazines, or typewritten letters. The type should be of fair size. Let the children search for words containing phonograms which they know. They will cut out these words and paste them in little books of unruled paper which they made previously. The words should be classified according to the basal phonogram; for example, all those containing *am* should be pasted on one page, those containing *ell* on another, etc.

2 Distribute the cards that bear the blend words among the children. Have them sort the words according to the phonogram contained, then copy the words so grouped and underline the family word in each. Or the same thing may be done with a list of words written on the board.

3 Put the perception cards bearing phonograms into a box or basket. Pass up and down the aisles and let each child take a specified number of cards, perhaps three. Require each child to write as many words as he can which contain the phonograms he drew.

4 Place on the chalk tray the perception cards which bear the consonants and phonograms that have been taught. Let the children compete to see who can make the largest list of words by combining the elements. They write the words on paper. Let the two or three children who have the largest lists read them. The teacher should take the lists, look them over later, and at the next session state the rank of the pupils.

5 Build phonetic words, using the small cards which have consonants and phonograms printed on them.

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6 After a new phonogram has been taught, let the pupils write from memory a list of blend words containing the phonogram.

7 Another seat exercise following the teaching of a new phonogram consists in having the pupils copy from the board a list of words containing this phonogram, underline the known parts and work out the pronunciation of the words. The words selected for this should be more difficult than the one-syllable blend words. For example, if the new phonogram were *ight*, the list of words may be *brighter, brighten, slightly, nightgown, frighten, lighthouse.*

8 Place on the board several words of one syllable. Let the pupils see how many words they can make by adding parts to these words. To illustrate, the words *rain, light, rack* and *help* may be used. The pupil's list might be:

rain	light	rack	help
raining	delight	crack	helps
rains	lighten	cracker	helped
rained	lighter	cracks	helping
rainy	lightly	cracked	helper
rainbow	lights	cracking	helpful
rainstorm	lighting	racks	helpless
raindrop	lighted	racked	
raindrops	lightning	racking	
		racket	
		bracket	

9 Write on the board a list of words, such as, *roll, break, mill, pond, thank, self, fin.* Near them write this list of endings: *ing, er, ish, ful, s, ed.* Let the pupils see how many words they can make by combining the endings with the given words. The complete list follows:

rolling	miller	thanking
roller	milling	thankful
rolled	milled	thanks
breaking	ponds	selfish
breaker	ponder	fins
breaks	thank	finish

10 Rule off on the board equal spaces like these shown below. There should be nineteen spaces in each row (one for each consonant, omitting *q* and *x*) and as many rows as you care to use. Write a consonant in each space along the left hand side and a phonogram in the space at the top of each row. Let each child rule a piece of paper to correspond with the diagram on the board and copy in the consonants and phonograms. Then he combines each consonant with each phonogram that will make a word, and writes the word in the space where it belongs.

	ell	atch	edge	old	est	ent	all	elt	amp
b									
c									
d									
f									
g									
h									
i									
j									
k									
k									
l									
m									
n									
p									
r									
s									
t									
v									
w									
y									
z									

	ell	atch	edge	old	est	ent	all	elt	amp
b	bell	batch		bold	best	bent	ball	belt	camp
c		catch		cold			call		damp
d	dell								
f	fell			fold			fall	felt	
g				gold			gall		
h		hatch	hedge	hold			hall		
j					jest				
l		latch	ledge		lest				lamp
m								melt	
n	Nell				nest				
p		patch			pest		pall	pelt	
r					rest	rent			
s	sell		sedge	sold		sent			
t	tell			told	test	tent	tell		
v					vest	vent			vamp
w	well		wedge		west	went	wall		
y	yell								
z					zest				

11 Exercises for application of phonics in reading are found in Section II, numbered 1, 2 *h*, and 13.

12 For applying knowledge of phonics in spelling.

a Have pupils write from memory all of the phonograms they can.

b Have them write "families" of words from memory.

c Have them write all of the phonograms which begin with a certain sound such as short *a*, or the sound of *a* that *all* begins with.

d Let them write from memory words they saw in their reading lesson.

A January Snow-flake

Alice E. Allen

A January snowflake
Had dreamed of summer posies,
And knew the lovliest of all
The flowers are the roses.
And so to earth he flew, one day,
To find a rosebud, so they say.

That January snowflake
Found all the earth was chilly,
No pansy anywhere in bloom,
No daffodil, no lily.
But pelting blindly here and there,
He thought he'd found a rosebud fair.

He nestled down upon it,
So sweet it was and rosy,
He melted quite away with joy,
So warm it was and cozy.
He never knew, by happy freak,
No rose he'd found — but Baby's cheek!

Please Answer This Request

DUNDAS, ONT.

November 8, 1919

EDUCATIONAL PUBLISHING CO.
Boston

Dear Sirs

I am writing to ask if you know of any American schools that would be willing to exchange letters with a Canadian school.

I am teaching in a school in Hamilton, Ont., and would like my children to get in touch with the children of American schools. I believe that such practice gives training both in composition and in geography.

Yours respectfully,

CHARLES D. JONES

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Studies in Art Appreciation IV

C. Edward Newell

Supervisor of Art and Handwork, Springfield, Mass.

Dignity and Impudence — Edwin Henry Landseer

(For the benefit of those who begin a new subscription to PRIMARY EDUCATION with the January issue, we will repeat the general instructions given with the first article in the series on Art Appreciation.)

It is the purpose of this series of articles on art appreciation to set forth a few simple methods for the teaching of well-known pictures. Every great picture has a message. This message must be understood by the teacher before she attempts to interpret a picture to little children. In order to better understand the pictures under consideration a few general instructions should be observed.

Study the picture yourself until you are thoroughly interested in it. Ask yourself the questions and note the suggestions. When you have made the picture yours, take it before the class and make it theirs in the same way. The enthusiasm of the teacher will mean much to the child. If she enjoys the picture and makes the children feel that she does, their interest and appreciation will respond to hers. Respect the pupil's individual suggestions. They will always be valuable to him and sometimes to you. While it is hoped that the suggestions herein given will be helpful to those teachers who are less experienced in the work, it is recognized that they involve a certain danger. If the teacher takes them, not as suggestions but as a formula, to be absolutely followed, they will wholly defeat their purpose. For this purpose the following suggestions are offered:

Ask no questions of which you do not see the point or give information which is meaningless or uninteresting to you. Almost every question should be followed with, "Why do you think so?" or "How do you know?" or "What tells you that?"

Tell the pupil nothing that he can learn from the picture. Question him and make him hunt, even though you have to tell him the answer in the end.

You cannot interest pupils by calling attention toward unimportant suppositions. You cannot teach pictures by studying unrelated things. The more the pupil respects and loves his picture, the more easily he will get its message.

Aim to lead the children to form the habit of carefully observing pictures, to read a picture for its story, then to talk freely, telling what they have seen. A few well-directed questions will soon open the children's eyes to see that everything in the picture helps to tell the story the artist wants them to know.

It is sometimes best to ask the questions based on the picture and so develop the story and meaning of the whole. Again it is wise to first read the story, or better, tell the story of the picture, afterwards questioning the class on its meaning.

The pictures selected for this series are such as appeal to all children — animal, child, and family life, happy incident and mother love.

The Story of the Artist

Sir Edwin Landseer (lănd' sēr) (1802–1873) was the artist who painted "Dignity and Impudence." He learned how to draw from his father and when he was but five years old he could draw very well. When he was seven, his father would take him to the fields to sketch the cows and sheep grazing there. Little Edwin did not care for books and often hid from his teachers. He had three dogs of his own and they were always with him. He was so fond of drawing them that he came to be called the little "dog boy." Edwin, his two brothers and three sisters were allowed all the pets they wished, dogs, rabbits and pigeons.

When Edwin was only thirteen years old two of his pictures were exhibited at the Royal Academy in London. One was a painting of a mule and the other was of a dog and puppies. Many of the little boy's drawings are carefully saved in the South Kensington Museum, London. When Landseer was but a lad a lady once asked him how he came to know so much about dogs and he replied, "By peeping into their hearts, madam."

Edwin was a bright, gentle boy with blue eyes and light curly hair. He thought that animals understood, felt, and reasoned just like people and so all through his life he painted them as happy, sad, gay, dignified, proud, or saucy. For many years Sir Edwin lived and painted as a poor man, but as his pictures became known he had more orders than he could fill. He was a rich and famous artist when he painted the picture of Paul Pry. It is said of this man that he could draw with one hand the head of a horse, at the same time drawing a deer's head with the other.

Suggestive Method of Study

What do you see in this picture? Are the two dogs the same size? What kind of dogs are these? Where are they? Of what is the kennel built? Why is there a chain and ring at the side of the kennel door? Have you studied other pictures of animals? What pictures? Who painted them? Have you a dog of your own? What kind of a dog is it? Which one of these dogs do you like the better? Where is the larger dog looking? What sort of nose has he? What sort of eyes, mouth, ears, and paws? What part of the smaller dog can you see? Where is he looking? Are they both apparently looking at the same thing? Are they looking at you? What sort of nose, eyes, mouth, and ears has the smaller dog? Compare the coats of these two dogs. Can you tell where the light seems to come from in this picture?

The Story of the Picture

Almost any picture by Landseer might be called a "famous picture," for his popularity has hardly ever been rivaled. All classes love his pictures, especially his pictures of dogs. In "Dignity and Impudence" we have a noble mastiff, looking almost directly at us from the doorway of his wooden kennel. We say almost directly at us, but not quite so, for the dog seems to be looking at something a trifle back of us and to our left, yet our interest is held by the dog's eyes. This is rather strange but true. How dignified this noble dog looks! His sleek coat shines in the light and his velvety ears are so smooth we would like to stroke them. The dark recess of the kennel causes the dog's head to stand out clearly in every detail.

A saucy little rough-coated spaniel has had the impudence to go into the kennel beside the great hound. How saucy the spaniel looks with his little black eyes, pointed ears, and snub nose. He is looking at the same thing as the mastiff, whatever that may be. The spaniel probably well knows the hound's amiable nature or he would never have dared venture into the kennel.

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DIGNITY AND IMPUDENCE

Landseer

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English in the Grades V

Rea McCain

Memorizing

What is Worth Memorizing

Any selection to be worth memorizing must be the adequate expression of some emotion already experienced by the child. It must be the adequate expression, for, if the idea alone be beautiful, why not remember the idea and let the wording go? It must be the expression of emotion, for facts are concerned with thought and not with their expression.

Emotion does not imply sentimentality. The preamble to our Constitution is as truly the expression of emotion as Highland Mary. The feeling in the two is very different, but, each in its way, is an emotion.

The third requirement is more apt to be disputed than either of the others. There are those who say the child will grow into comprehension of what he learns. That he will have come to have a fuller appreciation of anything worth learning is true, but this does not prove the time spent on what is beyond his present understanding is not wasted. Most of us admit that we have forgotten nine-tenths of all we were compelled to learn. Doubtless we have retained many an impression from lines we can no longer quote, but this is not an argument for learning selections beyond our understanding. Quite the contrary. If we lose the words and retain only the impression, or a part of the impression, made at that time, it is essential that the feeling of the selection be one which is rightly understood.

Analysis of Aids to Memory

Those characteristics of form or thought which are essential to the composition as it stands are natural aids o memory. Any chance or accidental points which are selected for emphasis may be called artificial aids to memory.

Natural Aids to Memory

There are three possible natural aids to memory, logical sequence of ideas, rhyme and rhythm. It is impossible to imagine any selection worth memorizing in which none of these is found, but not all occur in equal proportion in every selection.

Rhyme and Rhythm

Read the Seal Lullaby:

Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.
Where billow meets billow, there soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.

The thought analysis is not difficult; the darkness around, the moon over them, the seals in the hollow, he dangers guarded against. The thought, we say, is plain, but the order is not inevitable, and yet the poem is easy to learn. Kipling has such mastery of rhythm tha the swing of the line carries one on, The rhyme, too, helps. We do not consciously think that pillow follows billow, but the suggestion is made all the same.

Rhythm may be of many kinds. We happen to have taken an example of slow and balanced motion. Quick and broken lines are just as easy to learn.

Over the cobbles he clattered and clashed in the dark inn-yard,
And he tapped with his whip on the shutters, but all was locked and barred;
He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter, Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

Mr. Noyes carries us on rapidly but surely. What is the secret of the aid rhythm is in memorizing? I am not sure, but I suspect it is partly done by the phrasing. In prose we group our words by the thought contained. In the best poetry the rhythm suggests the grouping, and the lazy mind is relieved of part of the burden and seizes upon ready-prepared units.

Thought Sequence

To small children the thought sequence means little more than can be suggested by such questions as, What does he tell about first? What next? Older pupils may realize the inevitable sequence of the different thoughts. This is peculiarly evident in the Concord Hymn.

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the rude bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may her dead redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee. — *Emerson*

The setting, the deed, the death of the men, the destruction of material surroundings, the reason for the meeting, the purpose of their act, the prayer.

Stripped to this bare outline, the force and clearness of the thought is evident. The Concord Hymn and the Gettysburg Address stand unrivalled for plain dignity of thought and expression.

Artificial Aids to Memory

These are so numerous that even to catalogue them is impossible. Moreover, it is a waste of time. Some one suggests that one word be selected from each line and tha these be memorized. Great speed and accuracy s announced as the result. It is probable that the poem learned in this way, as a test case, was quickly and successfully handled. Why? Not because of the merit of the method, but because the consciousness that something new was being tried acted as a spur. The mind, alert, went at the matter eagerly. For a device it worked; as a method to be regularly employed, it is plainly only an aggravation of the labor.

Wash-Ad-Jeff—so we learned them, and supposed it helped. When I studied kings of England I didn't try the method. Did you?

Children's Reasons for Memorizing

Many fairly vital motives may be found for little children, to repeat the poem at home, to take part in a program before the school, etc. Perhaps they need the exact words in dramatization, although extemporaneous work is better in the lower grades. It may be they will sing the poem when it is learned. "Sweet and Low" has done duty many times. The more definite and individual

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the motive that is assigned, the better the work will be, but it must never be forgotten that willing eagerness to take part in all exercises is characteristic of a well-governed school. The motive assigned on a lesson plan may be a dead thing, only an added and useless cog in cumbersome machinery if the teacher cannot tactfully employ it so as to make the whole operation move rapidly. Beware of the artificial motive. Above all, beware of the pause when the child contemplates the incentive and decides he *doesn't* want to.

Reasons for Requiring Memorizing

Repeating the writing of others means using words which one is not in the habit of employing. If the selection is rightly made, these words should be well within the power of comprehension but slightly beyond habitual use. This increase in vocabulary is the weakest and poorest of the reasons for committing to memory.

Another reason is finding expression for one's own feelings. A famous teacher is in the habit of speaking of our great writers as the Articulate Ones. He says they give words to what others feel. It is much for anybody, child or man, o find words for the gropings toward truth of which we are all conscious.

The strongest reason is the last. One paragraph which has become thoroughly familiar is a center which attracts to itself much which would otherwise be forgotten. "This reminds me of" — and we remember, because of its parallel significance, what we might otherwise have passed over.

Study of Poem

Suppose we glance over Stevenson's "Young Night Thought:"

All night long and every night,
When my mamma puts out the light,
I see the people marching by,
As plain as day before my eye.

Armies and emperors and kings,
All carrying different kinds of things,
And marching in so grand a way,
You never saw the like by day.

So fine a show was never seen
At the great circus on the green;
For every kind of beast and man
Is marching in that caravan.

At first they move a little slow,
But still the faster on they go,
And still beside them close I keep
Until we reach the town of Sleep.

Preparation

To use the technical language of an author, it is necessary first to create an atmosphere. The introduction need not be long, but it should be clear. Especially with small children is it necessary to make sure of a receptive mood. Know yourself what you wish to call forth. "What do you imagine you see in the dark?" might give a "goblin'll get you" feeling or call forth the horrors of "seeing things at night." The little boy of the poem had the nicest possible time as he lay there.

So fine a show was never seen
At the great circus on the green.

Let the little folks shut their eyes and try to see the biggest procession they ever read about, then repeat to them the poem. They know what is coming because you have prepared them, they enjoy it, for Stevenson wrote what they think, only a thousand times better expressed.

Presentation

It is important that the first presentat on be clear, for it is more permanent than any later study. A hild much older than these tots was told to learn Portia's speech. She began to study it.

The quality of mercy is not strained.

There was no ommentary, but she reasoned it out easily. She had seen her father strain milk. That was the only straining she knew. Don't laugh at her stupidity. It worked out well. The milk was strained to keep back foam, which is undesirable. Mercy isn't like that. None of it has to be kept out. It is all good, therefore, it does not need to be strained. The child is a woman now, but the milk bucket has held its place in Shakespeare's lines.

Analysis

Next, line by line, analyze the stanzas, have the children describe the various scenes — visualizing is most important. A poem means to man or to child just as much or as little as it suggests. Far-fetched meanings are bad, but there can never be too clear an understanding. Don't dwell always on the same point. Let each going over mean the addition of a new thought.

Poem as a Whole

When the discussion has been carried as far as you can profitably take it, stop analyzing. The child's thought of the poem is as full and complete as you can make it. He has gone from the first impression, when his liking was of the most importance, to the last, when he has brought to it and taken away from it all that he could carry. You are through.

Authors

Is it desirable that much study of authors should be undertaken? No, mankind is curiously alike. The mention of birth and death serves only to employ words which are already familiar. Only those details about the writer are worth while which had some influence upon the writing. Stevenson thought more in the dark than other children because he lay awake long hours. He was ill, and made of bed and dreams his playthings. He was a courageous little man. He thought of kings and armies and great processions. Such are the items about an author for which children care and need to know.

List of poems suitable to memorize as wholes or in part:

Mother Goose Melodies

Baa, Baa, Black Sheep
Sing a Song of Sixpence
Humpty Dumpty
Hickory, Dickory, Dock
Hey Diddle Diddle
Wee Willie Winkie
Bean Porridge Hot
Little Boy Blue
Bye, Baby Bunting
Simple Simon
There was an Old Woman
The Queen of Hearts
Jack Be Nimble
Litte Jack Horner
Jack and Jill
Little Bo-peep

Robert Louis Stevenson

Bed in Summer
Young Night Thought
Foreign Lands
Singing
A Good Play
The Land of Counterpane
The Land of Nod
My Shadow
The Cow
The Wind
Foreign Children
The Sun's Travels
My Bed is a Boat
The Swing

Eugene Field

With Trumpet and Drum
The Sugar-Plum Tree
Norse Lullaby
Wynken, Blynken and Nod
Fairy and Child
Hushaby, Sweet, My Own
The Night Wind
Jest 'Fore Christmas
The Drum
The Duel
Seein' Things

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Longfellow

The Children's Hour
The Arrow and the Song
Village Blacksmith
Hiawatha
Evangeline
Bell of Atri
Nuremberg
Sandalphon
Excelsior
Paul Revere's Ride
The Builders

Study of Patriotism

To be read in connection with memorizing of brief passages:

The Perfect Tribute — *Andrews*
How They Brought the Good News from Ghent to Aix—*Browning*
Incident of the French Camp — *Browning*
Man Without a Country — *Hale*
Old Ironsides — *Holmes*
Battle Hymn of the Republic — *Howe*
Star Spangled Banner — *Key*
Recessional — *Kipling*
Gettysburg Address — *Lincoln*
Building of the Ship — *Longfellow*
Paul Revere's Ride — *Longfellow*
Breathes There a Man — *Scott*
Farewell Address — *Washington*
O Captain! My Captain! — *Whitman*

Unclassified

Lady Moon — *Lord Houghton*
Daisies — *Frank D. Sherman*
Pippa Passes — *Browning*
How the Leaves Came Down — *Susan Coolidge*
Spring — *Celia Thaxter*
October's Bright Blue Weather — *Helen Hunt Jackson*
November — *Alice Cary*
The Barefoot Boy — *John Greenleaf Whittier*
Four Things — *Henry Van Dyke*
The Landing of the Pilgrims — *Felicia Dorothea Hemans*
The Rising — *Thomas Buchanan Read*
Lays of Ancient Rome — *Thomas Babington Macaulay*
The Concord Hymn — *Ralph Waldo Emerson*

Arithmetic as Seat Work

Alden Hewitt
Normal Supervisor, Litchfield, Minn.

SEAT WORK should always be correlated with preceding lessons in arithmetic, language, word drill or reading. Arithmetic seat work, it should be remembered, is for drill, not presentation.

Beginning arithmetic may be assisted by having children string red haws, rose hips, basswood seeds, or corn, in groups of two, of three, of four, etc. Basswood seeds (monkey nuts), strung with a piece of corn between each, make a treasured necklace in the fall when the beginners are still puzzled over school life.

Do not hesitate to use the things all around the school. With so many counters growing about, beginning arithmetic may be play.

Beginning arithmetic must be chiefly oral; it should be largely in story form and deal with those things found in children's daily experiences.

Do not hesitate to use all possible material in your primary arithmetic.

Remember it is better to *know a little well* than to *half know a great deal.*

Never attempt more than one step in advance at one time. A successful teacher once said, "The keys to teaching arithmetic are three: *drill* — and *drill* — and *drill.*"

Never teach a child to count by repeating the mere words. Let your beginning class count the chairs, the children, the erasers, the windows, etc. Help if necessary. Two minutes of this at the opening of each session does wonders.

Calendar numbers, pasted on tagboard, to be arranged in order, are easier to handle than the small card numbers and also more attractive. These may be used later to make sums, etc.

Picture arithmetic, made by letting third graders draw around carded patterns and blacken them in, to form groups, makes excellent first grade seat work toward the end of the term.

The clock face device is one of the best drills for lower grade work.

Never attempt a drill till you have fully *presented* and *discussed* the topic in view.

Make learning the various number combinations pure memory work. If the pupil hesitates at all give the answer or have another pupil give it.

Teach subtraction by the Austrian or change system. *Example* 8 — 5 = Five and what make 8?

Begin at the bottom of a column when adding. Add in what is carried. This does away with writing the carried number.

Adopt one written form and insist on its use. Neatness is a most necessary requirement.

A uniform manner of explanation helps the atmosphere of the school.

Example — Subtraction

872
358
—
514

"Eight hundred seventy-two *less* 358. The 8 is more than 2; take 1 from 7 and put with 2, making it 12; 8 and 4 are 12; write the 4; 5 and 1 are 6; write the 1. Three and 5 are 8; write the 5. The difference is 514."

Much simple work is better than a *little very difficult work.* One of the best drills possible in the fifth or sixth grade is to present one simply worded problem concerning some everyday matter and then request five other origina problems of like type from pupil.

Presentation Example

There are 100 hens in a flock. Sixty-five eggs are gathered in one day. What fraction of the whole flock is laying?

Original Example

We have 40 hens. Mother gathered 30 eggs this morning. What fraction of our flock laid to-day?

The four fundamental processes are the most necessary from first to eighth grades.

Outline of Work by Grades

First Grade

To teach successfully one must have a *quiet voice, a controlled manner, concentration* and *attention of children.*

Counting to 100, first with objects, then without. Write numbers to 20. Teach signs, +, —, and =.

Memorize processes within 4, as 1 + 2, 3 — 2, 2 two's = 4, 2 + 2, ½ of 1. There are 2 two's in 4. ⅛ of 4.

Processes within five and six

3 + 3, 6 — 3, 6 — 4, 5 — 2, 3 two's = 6, 3 + 3, 4 + 2, 6 — 2, 5 — 3, 2 three's = 6.

Processes within seven and eight

2 + 6, 3 + 5, 8 + 3, 8 — 6, 7 — 4, 3 + 4, 4 + 4, 8 — 4, 7 — 2, 7 — 5, 2 + 6, 8 — 2, 8 — 5, 7 — 3, 4 two's = 8, ½ of 2, ½ of 6, ½ of 8, ⅛ of 1, 2 four's = 8, ⅛ of 8.

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Make rulers from tagboard and mark off inches. Have flat cushions stuffed with sawdust and stick pins into them to form number groups.

Have calendar numbers mounted on tagboard, to be arranged in order. Prick and sew the numerals traced on tagboard squares.

After the lessons on — and + are presented, have the children make and pick out the different signs.

Use all the outdoor material possible.

Second Grade

Processes within twelve

2 + 10, 6 + 6, 12 — 5, 12 — 8, 2 six's = 12, 3 + 9, 12 — 2, 12 — 6, 12 — 9, 3 four's = 12, 4 + 8, 12 — 3, 13 — 6, 12 — 10, 5 + 7, 12 — 7, 4 three's = 12, 6 two's = 12.

Table of two's: addition, subtraction, multiplication and division.

Columns of numbers less than 3

2
2
1
2
1
1
2
2
—

Count to 100 by 10's. Count backward by 1's.

Processes within nine and ten

2 + 7, 3 + 6, 4 + 5, 9 — 2, 9 — 3, 9 — 4, 9 — 5, 9 — 6, 9 — 7, 3 three's = 9, $\frac{1}{3}$ of 6, $\frac{1}{3}$ of 1, $\frac{1}{3}$ of 9, 2 + 8, 3 + 7, 4 + 6, 5 + 5, 10 — 2, 10 — 3, 10 — 4, 10 — 5, 10 — 6, 10 — 7, 10 — 8, 10 — 9, 5 two's = 10, 2 five's = 10, $\frac{1}{5}$ of 1, $\frac{1}{5}$ of 2, $\frac{1}{5}$ of 10.

Seat Work

Pasting pictures in groups to tell number stories.

Stringing beads by three's, two's, four's, etc.

Working out examples with splints.

Make simple geometrical figures with sticks: the triangle, square and oblong, telling how many sticks it takes to make each.

Make these forms by folding and cutting paper.

Give a pattern to the child to trace around to make a number story of any combination he has trouble with.

Set a time limit for all mathematical work.

Third Grade

Teach orally, using the Key statements, *i.e.*: 2 + 8, etc. Use these in such addition as 14 + 5, 24 + 5, 54 + 5, up to 100; do same with all other Key statements given below.

2 + 2	3 + 2	3 + 7	3 + 8	3 + 9	4 + 2
5 + 2	7 + 3	8 + 3	9 + 3	9 + 5	6 + 2
7 + 2	4 + 6	4 + 7	4 + 8	8 + 5	3 + 3
4 + 3	4 + 9	6 + 4	7 + 4	7 + 5	5 + 3
6 + 3	8 + 4	9 + 4	5 + 5	6 + 5	4 + 4
5 + 4	5 + 6	5 + 7	5 + 8	5 + 9	6 + 6
6 + 7	6 + 8	6 + 9	9 + 6	8 + 6	7 + 6
7 + 7	7 + 8	7 + 9	9 + 7	8 + 7	8 + 8
8 + 9	9 + 8				

Teach the subtraction Key statements and use with combinations to 100.

The tables of 4, 5, 6, 7, 8, and 9; count by 4, 5, 6, 7 8, 9, to 100, or as nearly as possible to 100.

Processes within eleven, twelve, thirteen, fourteen, fifteen

$\frac{1}{2}$ of 12, $\frac{1}{4}$ of 12, $\frac{1}{3}$ of 12, $\frac{1}{6}$ of 12, $\frac{1}{4}$ of 16, $\frac{1}{8}$ of 16, $\frac{1}{8}$ of 16.

Processes within nineteen, twenty, twenty-one, twenty-two, and twenty-three.

Thorough study of 24, including $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{6}$, and $\frac{1}{8}$ of 24. Study 25, 50 and 100.

Seat Work

Measuring pints, quarts and gallons.

Measuring yards, feet and inches.

Building forms with square inches and then writing the statement: This figure (draw it) contains 12 squares or 12 square inches.

Making up stories about the number lesson example. The lesson was processes within 12. "There were 12 chickens; three ran away." "Nine were left." "Three more ran away." "There were $\frac{1}{4}$ of them gone." "How many were gone?" "If we sold 4 of the 12 we should have 8 left."

Make domino cards to illustrate processes. Make toy money and play store.

Let the children measure everything in the room.

Have the children draw and name the square, rectangle, triangle, oblong, cube, sphere, cylinder, prism, pyramid.

Fourth Grade

The fourth is essentially a review grade in arithmetic. That is why third and fourth arithmetic may so easily be combined.

Drill on the 36 addition combinations and on the 36 subtraction combinations.

Addition of columns of figures for speed and accuracy.

Show how to write dollars, cents and dimes.

Take up the carrying of figures.

Review the tables and teach the 11's and 12's.

Take up examples in denominate numbers.

Two's — Quarts changed to pints.
Three's — Yards changed to feet.
Four' — Gallons changed to quarts and bushels to pecks.
Five's — Nickels changed to pennies.
Six's — Rectangle with one dimension 6.
Seven's — Weeks to days.
Eight's — Pecks to quarts.
Nine's — Square yards to square feet.
Ten's — United States money.
Twelve's — Years to months.

Do not forget the making of number stories. This correlates language and arithmetic.

Teach the ounce and pound.

The children should understand the difference between cubic, square and linear feet and inches.

Keep up lower grade work by much rapid drill.

Seat Work

Marking off a square foot of paper into square inches.

Building with bits of pine board and estimating results. (These blocks may be made by the older boys in the manual training work.)

Draw, on enlarged scale, plan of a room from blackboard sketch. Children copy sketch on board, making theirs 4 times or twice as large.

Make chart of schoolroom, using $\frac{1}{2}$" to the foot, etc.

New Work

Multiplication with two figures in multiplier. Division table (reversing multiplication table). Much of this can be seat work. Oral division with a remainder, as 100 ÷ 9 = 11 and 1 over.

Short division. Some drill on aliquot parts. There should be no remainders.

This new work may, much of it, be drill seat work after the first careful presentation. Do not make the mistake of drilling before the subject is fully presented.

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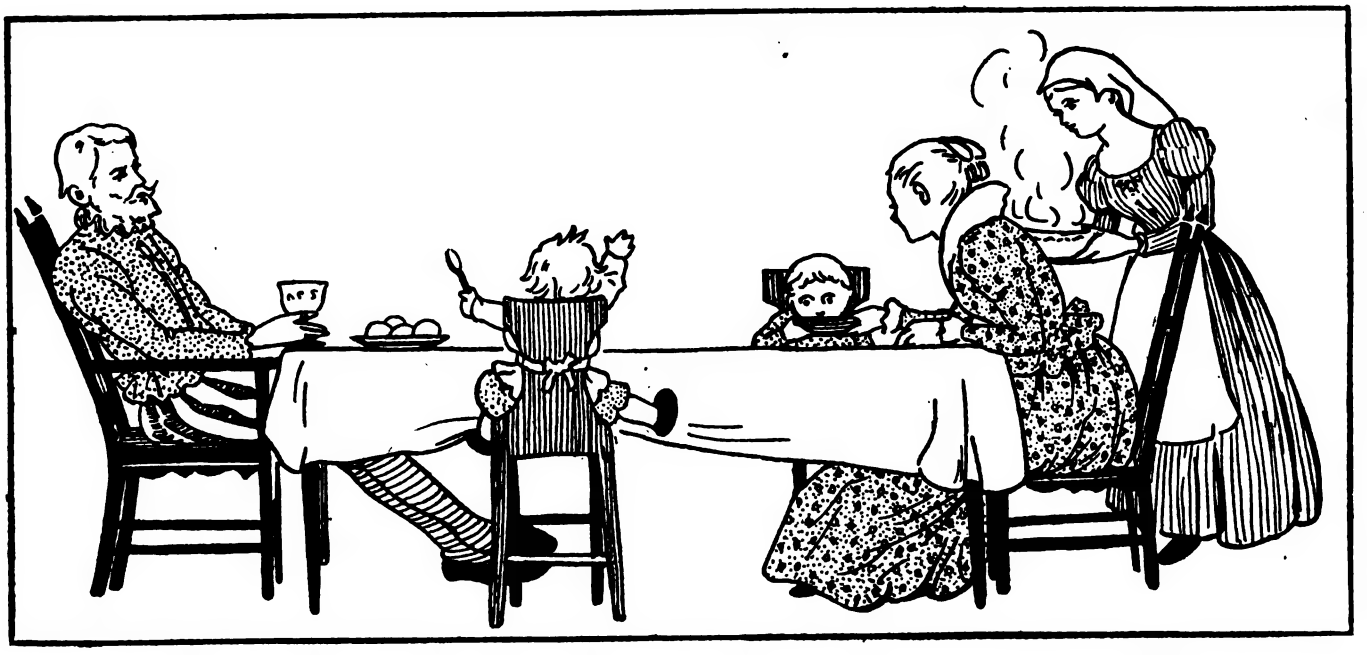

Popular Ballad Studies for Grade II

Laura F. Kready

Author of "A Study of Fairy Tales"

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Part II

The Children in the Wood

History

"The Children in the Wood" was taken from the second part of an old play entitled, "Two Lamentable Tragedies; the one of the murder of Maister Beech, a chandler in Thames street. The other of a young child murthered in a wood by two ruffians, with the consent of his unkle." By Robert Yarrington, 1601. In the play the scene is laid in Padua, so that originally it may have been based on Italian romance.

Several chap-books have been made out of the ballad; these are enumerated in Halliwell's "Popular Histories" (Percy Society), No. 18. The ballad form of the story has been presented in "The Percy Reliques." From this version Joseph Jacobs takes his tale in "More English Fairy Tales," choosing to retain the ballad form, as the story in ballad form has become a nursery classic. According to Allingham, "The Children in the Wood" is the best of the ballads of the pedestrian order and the best example of undying popularity.

The Percy copy was taken from two ancient copies, one in black letter in Pepys collection. Its title is "The Children in the Wood," or "The Norfolk Gentleman's Last Will and Testament. To the tune of Rogero," etc. I suppose it was this ballad which was licensed at Stationer's Hall, London, 1595. The oldest edition now known in print dates from 1670, and is called "The Cruel Uncle." A chap-book facsimile given in Ashton's "Chap-Books of the Eighteenth Century" is dated 1700. It contains three illustrations: THE DEATHBED SCENE; THE DEPARTURE FOR THE WOOD; and THE CHILDREN IN THE WOOD. An old song, "The Children in the Wood," is identical with the earliest copy of the British Museum, dated 1640, and is the standard ballad. Another ballad of 1720 has been corrected from this model. In the chap-books the names of the characters are: Androgus, the wicked uncle; Pisaurus, his brother, who married Eugenia — the parents of the children; Cassander and Jane or Kate, the two children; Rawbones and Woudkill, the two ruffians. The traditional burial place of the children is pointed out in Norfolk.

The traditional ballad was appreciated by Addison, who, when his contemporary writers failed to value the ballads, expressed his estimate in his *Spectator* paper, No. 85.

" 'Two Children in the Woods' is one of the darling songs of the common people, and has been the delight of most Englishmen in some part of their age.

"This song is a plain simple copy of nature, destitute of all the helps and ornaments of art. The tale of it is a pretty tragical story, and pleases for no other reason but because it is a copy of nature. There is even a despicable simplicity in the verse; and yet, because the sentiments appear genuine and unaffected, they are able to move the mind of the most polite reader with inward meltings of humanity and compassion. The incidents grow out of the subject, and are such as are the most proper to excite pity, for which reason the whole narration has something in it very moving, notwithstanding the author of it (whoever he was) has delivered it in such an abject phrase and poorness of expression, that the quoting any part of it would look like a design of turning it into ridicule. But though the language is mean, the thoughts, as I have before said, from one end to the other are natural, and therefore cannot fail to please those who are not judges of language, or those who, notwithstanding they are judges of language, have a true and unprejudiced taste of nature. The condition, speech, and behavior of the dying parents, with the age, innocence, and distress of the children, are set forth in such tender circumstances, that it is impossible for a reader of common humanity not to be affected with them. As for the circumstances of the Robin-red-breast, it is indeed a little poetical ornament; and to show the genius of the author amidst all his simplicity, it is just the same kind of fiction which one of the greatest of the Latin poets had made use of upon a parallel occasion; I mean the passage in

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Horace, where he describes himself when he was a child, fallen asleep in a desert wood, and covered with leaves by turtles that took pity on him." . . .

> "In the lofty Vulture's rising grounds,
> Without my nurse, Apulia's bounds,
> When young and tir'd with sport and play,
> And bound with pleasing sleep I lay,
> Doves cover'd me with myrtle boughs. — *Creech*
> (*Hor. I: iii. Od. 4*)

"Those only who are endowed with a true greatness of soul and genius, can divest themselves of the little images of ridicule and admire nature in her simplicity andnakedness."

Among the old-time children's books, were many editions of "The Children in the Wood." In the Half-Penny Series issued by J. G. Rusher, Banbury, about 1810, were "Children in the Wood," Historical Ballad (Norfolk); "Children in the Wood," restored by Honestus; "Children in the Wood," illustrated by William Harvey, a pupil of Thomas Bewick, in 1828. Some of these early illustrations are given in "Banbury Chap-Books," by Edwin Pearson, p. 37, Reader, 1890. In America, in 1825, "Babes in the Wood" was published by N. B. Holmes, New York, 36 pp., with plates. The story was included in "The Child's Own Book," London, about 1850, reprinted in the "Young Folks' Library," Hall & Locke, Boston, 1901.

The modern classic edition to present to children to-day is the illustrated "The Babes in the Wood," in Randolph Caldecott's Picture-Book No. 1. The story is here told by the artist in eight colored illustrations which present the leading episodes of the tale just as in the old time the wood-engravings did; and in twenty-two black and white sketches that make very realistic this nursery tragedy.

A beautiful piece of sculpture, "The Babes in the Wood," may be seen in the Metropolitan Museum, New York City. In the purity of marble this shows the innocent children and the fairy touch, the kindly robins covering them with a pall of leaves.

Lesson

Teacher This morning we shall have a story which you will want to know because everybody knows about it. You would not like to hear people refer to it and not know what it was. But it is a sad story. Perhaps many of you do know of it. It is called "The Babes in the Wood" or "The Children in the Wood." While we are talking about it let us try to see how many pleasant things there are in the tale in spite of its being sad. We will study the story from "Randolph Caldecott's Picture-Book," and I know you will like that. We can see how beautiful are the pictures in spite of their being sad. (Teacher has a copy of "Babes in the Wood." The single story, by Randolph Caldecott, F. Warne.)

This is a very old story. It was written long ago, several hundred years ago. (Reads entire story, making the sad part as inconspicuous as possible. At the close of the story:) Let us look at the pictures now. Isn't this outside cover one beautiful? What part of the story does it tell about?

Pupil I suppose the two Children were sitting in the wood after the bad men left them and didn't come back. The Children look so frightened. Perhaps they heard a noise. But it was only a beautiful big Rabbit who looks so friendly. The Robins tried to be friendly. One sang to them. Another one above the Children looks as if she were taking care of them.

T. Yes, which was the mother bird, do you think?

P. The bird above them was, because she looks smaller and her breast is not so gay.

T. What else is pleasing about this picture?

P. The beautiful leaves on the tree. They look like oak-leaves.

P. The bright red stockings the Babes wore and the bright red of the little boy's suit, and the red feather of his cap.

P. There were pretty yellow flowers in the wood.

T. In the old story the little girl's name was Jane and the little boy's Cassander. The next picture shows us how sick the Parents were. Who are the men in the picture?

P. The Doctor and the Minister.

T. What do you notice about the Children?

P. They were playing beside the bed with their toys. They are happy, do not know anything is the matter.

T. We'll look at all the pictures and you may tell what part of the story they tell you.

P. (Page 3) The Family are having breakfast. The Children are having a gay time.

T. Were they a poor Family?

P. No, they had a Servant and the Children had play-things and pretty clothes.

P. (Page 4) The Family were out in the Garden. The Children gathered flowers and took them to their Parents. They were a nice Family, they were kind to one another.

P. (Page 5) The Father wrote his will.

T. Yes, he gave a good deal of money to his children to be kept for them until they were grown. If they died their Uncle was to get the money. What does the second colored picture show? The line below it is some part of the story.

P. (*Reads*) NOW, BROTHER, SAID THE DYING MAN, LOOK TO MY CHILDREN DEARE.

P. The Uncle came to see them.

T. Do the Children look so happy?

P. No. I suppose Cassander got a new blue ball from his Uncle. But the Children look worried.

T. What is pretty in this picture?

P. The Uncle's blue suit and the green bed-curtains.

P. (Page 7) The Uncle talks to the Children. I think he talks solemnly and tells them their Parents are very sick.

P. (Page 8) The Mother talks to the Uncle. Her hand shows she is talking.

P. (Page 9) The Children are at the foot of the bed. They feel frightened.

T. The next large picture, Page 10, tells about:

P. (*Reads*) WITH LIPPES AS COLD AS ANY STONE, THEY KIST THE CHILDREN SMALL.

T. The Parents say good-bye to the Children. Caldecott makes this picture less sad because he has put so much color into it. Who are the people?

P. The Nurse has a blue suit. The Uncle has a beautiful blue suit. I suppose the Lady in yellow is his Wife.

P. (Page 11) The Nurse takes the Children away.

P. (Page 12) The Uncle promises to care for the Children.

T. (Page 13) At the funeral the Uncle takes care of Cassander. Now we come to one of the prettiest pictures. Read its title, please.

P. (*Reads*) THEIR PARENTS BEING DEAD & GONE, THE CHILDREN HOME HE TAKES.

T. What is pleasing in this picture?

P. The beautiful green yard and the trees that arched over the road leading from the house.

P. The black velvet cloaks and clothes of the Uncle and Children.

P. Jane's doll and the little Boy's pin-wheel.

P. The pretty house and the two dogs.

T. (Page 15) When the Uncle gets home he plays with the Children. Then (Page 16) he plans to get their money. (Page 17) He bargains with two ruffians and (Page 18) he sends the Children off with them. Does his Wife know where they are going?

P. No. She thinks they are going to a friend in London.

T. Will you read the title of our next large picture?

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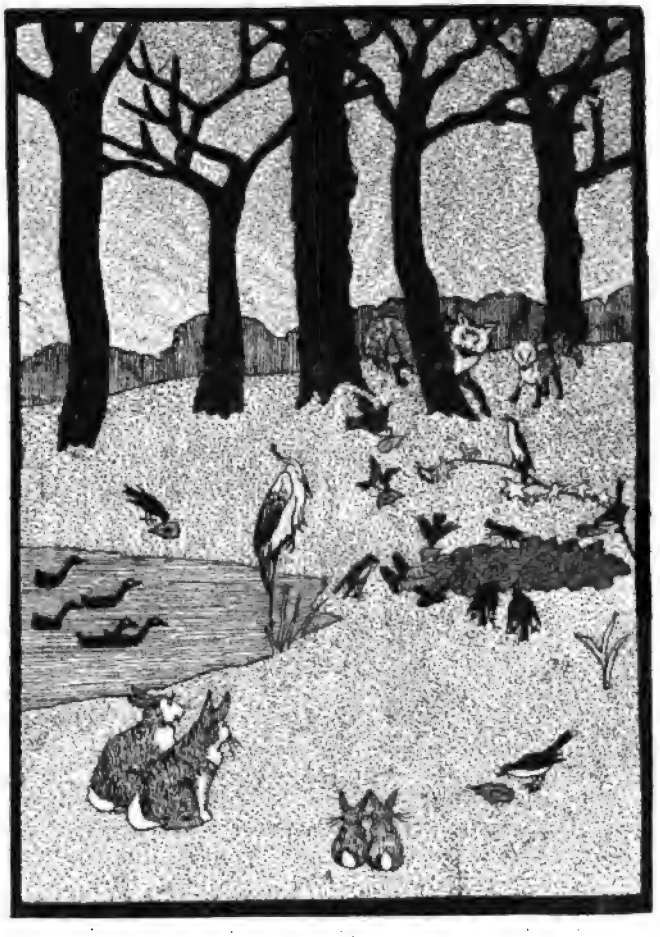

Finished Poster

P. AWAY THEN WENT THE PRETTY BABES
REJOYCING AT THAT TIDE.

T. The Children look very happy, but the Men look thoughtful. The Babes enjoyed a horse-back ride and the Men rode fast.

P. (Page 20) The Children chatted pleasantly to the Men.

T. (Page 21) When one ruffian wanted to kill Cassander the other ruffian fought him. (Page 22) They fought, and the next large picture shows how one man was killed and thrown into the pond. Of course the Children were frightened. (Page 24) We see the softer-hearted ruffian talking kindly to the Children and leading them away. (Page 25) He jumps on his horse and tells them to stay where they are until he comes back. Does he intend to come back?

P. No.

T. And then (Page 26) we see the Babes creep into a tree-trunk, and sit there for the night. There are no words under our next large picture (Page 27), but they are on the opposite page:

THESE PRETTY BABES, WITH HAND IN HAND,
WENT WANDERING UP AND DOWNE;

How can you tell they are in the wood?

P. You can see so many large ferns.

T. What do you notice about the Children that is pleasant?

P. The little Boy always takes care of his Sister. He does the best he can and he looks so brave.

T. Yes, what does he do for her here? (Page 28)

P. He picks berries for her to eat.

P. On Page 29 he puts his arm around her and tells her not to cry. But he looks scared himself. It must be night, for you can see the owl and the bat.

T. And then in our last large picture the title reads: IN ONE ANOTHER'S ARMS THEY DYED. The beautiful part about this is that the Robins are covering them with leaves. (Page 31.) On the opposite page we see how all the animals are their friends. The Rabbits, the Geese, the Crane, and the Robins keep guard so that the wolves do not come near. I wish Caldecott had made the two dogs we saw, in the road, following the Children as they left home, find them now and help to guard them too, don't you? What is the most pleasing thing in this story?

P. The way the little Boy took care of Jane.

P. The friendly Robins. All the animals were friendly, but the Robins seemed just cheerful friends and were kind to them.

T. I have here a book with some pictures of old woodcuts that were engraved for this story. They were put in some children's books long ago. These books were called Banbury Chap-Books and these are the pictures. (Shows p. 37, of "Banbury Chap-Books," Edwin Pearson, Reader, London, 1890.) I have here a picture, too, of a beautiful piece of marble which I once saw in the Metropolitan Museum of New York City. The sculptor made the Babes very beautiful, didn't he? If you should come across this sculpture in an art museum you would know its story now, wouldn't you?

My Valentine

The rose is red, the violet's blue,
Carnation's sweet, and so are you.
Thou art my Love and I am thine;
I drew thee to my Valentine;
The lot was cast, and then I drew,
And fortune said it should be you.

(Given in "Nursery Rhymes of England," *Halliwell*, p. 192.)

("Honey" is sometimes substituted for "carnation.")

St. Valentine's Day is a festival day observed by poets and lovers from time immemorial. The observance is more than 1600 years old, when the Christian Valentine was beaten by clubs and beheaded, at the time of the great heathen festival of love and purification.

Valentines were either of chance or choice, the first person seen by a man or woman on St. Valentine's morning, and such as were drawn by lot. Lady Valentines were honored, not by anonymous verses, but by substantial gifts. The Duke of York gave Miss Stewart, his Valentine, a jewel of 800 pounds in value; and in 1667 Lord Mandeville, being her Valentine, gave her a ring worth 300 pounds. A gentleman, drawn as a Valentine, would have been considered shabby not to accept the honor and responsibility. "This morning, called up by Mr. Hill, who my Wife thought had come to be her Valentine, she it seems having drawn him, but it proved not."

In the 17th century St. Francis de Sales severely forbade the custom of Valentines. To abolish it he changed it into giving billets with the names of certain saints for them to honor and imitate.

In 1667 the fashion first grew of using the modern epistolary valentine. Pepys, in his "Diary" says, "I do first observe the fashion of drawing of mottoes as well as names; so that Pierce, who drew my Wife's, did draw also a motto 'most courteous and most fair'; which as it may be used or an anagram made upon each name, might be very pretty."

The selection given above was one of the most usual forms for a valentine.

Three Jovial Welshmen*

(Given, with some changes, in "Mother Goose," *Wheeler*, and in "The Children's First Book of Poetry," *E. K. Baker*. A very interesting song, derived from this rhyme, is given in "Games and Songs of American Children," *W. W. Newell, Harper's*, p. 97.)

*Music and words on page 26.

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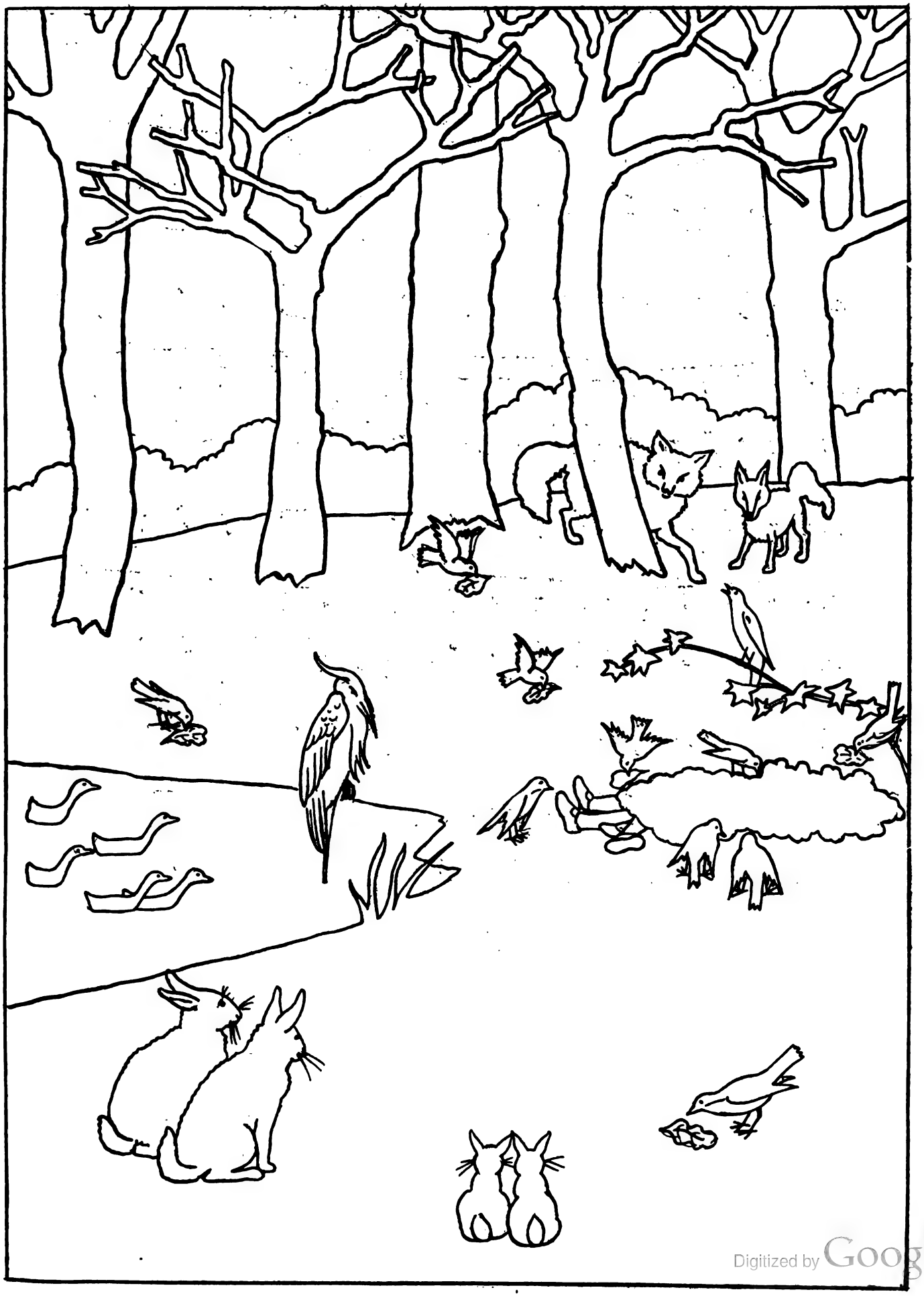

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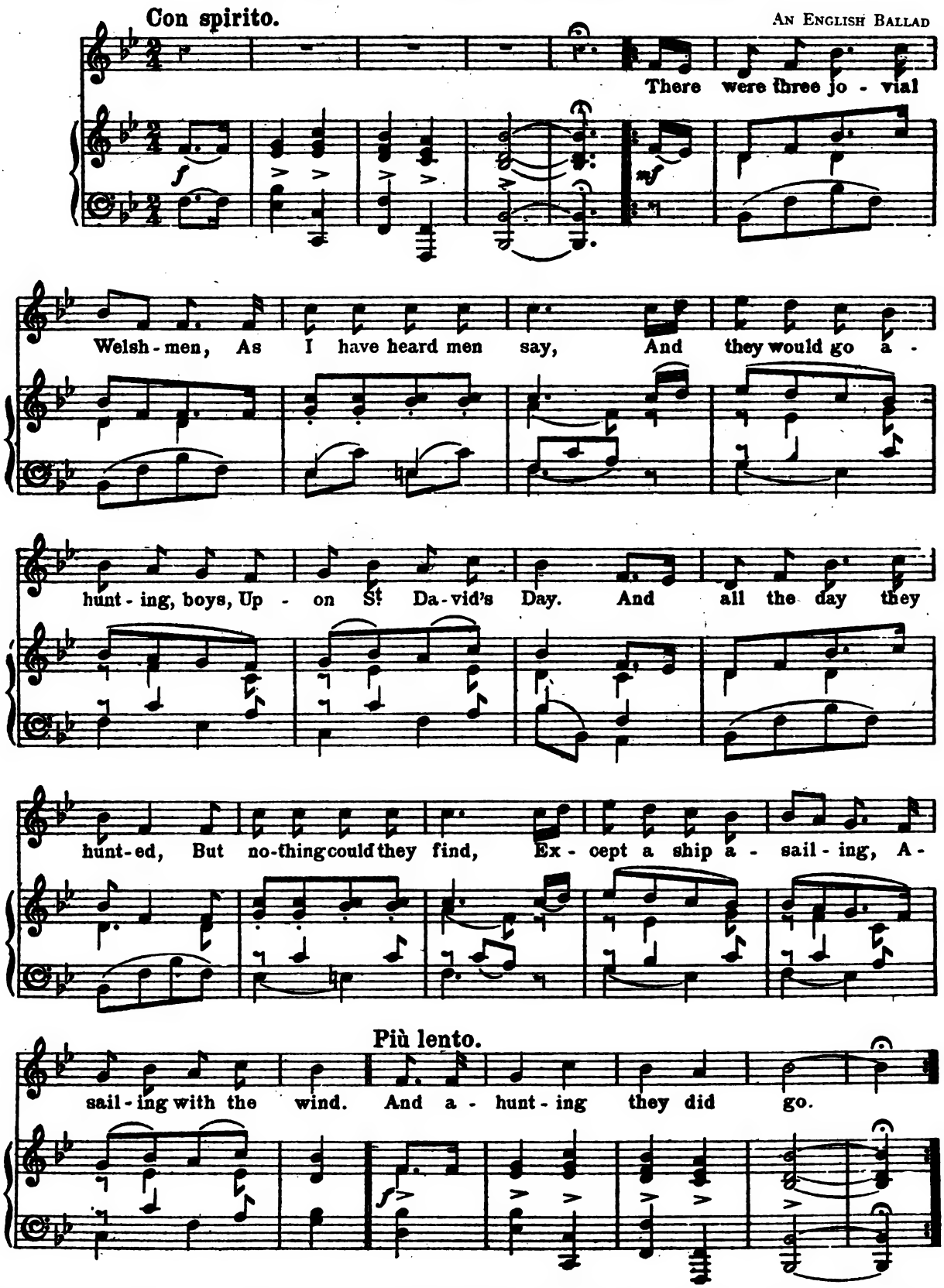
Outlines for a Poster, after Caldecott

Three Jovial Welshmen



One said it surely was a ship,
The second he said, Nay;
The third declared it was a house
With the chimney blown away.
Then all the night they hunted,
And nothing could they find,
Except the moon a-gliding,
A-gliding with the wind.
And a-hunting they did go.

One said it surely was the moon,
The second he said, Nay;
The third declared it was a cheese,
The half o't cut away.
Then all day next they hunted,
And nothing could they find,
Except a hedgehog in a bush,
And that they left behind.
And a-hunting they did go.

One said it was a hedgehog,
The second he said, Nay;
The third, it was a pincushion,
The pins stuck in wrong way.
Then all next night they hunted,
And nothing could they find,
Except a hare in a turnip field,
And that they left behind.
And a-hunting they did go.

One said it surely was a hare,
The second he said, Nay;
The third, he said it was a calf,
And the cow had run away.
Then all next day they hunted,
And nothing could they find,
But one owl in a holly-tree,
And that they left behind.
And a-hunting they did go.

One said it surely was an owl,
The second he said, Nay;
The third said 'twas an aged man
Whose beard was growing gray.
Then all three jovial Welshmen
Came riding home at last,
"For three days we have nothing killed.
And never broke our fast!"
And a-hunting they did go.

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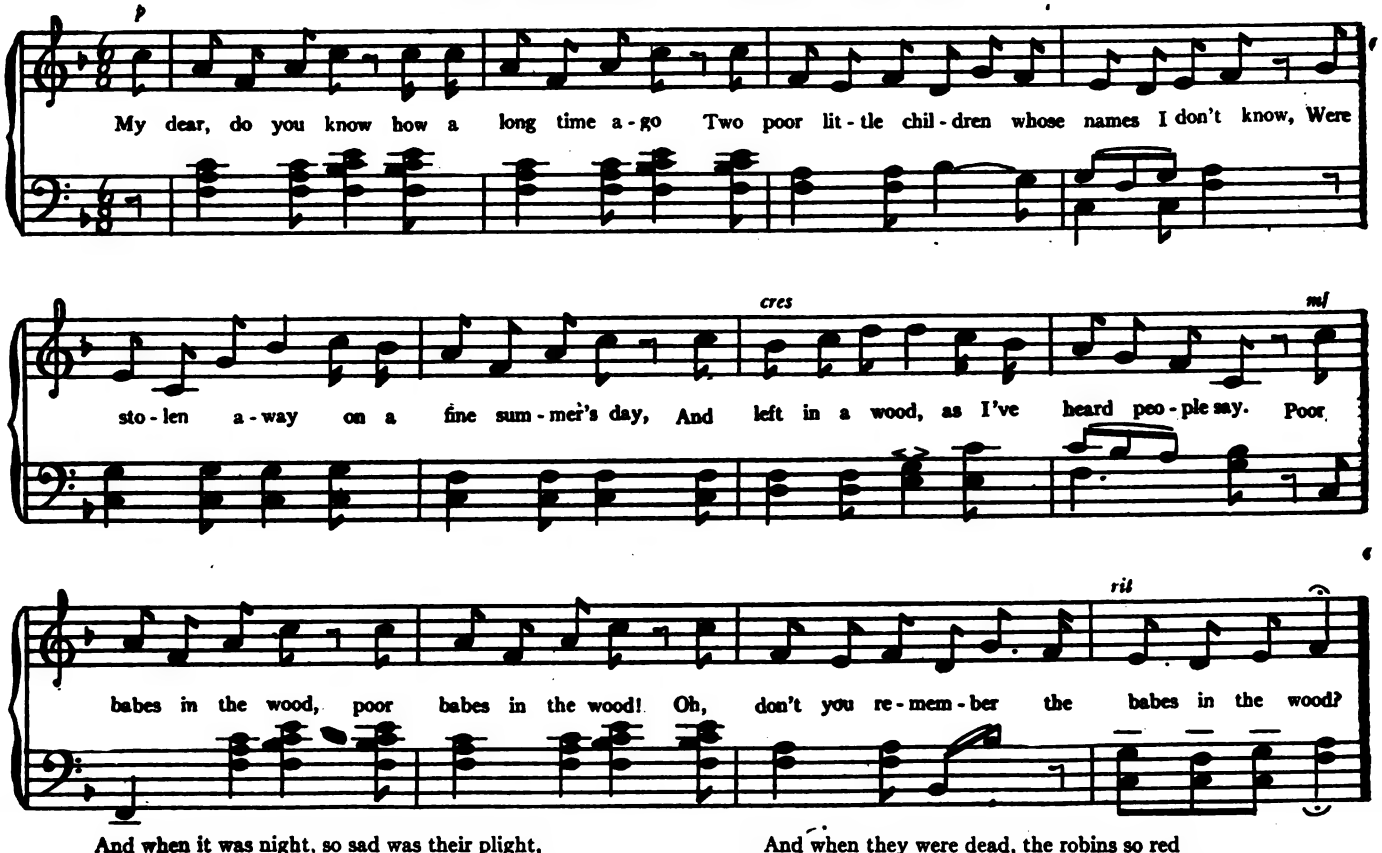
Suggestions for Coloring Color the sky blue, ground light green, path light brown, trees dark brown; faces of thieves flesh color, hats brown with red feather, suit of thief with children light brown, collar and cuffs white; suit of other thief red; children light hair, white suit and dress trimmed with red, stockings red, shoes black, hat brown with red feather.

The Babes in the Wood



And when it was night, so sad was their plight,
The sun it went down, and the moon gave no light;
They sobbed and they sighed, and they bitterly cried,
And the poor little things they lay down and died.
Poor babes in the wood, etc.

And when they were dead, the robins so red
Brought strawberry-leaves and over them spread;
And all the day long, the branches among,
They mournfully chirruped, and sang them this song;
"Poor babes in the wood," etc.

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Home Geography for the Third and Fourth Grades

Lucy M. Dunigan

THE first geography that should be taught to the child is Home Geography. By means of home geography the child's mind is stored with concrete information with which he can afterward relate the new and otherwise unappreciated facts, which he will learn of unknown places. Better text-books and a wealth of supplementary reading are aids to the teaching of geography. With emphasis shifted from facts, to the causal relation between facts, an exercise which once was a draft upon the memory alone, has now become a cultural force, which trains the mind to habits of reasoning which will be of lifelong value.

Home geography is not a text-book subject. The local environment of each school makes uniformity impossible. Each teacher must organize the material to fit the needs of her community. There are, however, general principles which help us not only to define the limits of home geography, but to present it to the children in a logical manner.

Everything in the course should be truly geographical. In order to stress the geographical facts one must know just what constitutes geography. Some say that geography is a "Study of the Earth as the Home of Man." Others say the emphasis should be put upon the human element and define it as "A Study of Man in his Home, the Earth."

There are two classes of topics into which home geography should be grouped. These are the social topics and the physical topics. A child must know life relations and the interdependence of one family upon another. He should know what this community supplies the outside world, and for what it must depend upon other countries and other communities, in order that he may have the necessities of life. The physical topics call for a knowledge of the earth.

The home is one of the simplest of social topics, which should be studied, because it furnishes concrete illustrations of many of the phases of geography. The town, city or county community in which the family resides forms a second social topic.

Physical topics call for outside work and for this reason many field trips should be planned for the home geography class. Children should be led to see that which is near them first, and then advance into the foreign fields.

The following course consists of the study of the three necessities of life, namely, shelter, food and clothing.

Rapeer—Teaching Elementary School Subjects
Freeman—The Psychology of the Common Branches
Klapper—The Teaching of Geography
Morris—Home Life in all Lands
Carpenter—Geographical Readers
Adams—Commercial Geography
Andrews—Seven Little Sisters
Dodge and Kirchwey The teaching of Geography in Elementary Schools
Charters—The Teaching of the Common Branches
Fairbanks—Home Geography for Primary Grades.

I The Home.

1 Name the district in which you live. Show a map. Make one on the sand table. Draw one on the board. Help the children to interpret the map. State what this district was formerly. (Farm land, park, etc.) Tell the direction of your home from your school. Name the direction toward which you walk when you come to school. On the map of the district find the street on which you live. Always teach directions out-of-doors.

1 Size and extent of this district.

Boundaries. Take field trips to the boundaries. Observe the way streets are paved, if they are paved, and notice that they are higher in the center. Give reason for this. Visit park if there is one, and notice physical features (gently rolling land, large trees, etc). See factories, foundries, hospitals, freight depots, railroads, public buildings, churches, cemeteries, car lines, storage houses, lots for private or community gardens, etc. Visit stores. Visit places of historical interest.

2 Home in your city.

1 Make a definite study of your city.

1 Location, size, number of school districts. Compare its present size with that of several years' ago. Give reason for its growth. List these.

1 Located near coal or iron fields.
2 Roads were here to connect the farms and nearby villages.
3 Railroads. Name the roads running into your city.
4 Trolley lines that connect the city with villages, towns and larger nearby cities.
5 Mail, telegraph and wireless systems.
6 Stores to supply the necessities of life.
7 Industries that attract the people.

1 List these. It is interesting and helpful for each child to tell the kind of work his father does, such as gardening, farming, mining, manufacturing, railroading, etc.

2 Summarize industries and fix in the minds of the children that their city has these industries because it can supply the following:

1 Power.
2 Labor.
3 Raw material.

8 Amusements: Beautiful natural parks that are free to the public. Golf links and tennis courts. Community playgrounds. Rivers or lakes where people can camp and fish.
9 Museums.
10 Libraries.

II Materials needed to build your home and furnish it.

1 Clay for bricks. Study the Indians' way of making dishes, brick, etc. Use clay during an industrial lesson and make a Hopi Indian village.

2 Kinds of lumber.

1 Kinds used for building purposes.
2 Kinds used for furniture.

(Study the African Boy Mpuke. Find out how his home differs from yours. Go with him into the forest to cut some of the large trees that are made into beautiful furniture. See a separate outline for this.)

3 Carpets. (Study Kanana the Arabian Boy. Find out how his mother makes the rugs. Compare his tent with your home. See separate outline for this.)

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III Food
1 List products used for food that are raised near your home.
1 Home gardens. When started? Preparation of the ground. Soil ready for seed. Planting. Cultivation and care during the growth of the plants. Harvesting. Consumption. Market. Sale or exchange of the surplus.
1 Usefulness of this garden to the outside world.
2 Community gardens.
2 Truck farms.
1 Called market gardens.
2 Location near the city, away from the districts of high taxation, where the market for the produce is easily accessible in a short time. Easy and quick transportation.
3 Methods of cultivation. Compare with home gardens.
4 Problems of labor and problems of skill.
5 The part the truck gardens play in supplying the large cities with vegetables and fruits. Gardens of the South send us early vegetables, and send them earlier than we could produce them at home. Later the districts far to the north of us send the fresh vegetables that are in season there, so that our season for fresh vegetables, strawberries, etc., begins earlier and is prolonged until later than we can raise the same products at home.
3 Dairy farms.
1 Location near the city. Why? List products from this farm that will not keep. Those that will keep. Sometimes cheese and butter will keep a long time. (Study the home and industries of Heidi the Swiss maiden.)
4 The large farm. List the products raised.
1 The economy of having a well-balanced farm.
2 Location away from the cities but where the transportation is good.
3 Size.
4 Methods of fertilizing and preparing the soil, planting, harvesting and disposing of crops.
1 Good roads, how prepared and cared for, funds secured to keep roads in repair, co-operation of neighbors, community spirit even in isolated regions.
2 Animals raised on a large farm that are used for food: Cattle, sheep, hogs. Fowl used for food: Chickens, ducks, geese, turkeys. Animals used to carry food to us: Horses and mules.
(Go to the Philippine Islands. See the water buffalo, the pony and Chinese coolies that are used there for beasts of burden.)
5 List the food that comes to us from foreign lands.
1 Tea from Japan.
2 Coffee and cacao from South America.
3 Tropical fruits.

IV Clothing
1 Wool comes from the pelt of sheep. Sheep raised for wool need a different geographic environment from those raised for meat. Different varieties of wool need different geographic conditions. (See Kanan the Arabian Boy. Find out how he helped to raise the sheep that give us the fine wool that is raised on the margin of the desert. Make a type study of wool. Correlate it with history and literature.)
2 Cotton.
3 Silk. See separate outline of France and study this country that sends us silk. Find out why less of the silk making is done in the homes than formerly.
4 Linen.
5 Furs. These come from our north and Siberia.

V Summary. All nations and people must have food, shelter and clothing.
1 The important factors in bringing these necessities to us are:
1 Agriculture.
2 Mining to provide coal and iron for the industrial world.
3 Manufacturing.
2 Give the important factors of each.

France

I Take a trip to France, where Jean the French boy lives. He would be called John in our country.
II Physical features of the country.
1 Long sea-coast where ocean vessels can be seen bringing food and visitors.
2 Network of rivers and canals upon which there is a great deal of travel and carrying of goods.
3 High mountains where there are good pastures, beautiful scenery and swiftly flowing rivers.
4 Many forests which are protected by law.
5 Fine, well-cared-for farm lands.
III Resources.
1 Coal and a little iron.
2 Wheat, rye, barley, corn, sugar beets, potatoes. Orchards of apples, pears and peaches in northern France, where the climate is like that of the United States.
3 Vineyards, groves of lemons, oranges, olives and mulberry trees in the south.
4 Clay for fine china and porcelain.
IV People.
1 Thrifty and love beauty.
2 Speak a strange language, do much gesturing and talk fast.
3 Very polite.
1 The boys remove hats when spoken to by elders.
2 Men shake hands when they meet and again when they part.
4 Very fond of the outdoors.
1 Girls may be seen knitting and sewing on the steps.
2 Women clean vegetables outside.
3 Tailors, shoemakers, etc., bring work out to the sidewalks.
4 School children study out-of-doors.
5 Parks are used all the time.
1 Few games are played. Even boys walk instead of playing football, etc.
2 There are booths where toys, cakes and candy may be bought.
3 Merry-go-rounds.
4 Punch and Judy shows.
6 Cities are kept clean and beautiful.
1 Fine libraries, churches and art galleries.
2 Paris streets are swept in the morning, swept and mopped at night.
7 Homes.
1 In the cities the people live in apartments instead of in houses. Stores or shops are on the ground floor. Homes are on the higher floors.
8 Dress.
1 In the cities people dress very much as Americans do.
2 In the country the men wear a cap, blue blouse blue trousers, wooden shoes. Women wear dark woolen clothing, white caps.
9 Food.
1 Much of it is bought at the public markets, where an auctioneer sells chickens, eggs, vegetables, fruit, cheese, live rabbits, oysters, snails and frog legs.

10 Education.
1 Good schools. When a boy leaves school he serves as a conscript in the French Army. Every boy must have two years of military training.

V Industries.
1 Farming.
1 Many small farms, but all are well cultivated.
2 Owned by the common people. Nearly every farmer owns his own land and feels that a part of France belongs to him. For this reason few Frenchmen leave France.
3 Hills are terraced. All space is utilized.
4 Men, women and children work in the fields.
5 People do not live on farms, but in small villages nearby, which are connected with the farms by hard roads, lined with tall trees.
6 Houses in these villages.
1 Walls are made of mud mixed with straw, white-washed except near the ground, where a coating of tar keeps out the dampness.
2 Roofs of red tile or thick reels of straw laid close and cemented together by nature with moss and flowers.
3 Each house has stable and outsheds. Stable connected with house.
4 Interior of the house.
1 One room, or if more, kitchen is the principal room. Brick floors, fireplace at one end, bed in the corner, hams and sides of bacon hang from the ceiling. Loom for weaving cloth near the fireplace.
2 Manufacturing. In the cities and in the homes.
1 France sends us wine, silk, fine cutlery, ribbons, made in homes on hand looms, lace, lisle thread gloves and stockings, cambric, clocks, spectacles and china.
3 Fishing.
1 Much of it is done by the sea.
2 Rivers furnish many fish.

Heidi, the Mountain Girl

I Her Home.
1 In Switzerland with her grandfather, high up in the mountains, near the mountain Falkniss (Falcon's nest) on the alp, that part of the mountain between the tree line and the snow line.
2 One-room hut made of logs. Loft used for a bedroom for Heidi.
1 Bed was made of new-mown hay covered with a heavy sheet. A canvas bag was used for a coverlet.
2 Table, chair, bed, fireplace, where a large kettle hung; cupboard (everything the uncle owned was in this).
3 Sheds for the goats near the hut.
4 Surrounded by tall fir trees.

II Food.
1 Toasted cheese.
2 Thick slices of rye bread and butter made from goat's milk.
3 Milk.
4 Dried meat.
5 Chestnuts, raw boiled, roasted.

III Clothing.
1 Heidi — barefoot, barehead, in summer, coarse dress apron to cover dress.
2 Grandfather — tall Alpine hat, short knee breeches, heavy shoes, tall Alpine stick.

IV Heidi's playmates.
1 Peter the goat-herd.
2 Barla (little bear) and Schwanli (little swan). Schwanli was white and Barla was brown.
3 Chamois.

V High up in the pastures with Peter.
1 Goats ate grass and moss. Heidi gathered berries and flowers, delicate primroses, blue gentians, golden rock roses.
2 Heidi called to the robber bird, perched high on a cliff.
3 Goat-herd whistled and the goats came jumping down to him.
4 Peter milked the goats and gave Heidi some milk to drink.
5 Heidi called to the sun that was making the snow-peaks red and her voice echoed back to her from the rocks.

VI Occupations of the grandfather.
1 Raising sheep and goats.
2 Making butter and cheese.
3 Wood carving.

VII Winter time.
1 Too cold to take the goats to pasture. They were kept in sheds.
2 Roaring and rushing of the winds through the fir trees could be heard.
3 Deep snow, sometimes it was as high as the windows of the hut.
4 School days for the children.

Mpuke, the African Boy

I Race: Black. Savage. Ignorant of the civilized ways.

II Appearance.
1 Eyes round, shiny, black.
2 Teeth whitest pearl.
3 Head covered with a mass of curly black wool.
4 Lips red and thick.
5 Skin black and shiny.
6 Tall, straight people.
7 Muscles well developed.

III Clothing.
1 Cotton, brightly colored.
2 No shoes and stockings.
3 Ornaments.

IV Homes.
Huts, low walls, made of clay. High, conical roofs, thatched with palm leaves, no windows, small doorway faces the street. One room in the house used for a sleeping room.

V Settlements.
1 Small group of huts.
2 High wall surrounds the settlement.
1 Wild animals are kept out.
2 Protected from other tribes.
3 Huts nestle in a grove of banana trees.

VI Chief of the village, Mpuke's father.
1 Tall, muscular, well-built.
2 Body is covered in a ridiculous fashion with red, white and yellow chalk. Looks like clown in the circus.
3 Black rat-tails at the chin.
4 Large hat of grass.
5 String of charms.
6 Little clothing. Sometimes this consists of girdle of pineapple leaves.
7 Skillful hunter.
8 He is chief because he is brave.
9 He bears many scars.

VII Men and boys battle with animals.
1 Elephant.
2 Panther.
3 Cobra.
4 Gorilla.

VIII Boys have mock battles.
1 Use a wooden spear.
2 Blunt knives.

IX The elephant hunt.
1 Men slip up on elephants.
2 Shoot bows.

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3 Elephants make a great noise and run.
4 Men cut and skin the dead animals.
5 Women and children bring baskets into which the meat is put.
6 An oven is made in the ground.
7 The meat is baked here for three days.
8 This hunt takes place during the early part of the day.

X Men go to war with neighboring tribes. Why?
1 Paint faces and bodies.
2 Women and children are busy sharpening weapons.
3 Boys remain at home to protect the women and children.

XI Victors bring their allies with them.
2 A great feast is held.
1 Cooking is done out-of-doors.
2 Food consists of baked hippopotamus meat, baked elephant, manioc pudding (manioc takes the place of flour). Meat is put in earthern jars. A quantity of peppers and palm oil is poured over it, to make gravy; fruit palm wine.
3 Men eat first. Women and children eat that which is left.

The Philippines

I Trip to the Philippine Islands.
1 Under the control of the United States.
2 Longest single ocean voyage we shall take. Fifteen days from San Francisco to Manila.

II Places of interest we may visit.
Many islands, active volcanoes, hot springs, many lakes (some sulphur-colored), rivers, snow-covered mountains, forests with luxuriant tropical plants and vines, where we will see strange animals, birds of variegated and beautiful plumage, but poor songsters, interesting cities and villages.

III People. There is no Philippine nation. The people are divided into tribes, over eighty in number. Speak seventy-five languages.
1 Civilized people near the coast.
1 Men, black-eyed, black-haired, brown-skinned working men; bare-footed, dressed in pantaloons and shirt of thin material.
2 Women, lips red, hair combed straight back, teeth blackened, always chewing betel nut, a product of the arnica plant, clothes are brightly-colored skirts to the knees, no stockings, sandals. Pina cloth handkerchiefs about the neck.
3 Children wear thin clothes, go to American schools, learn to speak the English language.
2 Natives of the interior are savages.
1 Wear no clothing, live in a primitive way; villages of huts that look like nests high in the trees or on high poles; tattoo bodies, black woolly hair, noses flat, lips thick, dwarfs; weapons, bows and arrows; hunt wild goats and apes, love music, have instruments, flutes of bamboo, guitars, drums.

IV Entering the bay.
1 A little bay takes us into the shallow waters.
2 We pass through multitudes of small ships, large boats, canoes, cargo boats.
1 Commerce is of importance there.
3 Chinese coolies are seen carrying goods to and from warehouses near the shores. (Hemp, rice, tobacco, sugar cane, going out; flour, machinery, clothing, army stores coming in.)

V In the city of Manila.
1 Transportation.
1 Two or four-wheeled carts drawn by water buffaloes or goats.
1 Buffalo called carabas. It is ridden like a horse. Used to plow rice-fields in water three feet deep. It must be allowed to wallow in mud and water; three or four times a day.
2 Street cars drawn by ponies.
3 Chinese coolies carrying goods on back or in wheelbarrows.
2 American business houses. (Drug stores, stationery stores, jewelry, confectionery and soda-water, bakeries.)
3 Houses.
1 Close to sidewalks. Two stories high. No glass windows to keep dust out, screened. Sometimes oyster shells are used for windows. Built around a courtyard, where there is a flower garden with seats along the walk, shaded by large banana trees.
2 Lower floors used for kitchen, servants' quarters and stable.
3 Upper floors, living rooms. Balcony extends over the street.
4 Market place of a little town.
1 Sheds and booths made of poles covered with straw matting, along narrow streets.
1 Women and girls squat on low mats and sell goods.
1 Vegetables: onions, lettuce, egg plant, cabbage, potatoes, peppers, squashes, tomatoes and gin.
2 Edible birds' nests.
3 Chickens, turkeys, duck, fish.
4 Bananas, cocoanuts, betel nuts.
5 Flowers.
6 Shoes and stockings. Slippers, two heels bad weather.
7 Bright calicoes and shawls.
8 Girls make cigars and sell them.
9 Delicate pina cloth handkerchiefs made of pineapple fibre.
5 Factories.
1 Sugar drying, tobacco, factories where they make flat bands, straps for sandals, ropes for harness, and clothes-pins, mats, rattan chairs; bamboo makes cups, dippers, tableware, furniture.
6 Amusements.
1 Cock fighting, pony racing, bicycle racing, playing upon musical instruments, religious carnivals (especially at Christmas time, when weather is finest).

VI Native villages.
1 Homes.
1 Houses thatched with nipa grass. (House seemingly on stilts, use a ladder to climb up to the door.)
2 People sleep in hammocks, cook and live out-of-doors.
3 Women wash clothes in rivers with water to their waists.
2 Crops.
1 Cocoanut groves.
2 Hemp.
3 Tropical fruits.
4 Sugar cane.
5 Rice.
1 Fields in low, marshy lands flooded during planting season.
2 Cultivated with plow that is a crooked stick of wood on a handle, a piece of iron on the bottom and drawn by a buffalo.
3 Women and girls assist in harvesting rice. They pound husks from the grain.
3 Food. Consists chiefly of rice. It takes the place of bread and potatoes.
1 Rice, boiled bulbs of the bamboo, fruits, bananas, oranges, lemons, papayas, limes, pineapples, figs, grapes, cocoanut. (Mother and sister prepare copra from the dried fruit of the cocoanut. From

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copra we get cocoanut oil, used for lamps, in perfumes and soaps.)

VII Forests of hard wood.
1 Cinnamon, pine, dye woods, rubber, gutta percha.

VIII Animals.
1 Horses are all furry ponies.
2 Cattle small, resemble Jerseys.
3 Caribou.
4 Deer (mouse deer, smaller than a goat).
5 Hogs — tame and wild.
6 Monkeys.
7 Python (used in walls — eats snakes and rats.)
8 Chickens, ducks, rabbits, goats.
9 Poisonous snakes.
10 Parrots.
11 Pigeons.
12 Pheasants.
13 Eagles.
14 Lizards.
15 Crocodiles.
16 Alligators.
17 Many insects.
1 Locust plagues visit the islands every two or three years. They come in swarms by the millions.

IX Storms are many and of great violence.
1 When a storm is coming a signal is run up over a look-out tower.
2 Crier is sent about the streets to warn the people, for roofs of houses, as well as loose articles, are in danger of being blown away.

Life of an Arabian Boy

I Kanana, an Arab, a Bedouin Boy.
1 Born upon the deserts. Of the tribe of Beni Sad, of the seed of Ishmael.
2 His father, the chief of the tribe, was called The Terror of the Desert.
3 Appearance: brown skin, black hair.

II Desert thought more of making warriors than shepherds.
1 There were many robbers on the desert, who lived by theft and plunder.
2 Many caravans fell into the hands of such men and perished.
3 Kanana refused to take the lance when he was old enough, so he was called a coward.
1 No name was more bitter to an Arab. It meant traitor.

III Customs of the people.
1 Boy rolled around in the sand and sunshine until he was five years old.
1 He wore no clothing but a twisted leather cord tied around his waist.
2 For five years he helped the women of the father's tent.
1 Shaking goat's skin, filled with cream, until it turned to butter.
2 Watching the kedder upon the fire.
3 Drying buttermilk to be ground into flour.
4 Digging komma, which grows like truffles under the sand.
3 After he was ten years old, for three years the boy watched the sheep, goats and the camels.
4 After he reached the age when Ishmael was sent away with Hagar by Abraham, he (the boy) was supposed to drop all menial labor and take his place among the men and make a position for himself according to his fighting qualities.
5 Few occupations were open for a boy unless he had won laurels with a lance.

IV Every year for three months, from planting time to harvest time, the Beni Sads encamped upon a river bank on the outskirts of the Great Desert.
1 Five hundred tents were set in four rows, as straight as an arrow flies.
1 Tents were made of goats' hair cloth.
2 Tents seven feet high in the center and twenty feet broad.
3 Each tent was divided by a white Damascus carpet.
1 Men occupied one side of the tent.
2 Women and children occupied the other side.
4 Furnishings.
1 Mats.
2 Cushions.
5 Favorite horse and most valuable camels slept by the tent and the master's lance stood in the ground at the entrance of the tent.
6 Field of ripening grain filled the narrow space between the yellow water and the silver-gray of the desert sand.

V Kanana refused to take the lance.
1 He was made a watcher, sat upon a perch when the grain began to head. He remained there day and night till harvest, throwing stones at birds to frighten them away from the grain.
1 Women brought him food once a day. It consisted of buttermilk dried and ground, mixed with melted butter, dates, etc.
2 Women renewed the supply of stones.

VI After the harvest Beni Sad tribe went to the cities on the oases to trade their grains, dates, etc.
1 Cities protected by walls.
2 First camel of an important caravan is led by a man who walks before it through the streets. His cry is to warn the people to clear the streets.
1 There are no sidewalks.
2 The beggars, men women, and children, flock near.
3 White camel generally leads the way. It is considered sacred.

VII Arabs face the Holy City of Mecca three times a day.

VIII Kanana leaves his people and becomes a hero.
1 His turban, a large piece of cloth bound about his head with a camel's hair cloth.
2 Coat of sheep's skin stitched together. A Bedouin wears this coat winter and summer. It is a protection from the heat and frost.
3 Bare feet.
4 Shepherd's staff in his hand.

Salvaging the Waste

Mrs. Charles T. Hiser

As the price of paper made itself very evident in the bills presented to the school board, we primary teachers resolved to do our bit toward reducing it. One of the board members being a prominent dry goods merchant, we easily secured his assistance. His clerks were instructed to save all the paper coming from the ribbon bolts, and at intervals we called for it. All lengths and widths could be used, and aside from doing a patriotic service, we had the added satisfaction of a far more liberal supply of paper than we would have felt justified in having purchased for us.

The widest adapts itself very nicely to folding and construction, medium widths are excellent for copying and practise, while even the very narrowest is useful. We made both foot and yard lengths of this, marking the inches, first under supervision, and later as work to be done independently at the seat. A square of medium width, hektographed in tiny squares with two selected crayons, furnishes fascinating seat work, as a "perfectly boo'ful checkerboard" is the result.

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Schoolroom Decoration

Eskimo Poster

Johanna Holm

The center figure and background are drawn with black, white and gray chalk. Draw figure as shown, almost the height of the blackboard. In the rear and near top of blackboard, shade in the snow with gray and white. Make the part representing water and ice darker. Cut out icebergs, bear, seals, and Eskimo houses from white paper; the walrus and whale of dark-gray paper. Cut out the Eskimo on sled and his dogs from white paper, also. Mount these on background and shade with black chalk.

The poster shown below blackboard is a portion of the Mother Goose Poster which illustrates the most familiar Mother Goose Rhymes, as "Little Bo-peep," "Jack and Jill," "This little Pig went to Market," "Jack be Nimble," and so forth. The figures are cut to line from black paper and mounted on gray background.

The children enjoyed these decorations very much. Some teachers have scrap-books or other picture books with which to entertain the children mornings before school calls, when weather does not permit them to be out-of-doors. The decorations as shown in picture proved of such interest to the children that no other entertainment was necessary.

Laugh-Don't-Cry

Have you ever seen Little Laugh-Don't Cry,
That gay little elf who lives in the sky?
The next time you stumble and bump your nose,
Or fall from a tree and tear your best clothes,
Just look up quickly, right into the sky,
And forget how badly you'd like to cry.
Just laugh, though softly, and don't even frown!
You'll see little Laugh-Don't-Cry sliding down
A yellow sunbeam! He'll make you a bow,
And say: "Now I see that you do know how
To call me quickly! Cries drive me away!
But laugh and I'll come! I listen all day."

— *Anne Blair*

New Settings for Old Stories

Mark C. Mills

Although children like to hear the same stories over and over again it adds much to their pleasure and certainly to that of the story-teller to be able to vary the details from time to time. This may be done by changing the plot of the story, but an altogether easier and more satisfactory way is to change the setting. Changing the location of the story from one country to another, or from tropical Africa to Arctic Alaska, or from country to city will do this. For example, in telling the familiar story of "Goldilocks and the Three Bears," it may be told one time with a description of the bears' home in the country and another time with a description of their home in the city.

An even more simple alteration is to change the climate and then to tell the story with all the variations this will bring about. The children themselves like to be called upon to help make the necessary changes in familiar stories. It is really surprising how well imaginative children enjoy making up their own stories and fables if they are given a little encouragement at the start.

If it is desired to give the story a distinctly educational bent this may be done by laying the setting of the story in some foreign country and supplying accurate descriptions of the country and the customs of the people. Children who are old enough to read can help in this by supplying facts from their own reading. It should also encourage them to read more about the countries of which they have heard in stories.

Another source of story material may be found by learning something of the stories that the mothers of different nations tell their children. These may be obtained from miscellaneous sources and adapted to particular needs if necessary.

The average teacher or other amateur story teller will find that a story that she herself has invented or adapted can be told much more effectively than one that has been read and memorized. The children, too, will like it better, and if allowed to help invent a new story or a new setting for an old story, will get valuable exercise for the imagination.

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The Story Stand-Ups—Robinson Crusoe

Ruth Ash

In studying this story nothing makes it as real to the children as to have the miniature figures that can be moved around and enact the events as they read or tell of them. This story can be very successfully worked out in a sand-table, or if that is not attainable, a table top will do. Small sticks can be gathered to make the fence, ladder and house, and the arrangement can be studied from the text.

Directions for Making

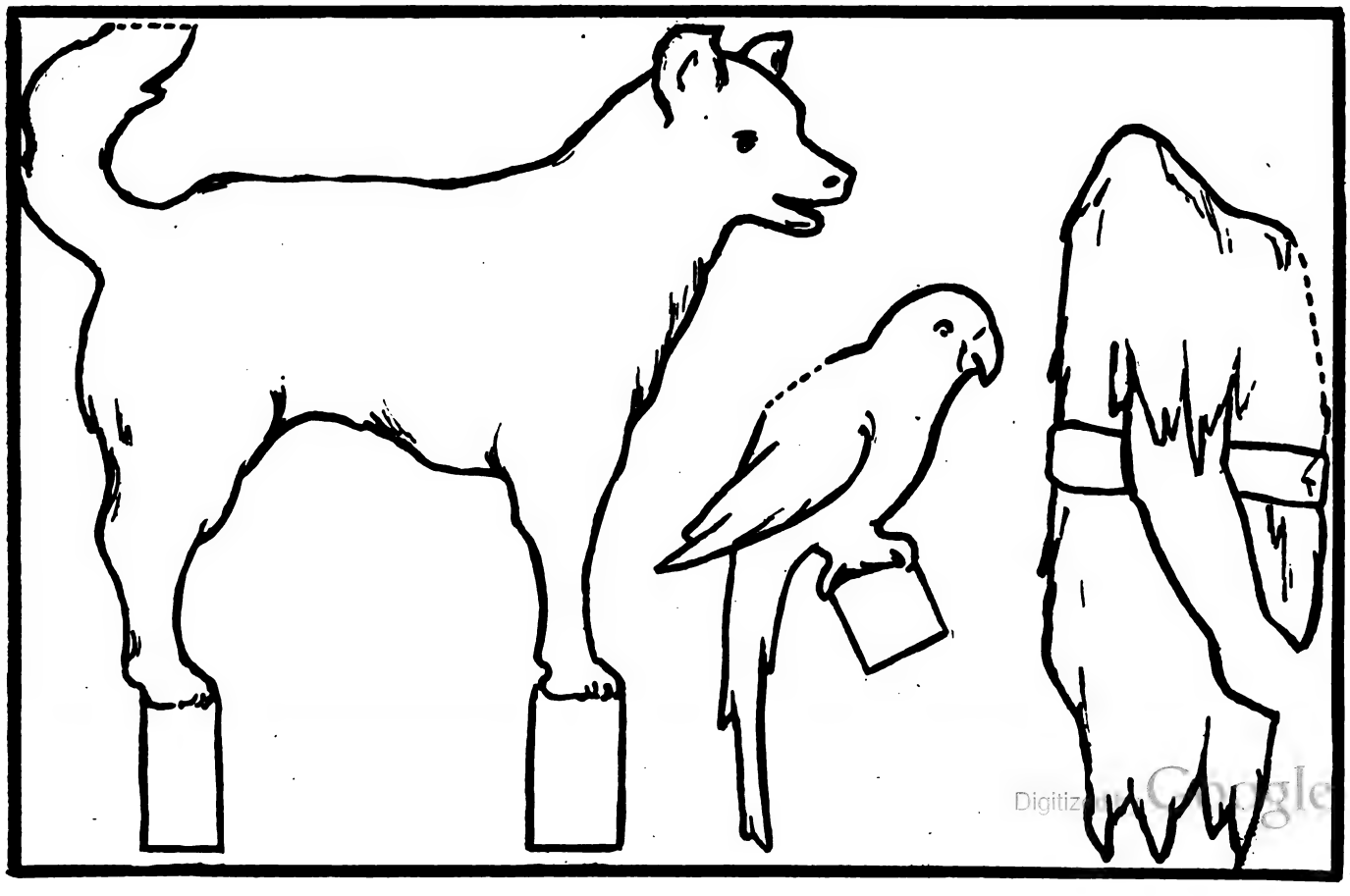
The figures for this Story Stand-up are made from colored paper or from white paper and colored as suggested below. The figures are made double so as to be reversible and that they may stand on two legs. So fold the paper in the middle and put the pattern on with dotted line on the fold and cut on outside line, thus making the two sides, except in the case of Robinson Crusoe, where a single paper is used. In some cases where the legs are slender it is best to strengthen them with a double thickness of paper of cardboard. The bodies are pasted together about halfway down, the laps on the feet are bent inward, lapped on top of each other and pasted on the bottom to a small square or cardboard so that they easily stand upright.

Robinson Crusoe is tan, his goat-skin suit white, his umbrella and shoes light brown, basket and hatchet brown, gun dark brown and saw gray. Put on his suit and shoes first, then his basket on his back, his saw on one side of his belt and hatchet on the other, his gun in one hand and umbrella in the other.

Friday is dark brown and goat-skin suit white. He can carry a gun or a hatchet in his hand. The visiting cannibals may be made by using the same pattern but leaving off the goat-skin suit.

The cat is gray, the dog brown, the parrot green and the goats white.

These patterns can be used very successfully in making wooden figures.



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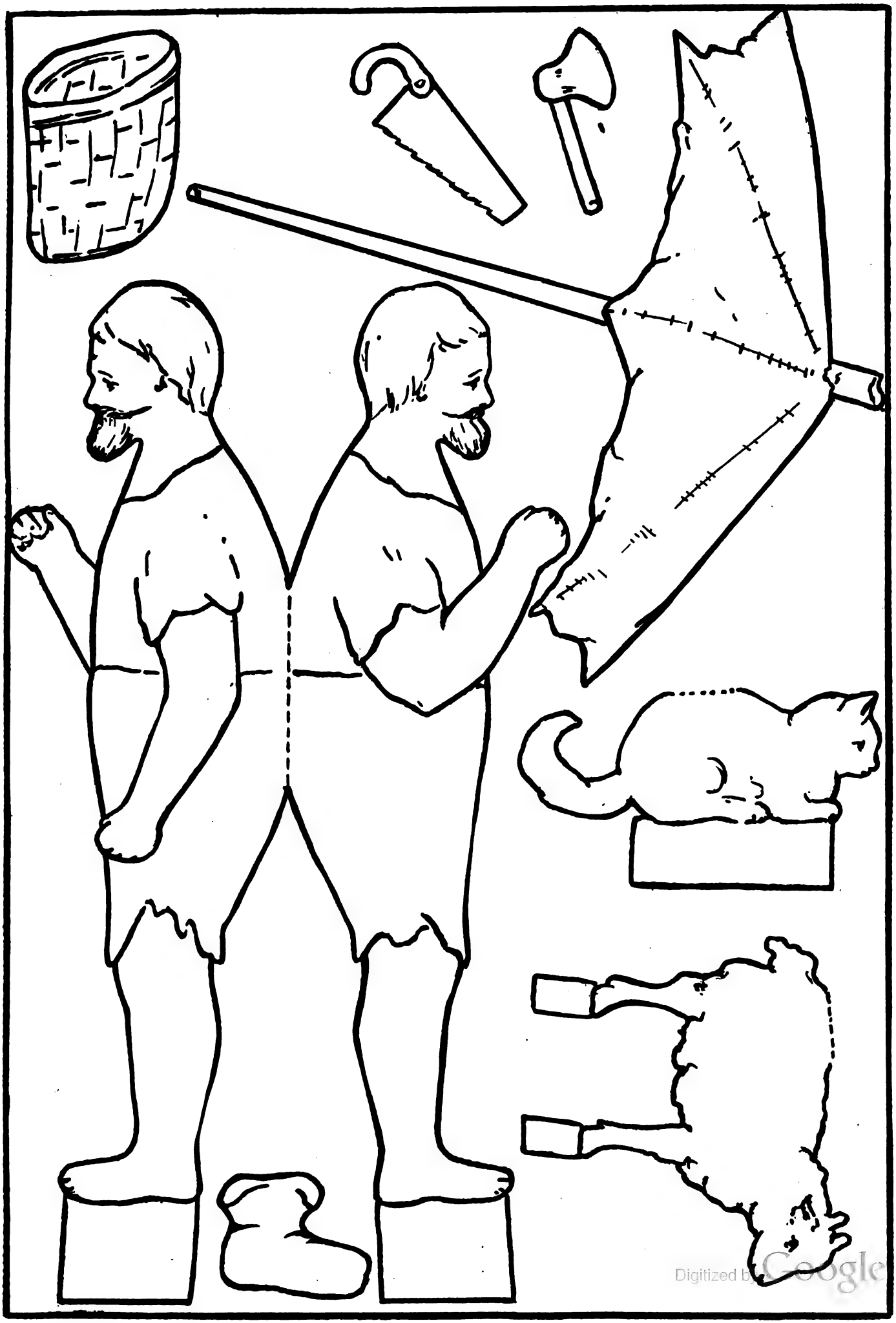
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Supplementary Reading and Language Lessons

The Sentence and Its Ending

Iva M. Miller

ACCORDING to the ruling of the Joint Committee on Grammatical Nomenclature, appointed by the National Education Association, the name *declarative* applies to all sentences which tell something without expressing feeling; the name *interrogative* applies to all sentences which ask something without expressing a feeling; the name *exclamatory* applies to any sentence which expresses a feeling whether it asks or tells; thus there are two things which a child must know about every sentence before he is able to place the proper mark at its end. Does the sentence ask or tell? Does it express feeling or not? If it expresses feeling it must be followed by the exclamation point. If it tells without showing feeling, it is followed by the period. If it asks without expressing feeling it is followed by the question mark.

The following form a series of lessons to present the sentence and its endings to children. It aims to be simple enough to introduce the kinds of sentences to children learning to use the period, question mark, and exclamation point. It also aims to be comprehensive enough to be used as review for older children.

In the exercises the technical names are omitted. Unless the course of study demands, it would seem advisable to omit these for the younger children. For the older children, the explanations given above of these names, may be added to the lessons by the teacher. As the teacher will readily see, our old friend, the imperative sentence, is now but a part of the declarative, because it too, *tells*. The present division of sentences makes punctuation of sentences quite simple for the child.

Bob and Mary

Bob Father gave me ten cents for mowing the lawn. Come with me to buy some oranges.
Mary I must ask mother first.
Bob Do you know where she is?
Mary I think she is in the front yard.
Bob Do you think she will let you go?
Mary Why not, if I ask her? Mother is good to let me do things because I always ask her first.
Bob Shall I wait for you here?
Mary No, go around to the front gate. I am sure mother will let me go.

All the sentences in this dialogue either tell something or ask something. How many sentences are in Bob's first speech? Do they ask or tell something? Notice the mark at the end of each. That dot at the end of a sentence is called a period. It is placed at the end of sentences that tell something.

In Mary's first speech does the sentence ask something or tell something? What mark is after it?

In Bob's second speech does the sentence ask something or tell something? What mark is after it? It is a question mark because it only comes after sentences which ask something. Make a question mark. It looks something like a button hook, does it not?

Does Mary's second speech ask or tell something? What is the mark at the end? Does Bob's third speech ask or tell something? What is the mark at the end?

How many sentences are there in Mary's third speech? Does the first sentence ask or tell something? What mark is after it? What mark is after the next sentence? Why? Tell what mark is after each of the other sentences in the dialogue? Why?

Now copy the sentences that tell something. Be careful to put a period after each. Copy the sentences that ask something. Put a question mark after each.

The dialogue which follows is written here without any marks at the end of the sentences. Copy it. As you write each sentence ask yourself whether it tells something or whether it asks something. If it asks something put a question mark after that sentence. If it tells something put a period.

Be careful to keep a straight margin.

Tom and Fred

Fred Are you going to school to-day
Tom No, I have a bad toothache
Fred Are you going to see the dentist
Tom I do not know Would you
Fred Yes If you do not it may hurt a long time
Tom Do you think he will pull it
Fred Is it a baby tooth or a second one He will not pull a second tooth
Tom It is a first tooth Have you all your second teeth
Fred The last baby tooth came loose yesterday I pulled it with my fingers

The Invitations

May Ethel, look here!
Ethel I shall come in a minute. What do you want?
May Look, here's an invitation! It's a written invitation to a party!
Ethel Let me see the letter.
May Why, here is a letter for you, too! It's an invitation, too!
Ethel I hope mother will let us go!
May Of course she will!
Ethel We could wear our new dresses!
May Let's ask mother now!
Ethel Yes, let's do so!

In this dialogue Ethel and May are very much excited over their first written invitation to a party. We show how excited they are by this mark, !, called an exclamation mark, at the end of the sentences. The exclamation point is placed at the end of any sentence where a great deal of feeling is shown.

Find and read all the sentences which show how excited May and Ethel are. How does each one read? Can you show the feeling in your voice as you read? The exclamation point shows the same thing when the sentence is written.

Ethel has not seen the invitation when she first speaks, and is not yet excited. How does her first sentence end? Why? How does the second one end? Why?

Copy all the sentences which show the feelings of the girls.

Here follows a dialogue between Jack and Billy on Christmas morning. They are very much excited because they have just waked up and do not know what is in the stockings they have hung at the fireplace. Copy the dialogue. As you write each sentence think whether it shows feeling. If it does, place an exclamation point after it. If it does not show feeling, but tells something, put a period after it. If it asks a questions close it with a question mark.

Billy and Jack

Jack Wake up, Billy It is daylight
Billy Shall we go downstairs without dressing
Jack Of course we shall hurry, let's go
Billy I can hardly wait to see my stockings
Jack You go first down the stairs
Billy My how dark it is

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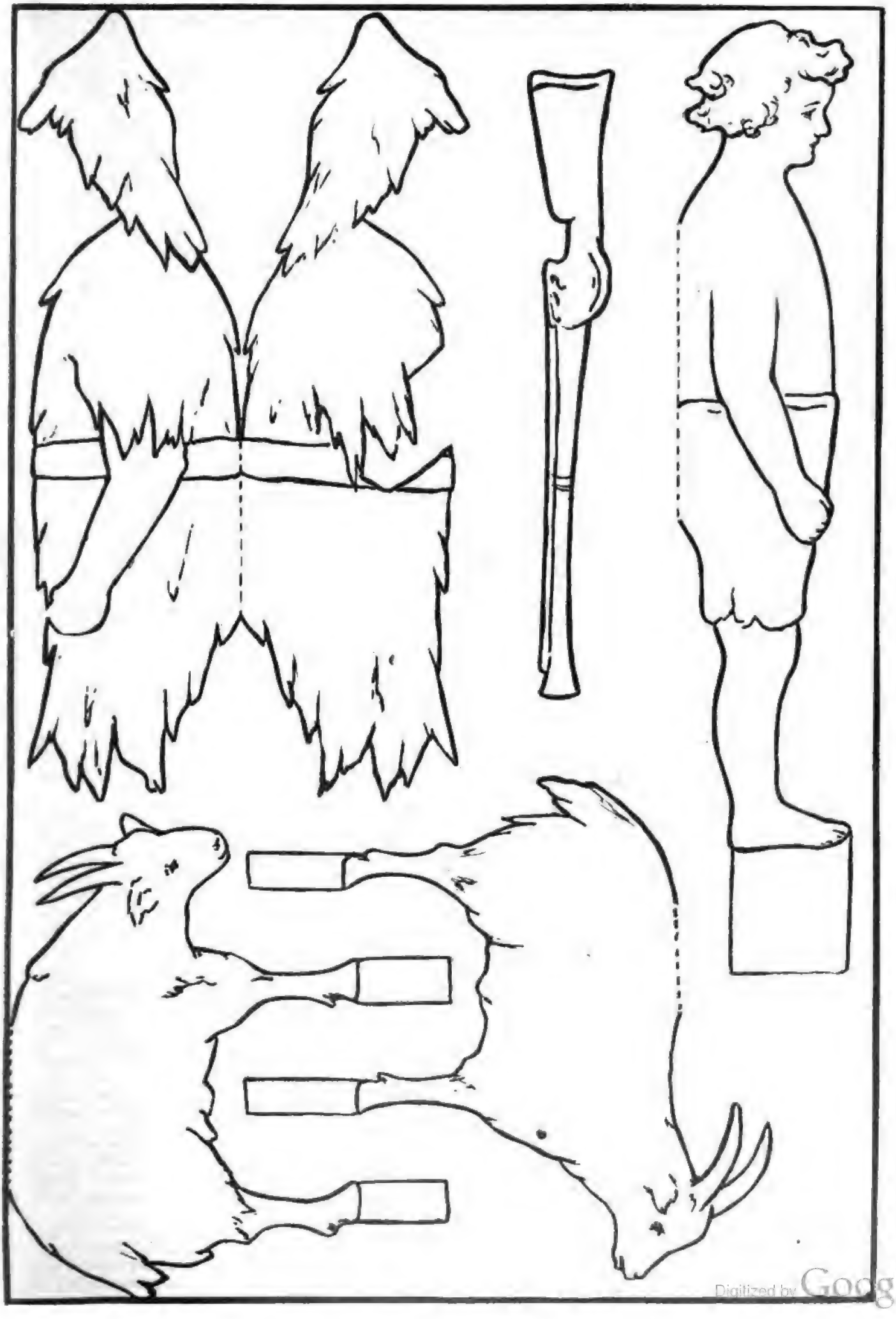

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Jack Hurry, we won't fall
Billy I can just see the fireplace now
Jack Just see those stockings They are full
Billy They are stuffed as full as can be
Jack Let's empty them as quickly as we can

The Injured Kitten

Anne Ben, come quickly. The kitten is hurt!
Ben Hurt, did you say! How did it happen!
Anne An automobile ran over her. Poor kitten, how she cries!
Ben Isn't it too bad! Can we carry her to the house?
Anne We must take her home. Will she die!
Ben Oh, no! I think it is just her foot.
Anne Good, there comes father! He will know what to do.
Ben Of course he will! Don't cry, Anne! I am sure we can help her.

Here is another dialogue where the children are very much excited. They feel very badly about the hurt kitten. What mark do we use after all sentences to show great feeling.

Read Ben's first speech. Do these sentences tell something or ask something? They both ask something. We did not put the question mark here because Ben is so excited that we wish to show his feeling. Very often we use an exclamation point after a sentence which asks, because the sentence shows great feeling. It makes no difference whether a sentence asks something or tells something, if it shows much feeling we always put an exclamation point at the end.

There are several sentences which do not show much feeling. Find them. Do they tell something or ask something? What marks are after them?

Copy the sentences which tell something, and which also show feeling. Then write the sentences which ask something and yet show so much feeling that we use an exclamation point.

Here is a dialogue between two girls whose mother has gone to a neighbor's for a few minutes. It is night and the girls are very timid. When the dogs bark they are very much frightened. Some of the sentences ask and some of them tell, but all which show much feeling should be followed by an exclamation point. Copy the dialogue, putting in the marks which have been omitted.

Mark the sentences which ask, but which are followed by an exclamation point because they show feeling.

Be careful to keep a straight margin.

The Frightened Girls

Fannie What is the matter with Bingo
Faye Can a burglar be about
Faye Oh I don't think so
Fannie What else can make him bark
Faye When will mother come home
Fannie She's been gone a long time already
Faye Let's call Mrs, Smith
Fannie I'd hate to do that
Faye There is some one on the porch now
Fannie What shall we do
Faye Who can it be
Fannie Why she's here It's mother
Faye How frightened we were, mother

Christmas Eve

It was only half past six. The children were watching the hands of the clock. How slowly they moved! Would seven o'clock never come! Bob ran to the window. He could see no one. When would Uncle Robert and Aunt Ruth come with the children!

The children tried to play. It would be so much easier to wait if they could forget how slowly the time was passing. They tried this game and that, but they were too excited to play. Mary looked at the clock again. Ten minutes had passed!

Do you know why the children were so excited? It was Christmas Eve. What do you suppose was behind those tightly closed doors? There was a Christmas tree. The children had not seen it, but they knew it must be a big one.

What queer sounds came from the room! Father and mother were having a good time getting it ready. If only Uncle Robert and Aunt Ruth would hurry! They could not have a Christmas tree without them.

What was that! Some one was coming! Uncle and aunt had really come at last. In ran the cousins. They, too, were very much excited. They all danced about together laughing and shouting. When Mary looked at the clock, guess what it said! It said only five minutes until seven! How could they wait!

From the story above write the sentences which ask. Some of them are followed by question marks. Tell why. Some are followed by exclamation points. Tell why.

Find the sentences which tell. Some are followed by periods. Tell why. Some are followed by exclamation points. Tell why.

Read the story, sentence by sentence, saying whether each sentence tells or asks and whether it shows feeling or not; as, *It was only half past six* tells. It does not show feeling, so it ends with a period.

The story that follows tells about the Christmas tree which the children were so anxious to see. There are no marks written after the sentences. Copy the story, putting in the marks. Whether a sentence asks or tells, if it still shows feeling, it must be followed by what? If it only asks, it is followed by what? If it only tells, it is followed by what?

The Christmas Tree

The clock struck seven How the children shouted Just at the last stroke Uncle Robert opened the tightly closed doors

What a beautiful tree stood in the center of the room Candles shone from every side Bright balls and tinsel dangled from the branches Popcorn strings and colored bags of candy hung from top to bottom.

Underneath were many packages Could they really be the Christmas gifts There were big ones and little ones There were long ones and short ones How the children danced for joy Uncle Robert called the names and each child came to get his gift Such shouts of delight there were All the children were very happy Their fathers and mothers were happy too

Would you like to have such a happy Christmas time

The Christmas Birds

Once upon a time the birds who sang the Christmas carols were all very sad. They did not know how to make children happy who had no toys and who had very little to eat.

"What shall we do?" said the birds. "How can we make all the world happy when so many children are sad? Our singing cannot do it alone."

Then one little bird said, "Let us go now before Christmas and tell all the little boys and girls who have many things. Surely the dear children will help us."

So the little birds flew before the windows of the boys and girls who had many things. They sang sweet songs. They told about the other unhappy boys and girls and asked the happy children to help them. Then the little birds flew away.

The happy boys and girls began to plan. Few of them had money to give. Besides, the birds did not want money. They wanted something better. All the children had toys. Some they loved dearly. Of these each child decided to

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give one. Very carefully he wrapped it up for some other child who had none.

What a Christmas that was! The birds sang more sweetly than ever before. The children who were poor were happy in their toys and in the love that each child had sent with his gift. The rich children were happy because they knew they had given a real gift when they sent something they loved dearly.

Were there ever such sweet Christmas carols! The birds sang because they were so happy. The children sang, too. Soon the whole world joined in that very beautiful song of joy.

Copy from this story two sentences which ask and do not show feeling. Copy two sentences which show feeling. Tell about each one, whether it asks or tells. Copy two sentences which tell and do not show feeling.

Then write of your own one sentence which tells and does not show feeling; one that tells and shows feeling; one that asks and does not show feeling: one that asks and yet shows feeling.

Fables for Supplementary Reading

Grace Norton Whittaker

THE WOLF AND THE CRANE

A Wolf had been out hunting one day and had caught a fine rabbit.

"What a grand dinner I shall have!" said he, as he sat down under a tree to eat it. Just then he saw another wolf coming through the woods.

"There comes that lazy cousin of mine. He is sure to want part of my dinner. I want it all myself. I'll eat as fast as I can. There will be nothing left by the time he gets here." The Wolf ate as fast as he could all the time he was talking. "Then I will say that I am very sorry that he did not come earlier so as to dine with me."

Alas! the old Wolf hurried so fast that one of the bones stuck fast in his throat. He tried to swallow it. It would not go down. He tried to cough it up. It would not move.

"Oh, oh!" he cried. "How it hurts! Help! Help! I shall die if I can't get it out soon."

Just then his cousin walked by.

"Why don't you help me? Don't you see I am dying?" cried the Wolf.

His cousin knew that if he had not been so greedy he would have had no trouble, so he said, "Oh, I don't think I could do it, and besides, I am in a hurry to get my dinner. I hope you get the bone out. Good-bye."

"I think I'm dying," howled the Wolf, "and no one will help me."

Just then along came the Crane. "What's the matter, Friend Wolf?" he asked. "You seem to be ill."

"I have a great bone in my throat. No one will take it out for me. I will give you anything that you wish if you will pull it out."

"What shall I do?" thought the Crane. "I am sorry for the poor fellow, but I shall have to reach down his throat. What if he should bite off my head?"

"Please, oh, please do try to get it!" begged the Wolf.

"I will try," said the Crane. He put his long bill down the Wolf's throat. He pulled and pulled. At last out it came.

"Out at last!" cried the Wolf. "I didn't have enough dinner. I'll go now to find something more. Good-bye." He turned to go.

"Here! Wait!" called the Crane. "Where's my reward? You said could I have anything I wished."

"Reward! Reward!" howled the Wolf. "You had reward enough."

"What have I had?" asked the Crane.

"You had your head in my mouth and I did not bite it off. Is that not enough? Get out of my sight, or I may get my paws on you."

Away went the Crane as fast as he could go. "I don't think I'll ever help you again, Mr. Wolf," he said, "and you may get into trouble again."

Presentation

a To classes able to read the material readily at sight.

MATERIAL Pictures of wolves, rabbits, cranes.

METHODS Name the animals shown. What can you tell about wolves? What is their food? How do they catch it? What does the rabbit like? Where do cranes live? How do they catch their prey? Which of these would you fear? Why? Do they fear each other? Why?

*Our story to-day is about the wolf and the crane. We will see which we like the better. (Pass copies of the story.) Read silently till you learn what the wolf saw. Do you think he was glad to see him? Why? Read aloud.

I think that the wolf who is coming is a relative. Read till you learn what the first wolf planned to say to him. Tell me what it was. What do you think of him? Yes, those are all good words to describe him. Anna may write them on the board. Read aloud.

Read silently till you learn what happened to the wolf and who walked past him. Tell me. Do you think his cousin will help him? Why? Read aloud.

The wolf said something after his cousin went past. Find out what it was. Tell me. What do you think of the cousin? Read aloud.

Some one is coming. Perhaps he will help the wolf. Read to learn if I am right, and to find out what the newcomer thought. Tell me what you read. Do you think the crane will decide to help? Why? Read aloud.

Read till you learn what the wolf did as soon as he felt better. What do you think of the wolf now? Read aloud.

Read till you find what reply the wolf made to the crane. What did he say? Of what reward do you suppose he was thinking? Read aloud.

Finish the story. How do you like the ending? How would you like to have it end? James thinks he would like to make the story longer and have the wolf get into trouble again. How many like that idea? Nearly all of us. To-morrow you may finish the story as you like.

b To classes requiring the presentation of new words or ideas, or both.

MATERIAL As in *a*

METHOD Follow *a* to *

Before we begin to read we must study some of the hard words that are found in the story so that we may read smoothly. First I will write the crane's name for you. (Write *crane*) In this story of a wolf, he meets another wolf. It is not a brother or a sister, but it is his *cousin*. Have you a cousin? Are you kind to him? Do you think the wolf would be kind to his cousin? No, he wanted all the good things for himself. He was *greedy*. Something happened to this greedy wolf. It hurt him so that he thought he was *dying*. The trouble was right here. (Point to throat.) Yes, in his *throat*. If some one cured him, what do you think he would do for them? Perhaps he would not. What would you do? You would do something for them or you would *reward* them. Let us study the words. Jane may read the list. (Drill. Pass copies of the story.) Look for this word. What is it? Look for each word in the list. How many did you find? Read them to me.

The motive questions found in *a* may be used unless it is desirable to have shorter reading units. The other questions may be added as desired. Always have some child read the entire story as an ending to the lesson.

A Page for Story Tellers

The Adventures of Bona and Nello

An Italian Fairy Tale

ONCE upon a time there was a poor man whose wife died leaving him two children to care for, a little girl called Bona and a little boy called Nello. They were both beautiful children, and their father was very fond of them. He made a living for them by going into the forest and cutting wood to sell in the town; but as he never was happy when parted from them, he used to take them with him every day. They gathered twigs and fallen branches, and made them into little bundles for firewood.

After some years the man took to himself a second wife. The stepmother was a cunning, wicked woman, and she had a daughter as bad as herself, and very ugly. For a time all went well enough, but it was not long before she began to beat poor Bona and Nello, and to grudge them each mouthful of food. Nor was that all. She grew so to hate the very sight of them that she began to urge her husband to send them away, saying they ate too much, and were naughty, idle children. Of course, their father would not hear of it; but when month after month he heard his wife rage and scold all day long, and saw his little son and daughter ill-treated and unhappy, he gave way. "Take them into the thickest part of the wood," said the wicked woman, "and leave them there. Perhaps some grand gentleman may pick them up. Ha! ha! ha! At least it will be a good riddance for us poor folk!"

So one morning he said to them, "Come, my children, we will go to the forest to-day." They each took a piece of bread for their dinner, and set off merrily, glad to be out of reach of their stepmother. On the way they met a man selling lupins. "Give us a halfpenny, father!" they cried. And with the halfpenny they bought lupins, ate them, and threw away the pods. At last they reached the thick woods, and their father said, "Here is a fine tree-stem I am going to cut down. It will take time; but go you farther along, and you will find plenty of small wood. You'll hear my axe, and know that I am not far off."

The children did as they were bidden. But the man, afraid to go back to his wicked wife with them, tied a hard gourd to the tree-trunk, so that when the wind stirred it, it beat against the tree. This sound the little ones heard as they gathered sticks all the day, and they said to themselves, "That is father's axe." But when evening came and he did not call them, they ran back to the place where they supposed him to be working, and lo! he was not there.

Nello began to cry. But Bona said, "Don't cry, little brother! We have only to follow the track of the lupins we ate on our way, and we shall reach home all right."

And so it was. In an hour they were tapping at their own house-door, and calling, "Here we are, father! Let us in!" And the poor man, who was sitting weeping, and groaning aloud, "It is dark. My children are alone in the woods, where wild beasts may be prowling about," hearing their voices, flung the door open, embraced them, set them down at the table, and fed them with all that was best in the house.

You may think how angry the stepmother was! And she was very obstinate, too. Every day for weeks and weeks she urged their father to send them away. He refused and refused; but her will was stronger than his; and he gave in at last. Again he told them to come with him into the far woods to make fagots for selling in the town. They obeyed, but Bona remembered what had happened before, and filled her pockets and little Nello's with beans. They ate the beans on the road and threw away the pods. And all took place as before. Their father sent them farther and farther into the wood, saying he was going to hew down a great tree-stump. He tied the hard gourd to the stump. It stirred in the wind, and he slunk away home, ashamed, while they worked blithely all day long. In the evening they came back to the place where they had left their father. No father there! Little Nello began to cry; but his sister said, "Do not cry, little brother. We'll find the way back very easily. We have but to follow the track left by the bean-pods." So they did, and reached home safely, to their stepmother's wrath, to the joy of their father, who embraced them, set them down at the table, and fed them with all that was best in the house.

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But do you think their stepmother gave way? Not

for a moment! And once more, at her urging, did their father set off with them, and this time to a still darker, thicker, farther part of the forest. Bona could find no beans that morning, but she took handfuls of bran in her pocket, and as they went along she dropped it by the way. Just as before, their father sent them farther on, and said he was going to fell a great tree. And just as before, he tied the gourd to the tree-trunk, and waited till the wind stirred and it flapped against the tree. Then, more ashamed than ever, he slunk away home.

When it grew dark the children returned to the spot with their bundles, to find their father gone. Nello began to cry. "Don't cry, little brother," said Bona. "We'll find our way home quite easily by the bran I strewed along our path." But alas! the day had been very windy; the wind had scattered the bran; and they wandered about the trackless wood, getting more and more more bewildered every minute. This time they both began to cry. At last, after long wanderings, they sat down against a tree, clinging to each other and sobbing themselves to sleep.

Next day they tried again to find their way, and in vain! "Ah, but I am so thirsty!" said poor Nello. "If only we could find a little stream!" And soon they came to a brook. But just as the boy was stooping down to drink, Bona heard a voice say:

"Who of my shining water doth partake,
Shall change at once to glittering, gliding snake."

"Nello! Nello! do not drink!" cried Bona. "It is evil water. Wait a little." And she pulled him back.

A little while after they came to another stream, and Nello, who was thirstier than ever, stooped down to drink. But his sister heard a voice say:

"Of my clear water, passer-by, beware!
Unless you'd turn at once into a hare!"

"Nello! Nello!" she cried. "Do not drink! It is evil water." And she pulled him back.

They went on a little farther, and they came to a third brook. But as Nello ran to drink, she heard a voice say:

"Drink of my waters, Bona, as they run,
Thou shalt be fairer than the moon or sun!
But from my stream thy little brother hold,
Else shall he turn to sheep with horns of gold!"

"Nello! Nello! Nello! Do not drink! The water is evil!" she cried. But Nello, who could restrain himself no longer, had already drunk. And lo! on the instant, he stood before her the prettiest little sheep that ever was seen, with white curly wool and twisted golden horns!

"Oh!" cried Bona, in despair, "if it has come to that, I may as well drink too!" So she stooped down and drank, and rose up the loveliest of maidens, fairer than the moon, fairer than the sun! But she did not know the change in herself; and to her little brother she was still the same kind sister Bona.

Well, after wandering lonely and tired for a long time, they came to a great cavern. They went in, found it clean and lofty and airy. "What a fine house for us!" cried Bona. She made beds of dried leaves for them to sleep on at night, and in the daytime they gathered herbs and berries to eat, and played the merriest games. It was a fine life they led in the beautiful forest. If they missed their father, at least there was no wicked stepmother to scold and beat them. And so years passed.

Now, one day the royal hunt was in the forest; and the King pursuing the game, came suddenly on a beautiful maiden who vanished at the sight of him into a great cave. He called to her, and she came out and stood before him, fairer than the sun, fairer than the moon.

"Will you come with me home to my Castle," he said, "and be my Queen?"

"Yes," she answered, "if my little sheep may come too and never leave me."

So the King set her before him on his horse; and the chief huntsman took the little sheep; and they all set off to the King's Castle.

"Who is this you bring home?" asked his mother.

"My Queen," he replied. And though his mother thought he had acted hastily, she saw that Bona was very beautiful at least. Soon she learned that she was good and clever too: and made no objection to her son's marriage. It was celebrated in splendid fashion, and Bona looked every inch a Queen. But wherever she was, there was the little sheep with the golden horns.

Now, Bona, was too good-hearted to bear malice. She often thought of her father who had loved them so much before he married their wicked stepmother; and she sent kind messages and gifts to him, and told him she was now a Queen. The wicked heart of her stepmother was filled with envy when she heard the news; and she began to plot mischief once more. Taking her ugly daughter along with her, she set out for the distant Palace, where she was welcomed by Bona, who showed her everything, and took her in to see her own room.

"Why is that window blocked up?" she asked

"Because right below it is the sea, and my husband thinks if it were open I might fall out and be drowned."

"How foolish!" said her stepmother. "Are you a baby? Let it be opened at once, I beg. The view must be magnificent! I long to look over the sea."

So the Queen goodhumoredly called her attendants, and ordered them to do her stepmother's bidding. Then they both looked out, and as Bona gazed into the water the wicked woman gave her a push, and down she fell into the sea. A great shark was floating in the water at that moment, and the force of the water carried her right into its open mouth. She was swallowed by the shark!

Quick as lightning, the cruel woman led her ugly daughter to Bona's bedchamber, put her to bed, and bade the maidens tell the King the Queen was ailing. Then she hurried away as fast as she could from the Castle, and went back to her husband's cottage. In a little while home came the King; and when he heard the news of the Queen's illness he went to her room, much distressed. "What is the matter with my beloved?" he said. And the ugly young woman, turning her face to the wall, said, "I am much hurt. That horrid little sheep ran one of its horns into my eye and put it out. Have the creature killed at once!"

Great was the King's wrath! He ordered the little sheep to be taken down to the lowest dungeon of the Castle which lay under the sea, and said the cook was to kill it and serve it upon the Royal table. But a sentry, placed outside the dungeon door, heard a voice from within, crying out in piteous tones:

"Little sister, little sister mine,
In dungeon dark I lie and pine.
And soon they'll come to take my life;
The cook is sharpening the knife!"

Then another voice, as if from the water, answered:

"What can I do for thee, brother dear?
Helpless I am, though very near,
I grope in the dark,
Inside the shark!"

It was an astonishing thing! The sentry ran and told it to the King, who came running down the deep dungeon stairs, and stood where the sentry had been when he heard the voices. In a little while came the piteous voice from the dungeon:

(*Continued on page 55*)

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A Doll House made by the pupils of Miss Emma Langdon, Perry, Iowa

Projects in Primary Grades I

A Noah's Ark Project

(Second Grade)

THE motive for making an ark came when Teacher made a visit to an orphan's home and overheard the matron express a wish for a Noah's Ark toy which the home could not afford to buy.

When the teacher went back to school she told the children about the little folks in the home and showed pictures of them. Then she made known the matron's wish for a Noah's Ark and one and all were ready to make one.

This brought forth many questions as to what an ark was. In all this free conversation there were many chances to improve the pupils' language.

The next step came in the nature of literature. For the sake of those who had never heard the story, the teacher told the Bible story of Noah's Ark. This led to an interesting discussion as to how the children could make the animals and the ark. Some one remembered that there were pictures of animals in their "Circus Readers," and others who had just seen the circus contributed facts about the real animals. A list was made of all the things needed, the ark, two lions, two tigers, two snakes, etc., and Noah with all his family.

Large pasteboard patterns of the animals were cut first, then the children traced these on thin wood and carefully cut them out with coping saws.

A group of about five youngsters took it upon themselves to make the Ark. A good picture of an ark was brought in, then the teacher helped with measurements and a heavy paper pattern ark was constructed first. This gave opportunity for a good deal of measuring and for many number combinations. More number came incidentally in the construction of the animals by pairs. In fact nearly all the combinations through twelve were brought out in this way.

As soon as the paper pattern of the ark was satisfactory, the real ark was measured on wood and sawed out. It was then nailed together with wire brads. Next both ark and animals had to be well sand-papered. Then the children chose the colors for both the ark and the animals. These colors were listed on the board, and for writing that day each child copied the list. Then the teacher chose the list most neatly written to carry with her that evening, in order that she might bring the right colors.

One little girl expressed a fear that she might spoil her dress if she painted, so all those who cared to made simple aprons to protect their clothing. Each child made his own pattern from paper first, and then cut his apron from cheesecloth.

The next step, that of painting the animals and ark, was the most joyful part of the whole process for the juvenile workers. True, the pair of giraffes had rather too many black spots on them, and the tigers' stripes were a bit peculiar, but it was all satisfactory to the makers. When the paint had dried thoroughly each and every piece was carefully varnished with a hard varnish that would not come off should a giraffe or a lion find his way to a little mouth.

Then a new problem arose: the animals would not stand alone. Several boys experimented for a way to remedy this defect, and finally one of them devised a stand similar to those that made his toy soldiers at home stand erect.

I must not fail to mention that not only the boys but many of the girls worked on this wood work. Other girls and a few boys brought in pictures from Sunday-school of the way people dressed in olden days, and then proceeded to make garments for the small celluloid dolls (purchased at the ten cent store) that represented Noah and his family of sons and their wives.

When completely finished the toy ark and its inhabitants were securely packed in a wooden box. This made a very simple study of parcel post and express rates legitimate.

In order to address the box all the children eagerly learned the correct form for writing addresses (incidentally their own addresses, too) and then they chose one of the best writers to address the package to the Orphans' Home. One little girl suggested that they might send a letter telling the orphans who made the ark for them, and hoping they would enjoy it. This gave an added opportunity for language, for the letter was in the form of a co-operative composition. There was also a vital motive for good writing. It so happened that it was impossible to choose

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the *best* letter to send, so the children themselves counted out to see who should be the fortunate person. Then every child in the room signed his letter.

The envelope, too, was addressed by a child, and I am very sure that the receivers got no more joy out of the simple toy than the givers did. Perhaps, though of little consequence to the children themselves, the teacher too experienced joy that so much had been gained, and would stay with the children since it was learned with such intense interest.

Language Problems Solved in Grades III to VI

Ruby M. Potts

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WE shall all agree that the oral work in Language is of the most importance to the children in their adult life. How to train pupils to think upon a given or selected subject, and state their thoughts in fairly good English is the "bug-bear" of the majority of teachers.

We must compete with the "street," and the illiterate home, and to do this with any degree of success, we must enlist as our ally, the most fascinating factor of child life, "interest."

There are three methods by which this may be secured; by competition, by games, and by action, and we will consider each in its place.

Since the oral work comes first, let us devote one day a week to it, say Monday, or Friday. Call it our "good time" class. Allow pupils to sit together, well toward the front. Choose an interesting topic, and let those who wish, do the talking. This work must be spontaneous. We must be patient with the shy, and wait until they want to come forward and talk. Very few pupils can resist the lure of such topics as these:

1 The funniest thing I ever saw.
2 The most interesting thing I ever did.
3 The best time I ever had.
4 The nicest party I ever attended.
5 The best present I ever received.
6 The person I love the best.
7 The best picnic I ever attended.
8 How I would build a model city.
9 What I would do with a million dollars.
10 The best book I ever read, and why.
11 What I would do if lost in a great city.
12 The work I like best, and why.
13 The play I like best, and why.
14 The happiest Christmas I ever had.
15 My favorite pet.

And so on. Any teacher can think of many others that perhaps will appeal more to her particular pupils. Children are egoists, and the normal child is ever eager to talk about any experience that concerns himself. The shy will come forward in time, voluntarily, if not pressed.

Have each child, as he recites, come to the front of the room, and stand in front of your desk, so that he cannot see you. As he makes grammatical errors, you note same on scratch tablet, and when he finishes, you ask him to correct each one, as he does so, placing correct form on the board. If the pupil sees you write these errors he will become self-conscious, and this we must avoid.

The follow-up lesson occurs the next day, and here we make use of the "game" or "play" instinct. We place on the board all the correct forms of the errors made in our "Conversation" lesson the day before. Our list might read:

I saw
You were
They were
He came
It was I

Any teacher can make up games to fit each error, and apply to her particular class. Our game for, "Grace and I" is as follows:

I choose, Earl perhaps, to come to the front of the room. The pupils sit together occupying just so many seats. Earl addresses a couple, "What do you and Janet like best to do, Mary?" Mary answers, "Janet and I like best to sew." Earl answers, "All right," and asks another couple. When several couples have been asked, teacher taps on desk. Everybody changes seats, Earl taking a seat with the others. The one left without a seat is "it."

Myra King has published a delightful book on "Language Games," which I purchased from the Educational Publishing Company, some years ago, and have found of inestimable value.

We have now planned for Monday and Tuesday. Let us devote the remaining three days to oral and written composition, with occasionally a theft of one or two days every two weeks for technical or book work.

Take the presentation of the story first, on Wednesday, perhaps. Select a story such as children like, full of action and with a moral. The best book I know for this purpose is Baldwin's "Fifty Famous Stories" and his "Thirty Famous Stories" for upper grades. Any one of these stories is delightful, and children love them all. We will select the story of the "Blind Men and the Elephant," page 130, for our type lesson.

Pupils close eyes, teacher reads the first sentence and says, "What do you see, Mabel?" Mabel stands and says, "I see six blind men standing by the roadside, begging from the people who pass by." And so on until each picture has been given and regiven.

Now, the teacher steps to the board and says, "Give me the word that suggests the first picture of our story, the next, the next, until the story is complete. The list for this particular story would read:

blind men	ear
side	quarreled
tusk	foolish
trunk	leg

Combining the study and recitation period will give ample time for this lesson, and a period for reproduction. So we print the title of our story on cardboard and call on volunteers to tell the story, each one who recites holding the cardboard high before the class. Correct errors as on "Conversation" day, and make note of same for "Game" day.

Thursday's lesson will be dramatization of the story. Unless there is much talent of extraordinary ability, teacher must write the parts out, and give to those who need this exercise, and the play is on. How they love this part of the language work, and how they will repay you for the extra time it has taken to write the parts! A little costuming, of course, adds to the interest.

In the story given, a yard of gray outing flannel thrown over two tall boys, makes a very good elephant, and perhaps you can persuade the "bad boy" to whittle two tusks, which with a rope for a tail, and a folded strip of cloth for a trunk, will make a most satisfactory elephant

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indeed. It will be well to select two sets of actors for each play, to provide substitutes in case of absence.

All parts may be memorized in the Reading study period, having the entire class learn same, if you choose, and this will provide study material for "sight" reading days.

Friday we write our story. Combine study and recitation periods. Place suggestive outline on the board. Ask for different ways of saying the same action, as:

a happened to put his hand.
b felt only of.
c took hold.
d reached out his arms.
e chanced to touch.
f seized.

Ask for rules of composition, titles, margins, paragraphing, sentences, etc. With this preparation the pupils should, in the remaining period, do justice to the work.

As they write, step softly around, in and out aisles, drawing a colored mark through any mistakes you can see, and have them corrected "on the spot." No amount of correcting after school can equal this work, because the average child can correct his own mistake quickly, and by himself.

I have a rubber star and ink pad, which I use to reward all the neatly written work. It is an incentive, at least, and we can't furnish too many incentives for children, for they live entirely in the present, and dearly love reward. Thus the written Language period becomes a quiet, happy one to the pupils and teachers, and best of all, the children are "prepared."

The papers may be finished before the period is up, giving time to read several. After all have been corrected, place, or pin, rather, on a frame covered with burlap. E's first, G's next, F's last and the others, not worthy to be put up, must be rewritten, until neat, if it takes several periods. There are usually four or five of these untidy, poor spelling pupils in each room, and special attention and time must be given them in the beginning, until they learn that no slip-shod work will be accepted.

We have now outlined the week's work, and omitted poetry and technical work. So the second week, following game day, we will combine study and recitation periods for "Poems," which we have learned in the reading study period. We will have a race between the boys and girls, keeping score to see which side recites the most verses. Of course, we must take a few minutes to talk of meanings, and bring out the beauty of certain passages. Above all, we must select poems that children like. We might give a prize to the boy and girl giving the most verses in the best manner. This will stimulate home study as well as make use of idle moments in school.

Thursday of this second week, we will devote to the technical work. Outline the term's work, and determine what must be taught in this period. We will take the subject of "contractions" for illustration. Write on the board every contraction. Line pupils up, as for spelldown. Explain formation of contraction and its meaning. Call it a battle, if you like, and give each pupil a shot. The recitation must proceed as follows: "Isn't is a contraction for is not. The o has been omitted, and the apostrophe takes its place." The side throwing the most correct shots wins. If pupils cannot remember the order of recitation place these questions on the board to guide.

1 What is —— the contraction of?
2 What letter has been omitted?
3 What takes its place?

Dealt with in this manner the technical work becomes a pleasure, and any teacher can thiuk of a number of races to fit each subject.

The last day of our second week we devote to letter writing, proceeding as in the written composition of the first week. This, only after the form of letter writing has been taught, and understood.

As a summary, then, our outline for two weeks follows:

Monday — Conversation
Tuesday — Games to correct common errors.
Wednesday — Presentation of story to the class.
Thursday — Reproduction and dramatization
Friday — Written story

Monday — Conversation
Tuesday — Games to correct common errors
Wednesday — Poems
Thursady — Technical work
Friday — Letter writing.

Description and picture study might be taken up the third week, and take the place of the "Conversation and Game" lesson.

And remember, the only lasting benefit of the language work, to the pupil, is the result of his own correction of his mistakes, and his desire to improve. Any method we may use to this end is so much pure gold, for we are all looking forward to the time when these boys and girls of ours will be out in the world, using the weapons we have furnished them with to fight the battles of life.

Creative Return from Literature

A Monthly Contest Conducted by Laura F. Kready

CONTEST LETTERS

PRIMARY EDUCATION offers a prize of $2 each month for the best illustration sent in upon a specified fairy tale drama.

SUBJECT FOR MAY — "The Happy Hunter and the Lucky Fisherman," a fairy tale drama published in PRIMARY EDUCATION, December, 1918. Letter due by February 15.

SUBJECT FOR JUNE — "Surya Bai," a fairy tale drama published in PRIMARY EDUCATION, January, 1919. Letter due by March 15.

All letters competing must be in the form of illustration and must be an example of one of the forms of creative reaction to a tale described in "A Study of Fairy Tales," by Laura F. Kready, pp. 119-154. The illustration must be the work of a grade child using the drama and bear the name, age, and school address of the child It must be sent by the teacher.

Teachers of training schools and model schools especially are urged to direct grade pupils to participate as the result of class work.

Illustrations may be any of the four forms of creative reaction described in p. 125 of "A Study of Fairy Tales," but illustrations of work in construction, drawing, painting, paper-cutting, or sketching might be the best to attempt, and all work sent in for publication must be done with jet *black* ink or wash on *white* paper, and the same color scheme must be observed in the cuttings.

Address contest letters to

LAURA F KREADY
Care of PRIMARY EDUCATION
50 Bromfield Street, Boston

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Ideas to Try

Helps for Rainy Recesses and Rurals

Annebelle R. Bucknam

These helps are useful during rainy day noonings, especially in rural schools.

The children sit in a circle.

Teacher starts by saying this:

"Father is going to take a trip to New York, and we will help him pack his trunk. I will put in an umbrella."

The child next to teacher says: "I will put in an umbrella and a collar."

Then the second child says: "I will put in an umbrella, a collar, and a neck-tie."

And so on around the circle. The point of the game is for each one to name in the correct order, all the objects which each preceding child has put in, and add *one* more.

This is a good memory test. If any child fails to name each object, or to name each one in its own position, or place, he must step out of the game.

The one remaining at the last wins the game.

Another diversion which the children enjoy is a book game or trick.

Place three books on the table, in a pile, each one projecting just a little beyond the others.

Teacher must have one older child in the secret with her. This child goes out, and then *any* child points to *any* one of the three books. The child is called back, and points to the correct book.

There are two ways of doing this.

One is by means of the words used in calling the child back.

The signal for the top book is the word "Ready!" for the second book the word "Come" and for the third or lowest book the words, "Come on," the teacher always calling the child back.

Another way is for the child to be called back by any words, or by any other child. But the child should know the correct book by watching the teacher's movements with her hands. If the top book is the correct one, the teacher apparently, in a casual way, places her hand to her forehead.

If the second book is the correct one, she places her finger on or beside her nose, and for the third or lowest book, she places her hand against her chin.

As soon as a child thinks that he has discovered the secret, let him try to do it.

If the children are quick about this, arrange with the child helper to mix the calling and the motions signals; that is, use first one and then the other.

Still another book number game is to first place five books in a row, and to number them one, two, etc.

One child must know the secret, as in the preceding game. This child passes out, while any one child points to any one of the five books. He is called back, but does not determine the right book by calls or movements.

The secret here is this. The number of the book must be the same. An illustration will be the clearest explanation.

Suppose the third book has been pointed at.

The teacher points to the fourth book and asks: "Is it *that* one?"

The child answers "no."

(Because it is the *first* point, and the fourth book.)

Teacher, while she points to the fifth book, asks: "Is it *that* one. The child answers "no." ("It is the second *point* and fifth *book*.)

Now teacher points to the third book and asks: "Is it *that* one?" And the child answers, "Yes, it *is* that one." (Because it is *both* the *third* point and the *third* book.)

This is especially good for the larger boys and girls.

A Time-telling Device

Bess Dixon

AFTER the telling of time has been developed, we shall be glad to have you try our device. It is a review of time-telling through language work. We shall give you the ideas embodied in our method of procedure.

As we possessed no clock dial, a big clock face was drawn on the front board. The teacher introduced the work the first day in this manner. "Boys and girls, we know how to tell time now and we like to hear stories. So I shall tell you a story and I want some little boy or girl to make the hands of our make-believe clock point just as my story says they should. A new game! Interest was keen. Volunteers were in the majority. One of these volunteers was chosen and the story began. The name of one of our little girls who wanted a wrist watch was chosen to make the hands of the clock point as the story indicated they should.

The Story

Mary wanted a wrist watch. Papa said he did not believe she was old enough to tell time. Mary said, "Oh, papa! We have learned to tell time at school." Papa said, "Let me see if you can make these clocks tell me what I want them to tell." So papa made five clock faces. Then he gave Mary the pencil.

"Make this clock say six o'clock," he said. How surprised he was when Mary drew both hands on the clock face and made them point just where they should!

He wanted the next clock to say half past nine and Mary's busy fingers made the hands point just as they should when the clock strikes half past nine.

"Now, make this clock say ten minutes after five," said papa. Mary did so. Papa was proud of her.

"And this clock must say twenty minutes until one," papa said. And it did when Mary's pencil had finished its work. Mary had not been caught once.

"Now, I'll catch you," thought papa to himself. "This clock must say three minutes after eight," he said. But the joke was on papa, for Mary's clock face told him what he wished to know.

The next day, when papa came home, he brought Mary the tiniest little wrist watch. It was not a make-believe wrist watch, for it ticked like papa's watch. How glad Mary was that she learned to tell time!

Volunteer story tellers were called for and volunteer clock makers were chosen to move the hands of the clock as the stories progressed. Some of the stories were very clever and showed much talent.

Another day found the hands of the clock as poetry suggested. We had read "A Tick-Tock Story" in our Baldwin and Bender Readers. One child volunteered to read this poem at our Number Work hour. Mother Goose Rhymes were recited by the children. They had searched diligently for poems and rhymes for our clock game. How delighted they were to find Mother Goose Rhymes which helped them carry on a number work game in the second grade! How much more the rhymes "Hickory, dickory, dock," "Bell horses, bell horses, what time of day?" and "A diller, a dollar, A ten o'clock scholar" meant to them after that recitation!

Poetry, which had been set to music, was given a place

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in our number game. One child sang "Wee Willie Winkie" for our clock maker.

Thus we found that stories, poems and songs were valuable in number work. This particular number work game furnished a motive for research work. Readers, story books, Mother Goose rhymes and song books were searched in order to find materials for our game.

Rainy Day Booklets

Ella Stratton Colbo

My pupils always enjoy making booklets of any sort, but the Rainy Day booklets which we made last year, gave them more pleasure than any of the others.

Before starting new work of this kind, I make a sample booklet myself. This enables me to know what difficulties they will encounter and to give my directions accordingly. Careful directions and the use of good materials will result in booklets so attractive that it is hard to choose the "best" for exhibit purposes. Impressing the children with the importance of doing all construction work with clean hands will make the spoiled booklets few and far between.

One rainy day I interested them in the new idea by giving them a glimpse of the pretty booklet which I had completed and saying that we would all make one, but that they were to be kept at my desk and only taken out to work with on days when the raindrops chased each other down the window panes.

The work was done during a language, drawing, or construction period. The covers were made of gray construction paper size 6 x 9. The inside pages were white paper of the same size. For cover decorations we used borders of umbrellas cut from black paper and pasted across the top.

On the first page they drew pictures of a little lady strolling along in the rain, almost covered by a large black umbrella. Underneath we copied this verse which we had learned and often recited on rainy days:

"Taint no sort of use to grumble and complain,
Might just as well rejoice!
When God sorts out the weather and sends rain,
Why, rain's my choice!"

Next we illustrated a longer poem, "Who Likes the Rain?" with one verse and a picture on each page.

"I," said the duck, "I call it fun,
For I have my little red rubbers on.
They make a cunning three-toed track
In the soft cool mud, quack! quack! quack!"

"I hope 'twill pour! I hope 'twill pour!"
Croaked the little tree toad from his front door;
"For with a toad-stool for a roof,
I am perfectly water-proof!"

Sang the brook, "I laugh at every drop,
And wish it would never need to stop,
Until a broad river I'd grow to be,
And could find my way out to the sea."

"I," cried the dandelion, "I,"
"My roots are thirsty, my buds are dry."
And she lifted a tousled yellow head
Out of her green and grassy bed.

As we were working one day a pupil said, "Sometimes when it rains at night it rains angle-worms." So I promptly told them all I could about earth-worms — how ages and ages ago their great-great-great-grandfathers were water animals, and now they cannot stand it to be hot and dry, so they dig down into the ground till they come to where it is cool and moist, and stay until the rain calls them out in such numbers that some people think they rain down from the sky. How the wise little robins know this and hop around on the ground and make a tapping noise with their bills. When the earth-worms hear this they think it is the tap-tap of the raindrops they love, and out they come only to be seized and carried off to the nest for the baby robins to eat. When I had finished they reproduced orally what I had told them, and later wrote it as a language exercise. This was corrected carefully and saved to be copied on a page of our booklet on the next rainy day.

Several poems were learned, copied and illustrated, and made truly beautiful pages. The one beginning:

It isn't raining rain to me,
It's raining daffodils,

was especially pretty. A written language essay on "What I Like to Do Best on a Rainy Day," was carefully copied in and illustrated.

Some of the pages of each booklet were entirely original. These contained paper cuttings, drawings, appropriate clippings and pictures from magazines, and one even contained a little original poem. We spent an interesting half-hour one day looking at these pages in each other's booklets. There was simply no end to suitable material and their interest was held during the entire year. Toward the end they were so anxious to get them completed that the continued fair weather made them quite peevish, and many a sunny day was greeted dolefully with "It doesn't look even the least little bit like rain."

A Letter to the Editor

EDITOR PRIMARY EDUCATION:

In the October number of PRIMARY EDUCATION I read a suggestion under the head of "Try This," which moves me to write to you in protest. The scheme was for the purpose of awakening two boys: a lazy one and a slow one. Reminders were pasted on the desk of the boy in large type or writing; the word *move* for the slow boy and *work* for the lazy one. What could have been the immediate result of this?

In the first place, anyone who knows children can picture the ridicule poked at these boys when the teacher is not looking. Most boys are very sensitive until they become hardened by those who do not understand what their gruff exterior is meant to hide. In the second place, the boy has always before him the negative suggestion, "I am slow," or "I am lazy," and will be very apt to follow out this suggestion, becoming more slow or more lazy. Or he may improve through fear of the ridicule imposed on him.

The final result (which is the only one the real teacher will consider all-important) will be one of three developments in the character of the boy: a careless, "it's no use, anyway," attitude toward everything, a stubborn "I don't care" manner seen among some so-called "bad" boys in the upper grades, or a sneaking tendency to act for the sake of policy. Which of these does the teacher desire to happen as the result of this punishment?

Laziness and slowness are the outward manifestations of some cause, known or hidden.

1 The child may have some physical obstacle such as poor eyes, bad teeth, adenoids, undernourishment, etc.

2 There may be disturbing home influences; poor ventilation at night, late hours, mistaken methods of training. The parent should be consulted concerning the child's condition.

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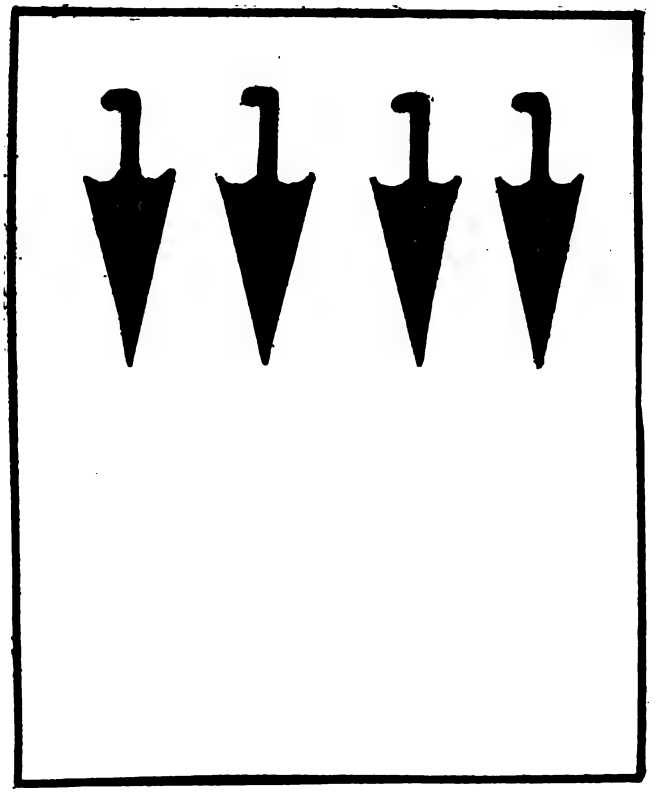
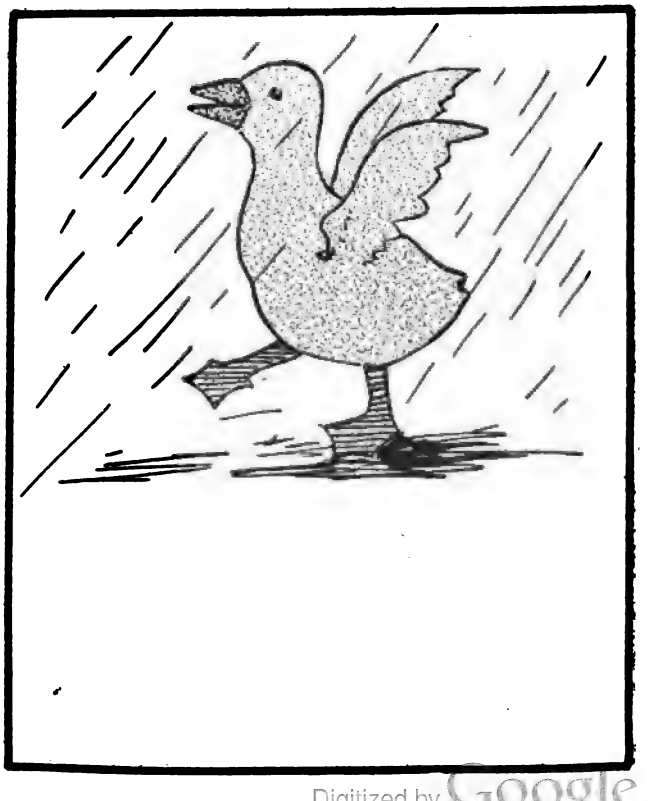
3 Then, Teacher, what of the interest you are creating in the school work? A child does not learn quickly to feign interest in an unattractive study or presentation. Neither are all children interested in the same things.

4 The pupil may have been forced to his bad habit by a former mistaken teacher or parent or by circumstances.

Which of these four causes will be removed by the method advocated? Is it not too cruel and harmful to be used in our schoolrooms? Is it not too negative in effect for modern pedagogy which knows that only positive suggestions for causes defined can effect permanent cures? Is it not harmful to the other pupils and apt to develop in them a habit of cruelty to be given an invitation to ridicule an unfortunate failing in a comrade?

MRS. C. O. VAN DYKE
521 South Georgia Street, Pittsburg, Kansas





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Monday — "I wash my dolly's clothes"

Tuesday — "I neatly press them"

January Games

Annebelle R. Bucknam

He came to my desk with a quivering lip —
The lesson was done —
"Dear teacher, I want a new leaf," he said,
"I have spoiled this one."
In place of the leaf so stained and blotted,
I gave him a new one all unspotted,
And into his sad eyes smiled —
"Do better now, my child."

I went to the Throne with a quivering soul —
The old year was done —
'Dear Father, hast Thou a new leaf for me?
I have spoiled this one."
He took the old leaf, stained and blotted,
And gave me a new one all unspotted;
And into my sad heart smiled —
"Do better now, my child."

A bright, happy New Year is before us all, teachers and children alike.

As we look back over the old year, and then ahead over the coming days of opportunity, let us take courage, and not only begin again, but continue to build as wisely as possible our own characters and to help the children in our care in the formation of habits that shall make for their best all-round development.

Friday — "I sweep and scrub the floor"

After a talk about the New Year, varied, of course, according to the ages of the children, allow them to dramatize the departing year and the appearing New Year. This may be done without costumes.

One child chosen to represent the Old Year goes out sadly while the children ring imaginary bells, and all sing:

Ding dong! ding dong!
The old year will soon be gone,
Ding dong! ding dong!
For a new year's coming on;
Ding dong! ding dong!
Ring the New Year bells.

Ding dong! ding dong!
Tell us, year, before you go,
Ding dong! ding dong!
Why at last you hurry so?
Ding dong! ding dong!
Ring the New Year bells.

The Old Year may tell that his work is done, the older children helping him by giving brief reviews, and that he must make way for the New Year.

The children then sing:

Ding! dong! ding! dong!
Why can't years come back again?
Ding! dong! ding! dong!
Just the same as they have been?
Ding! dong! ding! dong!
Ring the New Year bells.

Ding! dong! ding! dong!
Big folks say 'twould never do,
Ding! dong! ding! dong!
But I'd like it, wouldn't you?
Ding! dong! ding! dong!
Ring the New Year bells.

All the children repeat the first stanza as the Old Year goes out, and the New Year child runs gaily into the room amid the ringing of bells, either real or imaginary.

As the New Year dances in and passes the Old Year the children all sing:

The north winds blow o'er drifts of snow;
Out in the cold who goes from here?
"Good-bye, good-bye!" loud voices cry.
"Good-bye!" returns the brave Old Year.

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Wednesday — "I darn and fix and mend"

But looking back, what word leaves he?
"O you must all good children be!"

The Old Year sings "Good-bye!" and the last line of the stanza.

Then the children continue as a knock is heard at the door:

A knock! a knock! 'tis twelve o'clock!
This time of night, pray, who comes here?
Ah, now I see — 'tis he! 'tis he!
All people know the glad New Year.
What has he brought and what says he?
"O you must all good children be!"

The little New Year sings the last line as he enters.

Or the older children repeat the following as a child chosen for the New Year knocks at the door:

Little children, don't you hear
Some one knocking at the door?
Don't you know the glad New Year
Comes to you and me once more?

Comes with treasures ever new,
Spread out at our willing feet;
High resolves and purpose new
Round our lives to music sweet.

Saturday — "Mix and bake more and more"

Thursday — "There's shopping without end"

Ours to choose the thorns or flowers,
If we but mind our duty,
Spend aright the priceless hours,
And life will glow with beauty.

Just now the door is opened, and the New Year flies in while all the children repeat amid the clapping of hands:

Let us then the portals fling,
Heaping high the liberal cheer,
Let us laugh, and shout, and sing,
Welcome, welcome, glad New Year!

Thoughts of helpfulness to others naturally follow, and whom should the children help but the dear Mother in the home, then the teacher and playmates in the school.

A ring game illustrating the daily work of the Mother uses the music of "The Mulberry Bush." The children may dance around in a circle as they sing:

We all go round the mulberry bush.
The mulberry bush, the mulberry bush,
We all go round the mulberry bush,
So early in the morning.

They then stop and imitate the action required for each day, singing as follows:

(*Continued on page 66*)

Sunday — "To church I go this day to worship God, you know"

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The Fairy Cakes

(A Little Play of Early England and the Puritans)

Alice E. Allen

This little Play is intended for children to give in celebration of the Tercentenary of the Landing of the Pilgrims. It may be presented more or less elaborately, as a public entertainment. Or it may be simply played in the school-room (entire or in part) in any way that suggests itself.

It is arranged in two parts — Part I — Making the Cake; Part II — Choosing the Cake.

The time is Long Long Ago; the place Merrie England.

The Characters are Twelve Fairies; six little boys for King of the Feast and his Knights; six little girls for Queen of the Feast and her Ladies-in-Waiting; ten little Puritans (five boys and five girls). These numbers may be changed to suit number of children taking part, in which case number of gifts, as well as dialogue, may also be changed as necessary.

The Costumes, if any are used:

FAIRIES Usual Fairy Costumes in soft colors. Fairies carry long-handled spoons instead of wands.

KNIGHTS AND LADIES blaze with bright colors. Knights may wear full knightly costumes, or just a touch, as a cape, a plumed hat, or a sword. Ladies, full court costumes, or just a ruff, jewel, or head-dress. (There should be five rocking-horses for the Knights to use in game, "Here Come Three Dukes." Or small broomsticks will answer for steeds.)

PURITANS should be sober in grays, browns and dark blues. Boys may be made into small Oliver Cromwells, if desired.

Other noted characters of English history may be suggested by costumes.

ARRANGEMENTS In center of stage there should be a table of just the right height for the cake-making and cake-choosing.

In Part I little cake-tins (those used for making fancy maple-sugar cakes would be pretty) are arranged across either end of the table. There should be one for each child taking part in Part II. Into these tins, the Fairies slip their gifts. If tiny toys cannot be found, use cut-out pictures of objects wanted.

In Part II, the cake-tins should be heaped on a platter or tray in the center of the table. It would be a pleasing touch if each cake-tin now held a real little cake. If this can be arranged, the cake must have been taken from its tin, and the "gift" slipped underneath.

Each child must, of course, know which cake is his, in order to find the "fairy-gift" intended for him.

Back of the table on a platform stand two little chairs, side by side, draped with color to represent a throne.

As many extra games, songs, and dances may be added as desired.

Part I — Making the Cake

(*Fairies flit airily to stage, or space reserved for play, reciting or singing first stanza of William Allingham's "The Fairies."*)

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together,
Green jacket, red cap,
And white owl's feather.

(*Introduce here, if desired, a drill and dance, using spoons as wands. Use any Fairy Song that the children have learned.*)

First Fairy (*at close of drill*) Enough — to-night we must make cakes for the children's Twelfth Night Feast. They will come soon and they must find them all ready.

Second Fairy And each cake must hold its gift.

Third Fairy A Fairy Gift that will show the child who gets it what the future holds for him.

Fourth Fairy There is so much to do — even for Fairies.

Fifth Fairy Yes, to-night we must work and not sing.

First Fairy But why can't we work and sing, too?

All (*gaily*) Oh yes, do let's work and sing, too!

(*They sing with pretty motions of mixing, stirring, sprinkling, testing cake, etc., "The Fairy Cake," on page 62.*)

Fairies (*at close of song, separate into two groups and take places, five at each end of table, across which are the cake-tins. First group, one after another, recite, placing gifts in tins as they do so.*)

First I give a sword,
Second I give a shield,
Third I, a helmet,
Fourth I, a steed,
Fifth And I, spurs,
All For valiant knights in armor bold;
First I give a fan,
Second I give a plume,
Third I, a necklace,
Fourth I, a ring,
Fifth And I, slippers (*a tiny pair on long cord*)
All For ladies fair with hearts of gold.

Two of the group (*excitedly, holding up two little tins*) But what of these? We have no gift for these!

Others Hush — do not touch those tins! The moon, herself, has placed gifts in those cakes. Whoso gets them will be King and Queen of the Feast.

Sixth Fairy (*from other group*) But there are now, in Merrie England, little folks — strange, quiet little boys and girls called Puritans — who may not sing and dance as others do.

Seventh Fairy I often see them as I go about. They are good children and love the Fairies.

Eighth Fairy What gifts shall we hide in their little cakes to show them the Fairies love them too?

Ninth Fairy To show them the wonderful things the future holds for them?

Second Group (*recite, as did the First Group, one after another, placing gifts in tins.*)

Sixth I give a Boat. For in years to come, a frail little boat shall carry many of them far across the stormy seas to a new strange country.

Seventh I give an Axe. For in that new strange land, they must cut down the great trees to build their homes and places of worship.

Eighth I give an Eagle Feather. For in that new strange land lives a new strange race of people. They wear blankets, beads, paint and feathers. They are called Indians.

Ninth I give a Sword, strong and sure and steady. The Puritans will need just such a sword to protect them from dangers of many kinds.

Tenth I give a Book — the Book they love best of all. It will help them as much as the sword.

All These for the little Puritan Boys. Now, what for the little Puritan Girls?

Sixth A spinning-wheel, for they must spin.

Seventh A cap and kerchief, for these shall they wear.

Eighth A tiny cradle-bed for the new little children who shall come.

Ninth A bright-faced little flower that shall whisper "Courage" to them from the snow of a long bleak winter.

Tenth A torch — for these brave people shall become a light to all the world!

All Now our work is over. It is time for the Children's Feast. Let us away! Away! Away!

(*They flit backward, fingers on lips, and disappear.*)

Part II — Choosing the Cake

Knights and Ladies and little Puritans come to stage and take places. Knights, each beside his trusty "steed" (except

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"Good Teeth — Good Health" — Three Messages from Cho-Cho to your Pupils

THOUSANDS of school children the country over laugh at Cho-Cho and profit by his good health talks. Perhaps he has talked to your own pupils.

A veteran of the old-time circus, Cho-Cho now devotes himself to more serious work in the interests of the Child Health Organization, which he represents and from which he gets his name.

In every school he visits, Cho-Cho talks frequent bathing, long hours of sleep with windows open, and healthful eating of oatmeal, green vegetables, and milk.

And no small part of his Good Health message is that of proper daily brushing of the teeth.

Read Cho-Cho's Message to Your Children

The pupils will be glad to make Cho-Cho's acquaintance. With his picture you can add an amusing touch to your daily hygiene lessons to make your pupils realize the value of seriously caring for the teeth *every day*.

In connection with the Colgate Classroom Helps — used by teachers everywhere in teaching "Good Teeth — Good Health" — you can thus add a fresh note to the valuable lesson of this "Habit of Health."

Colgate Classroom Helps for Dental Hygiene Lessons

To help you sustain interest in the subject of "Good Teeth — Good Health," we freely offer you, as a teacher, the Colgate Educational Material.

This material consists of free trial tubes of Colgate's Ribbon Dental Cream, Reminder Cards for your pupils (instructive home reminders to brush the teeth), with other practical suggestions.

It is a rule of our Educational Department that these Colgate Classroom Helps can be sent to an individual teacher only once in any school year. Only teachers actually in charge of a class are entitled to supplies.

COLGATE & CO. Est. 1806 **NEW YORK**

"CHO-CHO"
famous health clown who represents the Child Health Organization, by whose courtesy this photograph is reproduced.
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Cho-Cho's Prescription for Home-Made Pearls.

For a family of two adults and four children.

To six tooth-brushes, add a generous portion of delicious tasting dental cream. Serve in individual portions night and morning until all teeth are gleaming white. Continue thereafter through Life.

Dear Pupils:

Do you know why I make you laugh? To make you happy? No, that's not it! Any Circus Clown can do that. Cho-Cho's different, Cho-Cho's The Health Clown. I make you laugh so I can see your teeth. When children have gleaming white teeth, Cho-Cho dances with joy; for then he knows that they use their tooth brushes night and morning.

Yours for White Teeth,
CHO-CHO.

Dear Boys and Girls:

Gee! Did you ever have a toothache? Ouch! how it hurts! Cho-Cho had toothache when he was a little boy, because he didn't brush his teeth every morning and night — and Cho-Cho's mother had to have his teeth pulled out and gold ones put in.

Cho-Cho didn't like those teeth; they don't chew up the food right and they don't look pretty. Ha! Ha! Cho-Cho likes to look pretty. Do you? *Then brush your teeth every night and morning.* Good-bye, CHO-CHO.

Solve the problem of enlivening your dental hygiene lessons — send the coupon, properly filled out, to-day.

You can safely use Colgate's yourself and recommend its use to your pupils for cleaning the teeth every day.

Colgate & Co.
Dept. 80
199 Fulton St., N. Y.

I am a teacher in the..... School, Dist No....., having in my direct charge..... scholars.

Will you please send me, free of charge for school work only, trial tubes and reminder cards for all my scholars?

Name .....

Town..... Population .....

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(If there is no Express Office in your town write here accurate express shipping address) .....

(This offer good only in U. S. A.)

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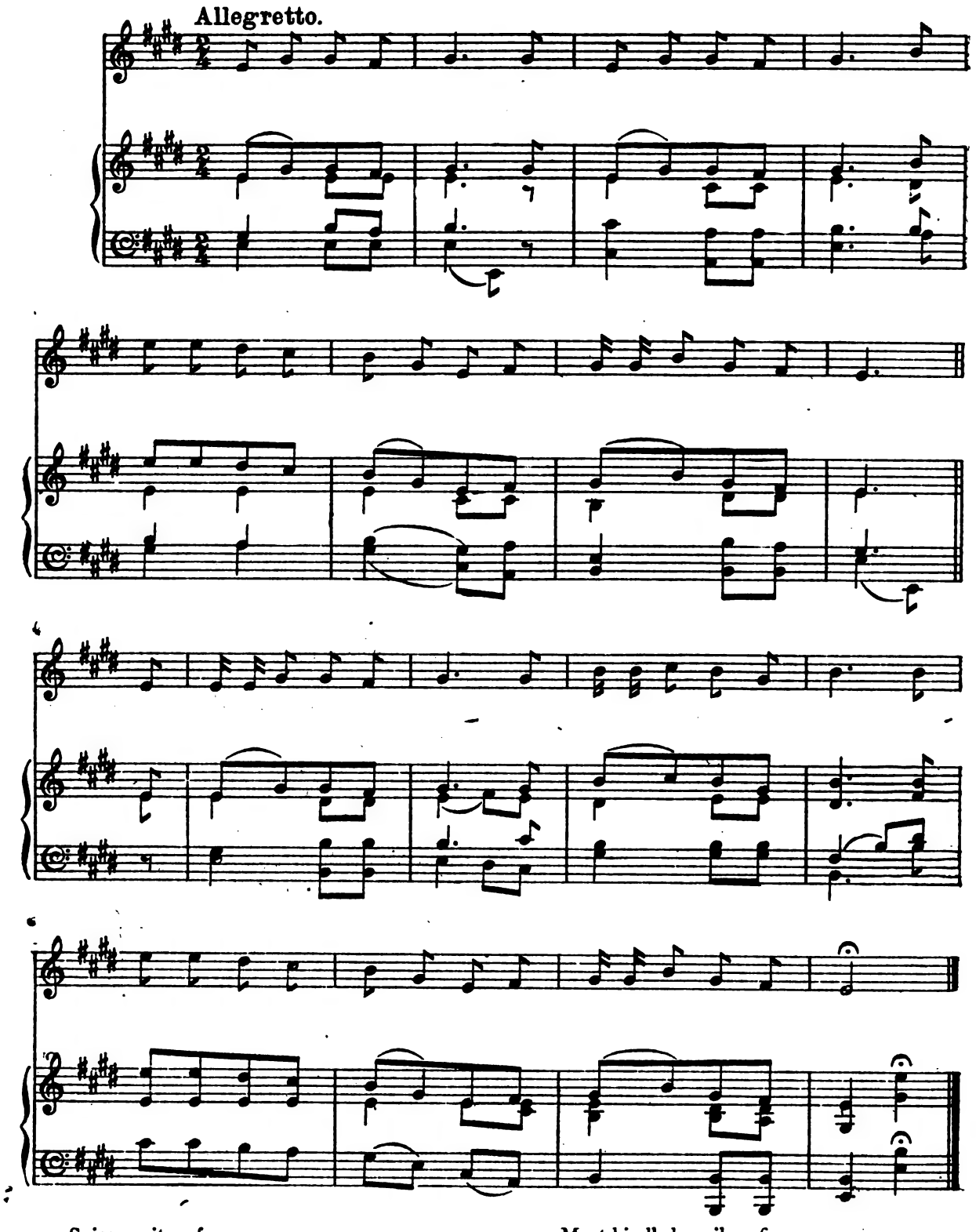
The Fairy Cake

OLD ENGLISH SONG



Spices quite a few,
With drops of honey-dew,
We take to make this fairy cake —
A sprinkle of snowflakes, too.

A sprinkle of snowflakes, too,
A sprinkle of snowflakes, too,
We take to make this fairy cake —
A sprinkle of snowflakes, too.

E'er the dark comes nigher,
Or little stars climb higher,
The moon to bake our fairy cake
Must kindle her silver fire.

Must kindle her silver fire,
Must kindle her silver fire,
The moon to bake our silver cake
Must kindle her silver fire.

Next, a gift we'll hide
Each fairy cake inside,
For him who takes and breaks this cake,
The future it will decide.

The future it will decide,
The future it will decide,
For him who takes and breaks this cake,
The future it will decide.

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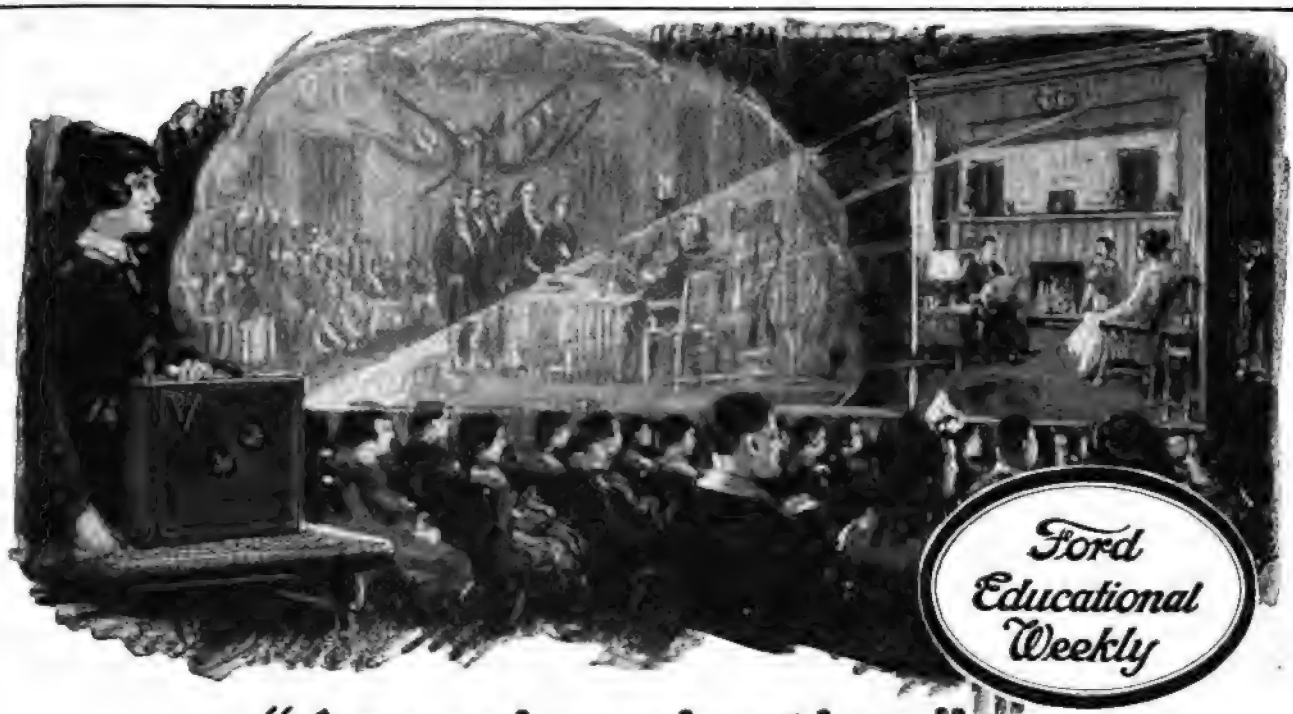

"Americanization"
—*the Teacher's New Task*

The hope of America lies in the prompt Americanization of the youth of the land. Can it be done—with the children of foreign-born parents running into the millions? Yes—***It can, and it must!***

Visual Education and the motion pictures of the Ford Educational Weekly (with its many American films) seem providentially fitted to help in this critical juncture. Motion Pictures speak in all languages. Every mind in the world touches all other minds in the "movies." Translation is not needed. And a motion picture is so easy to show! Insert a film—press a button, and ***life*** is pulsating before the eyes of a school.

Signing of the Declaration of Independence on the wall helps. But ***the thing itself*** in a motion picture—not "words" or wall pictures—gets a story across to the mind of a pupil—no matter where born, or how old or how young, in ***one-tenth of the time,*** and with a ***thousandfold dent*** on his memory.

That "Americanization" means loyalty to home as well as to Country is a theme of the Ford Educational Weekly. The "Weekly" will put into the mind and heart of the pupil the ***home life of the quality for which America stands.***

These films cover history, industry, science, home life and art. They are distributed by the ***Goldwyn Distributing Corporation*** from 22 leading cities. This reduces expressage to a minimum. Every loyal School-teacher should know what the Ford Educational Weekly really is. We want to tell you, and we want your helpful suggestions as to what new films we shall make.

So—please ***read, sign*** and ***fill out*** coupon below.

If your school has no projector, or a poor one, we will assist you to get in touch with the best projector made.

Fitzpatrick & McElroy, 202 South State St., Chicago

COUPON

Fitzpatrick & McElroy, 202 S. State St., Chicago, Ill., Dept. B-I.

☐ Yes. ☐ No. Is your School now a subscriber to the Ford Educational Weekly?
☐ Yes. ☐ No. Have you ever seen a Ford Educational Weekly film?
☐ Yes. ☐ No. May we lend you one gratis to throw on your screen?
☐ Yes. ☐ No. Has your School an adequate projector?

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☐ Projectors. ☐ Ford Educational Weekly. ☐ Catalogue of Films.

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Ford Educational Weekly

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the one who is to become King, who has no steed) and Ladies in group at right. Puritans at left and a little back of table.

(All sing "The Wind Blows Out of the West Country." See music on page 58.)

(If this old Folk Song seems too long to give entire, as arranged below, all on stage may sing two stanzas of it — the second and third. For very small children, just the third stanza may be used. However it is given, this third stanza must come last, to lead up to the opening of the play.)

Knights

The wind blows out of the West Country,
The thrush is piping in every tree,
The cheek so fresh in the morn is wet
With tears before that the sun is set.

All

Alas, alas, that the day doth run
In rain, in rain that is never done.

Ladies

The wind blows out of the South Country
The buds are bursting on every tree,
The blackbirds carol, the leaves unfold,
The cowslips ripple, a sea of gold.

All

Alas, alas, that the day doth run
So swift from rise to set of sun.

Puritan Boys

The wind blows out of the East Country,
And blights the flower on every tree,
The bitter frost — it is like a knife,
That cutteth, slayeth the sweetest life.

All

Alas, alas, that the day doth run
In frost and cold that is never done.

Puritan Girls

The wind blows out of the North Country,
And rude uprooteth the tender tree,
No feeble flower can face the gale,
No wing of bird can at all prevail.

All

Alas, alas, that the day doth run
Through howling storm that is never done.

First Lady (as song ceases)

But what care we
For "howling storm"?
Inside, we're snug
And safe and warm.

All

From North and South and West and East,
To-night we keep our Twelfth Night Feast!

(Knights and Ladies, if desired, may play old game, beginning:

"The first day of Christmas,
My true love brought to me."

First Knight (as Knights and Ladies gather about table to choose cakes) And now, let us choose each his little Fairy Cake.

First Lady (wistfully) I wish we could see the Fairies make them — just once.

Others We try and try, but we can never catch them at it.

Second Knight Well, well, never mind — here are the cakes.

Second Lady And whatever we find inside, remember, tells us what the future will bring to us.

All (in gay sing-song)

Tinker, tailor,
Soldier, sailor,
Which, oh which shall I be?
Lady, Knight
In armor bright —
What holds the future for me?

(One after another choose cakes, and show what they get.)

First Oh, see, all of you! I have a scarlet bean that grows in the moon's own garden. I am to be King of the Feast.

Second I have a sword.

Third A shield.

Fourth A helmet.

Fifth A steed.

Sixth Spurs.

First (now the King) You are all to be Knights, "courteous, valiant and loyal."

Knights (hands on hearts) We stand to defend our King and our Country.

(All sing, if desired, "God Save the King.")

First Lady Oh, just look! I have another scarlet bean from the moon's own garden. I am to be Queen of the Feast.

Second I have a fan. *(She waves it.)*

Third A plume. *(She tucks it in her hair.)*

Fourth A necklace. *(She slips it over her head.)*

Fifth A ring. *(She slips it on her finger.)*

Sixth Slippers. *(She hangs them around her neck.)*

First Lady (now Queen) You are all to be my Ladies-in-Waiting.

King Let's all play a game.

Knight I choose "Here Come Three Dukes."

(King and Queen stand at one side, while Knights mount their steeds, and riding forth right merrily, by means of old game, "Here Come Three Dukes," choose each his lady fair. See music on page 60.

When all the Ladies have been chosen, the King and Queen lead in any old English Folk Dance. At close, the Knights and Ladies with due pomp and ceremony conduct the King and Queen to the throne, crown them and place scepters in their hands. As this is being done, the little Puritans take their places at right of table.)

(Puritans, as Knights and Ladies take places about the King and Queen, sing "The Evening Prayer." See music on page 56.) Boys may sing two stanzas and girls two. Or, if too long, use only the last stanza, all singing it.

First Puritan Girl (at close of song, watching Knights and Ladies) Is it really wrong to dance?

Second It doesn't look wrong.

Third The music gets right into my feet, and they won't keep still. *(Dances a few steps precisely.)*

All It's like flowers growing,
Or leaves blowing,
Or sunbeams glowing,
Or snowflakes snowing,
It doesn't look wrong at all!

First Lady (coming prettily toward Puritans) Won't you come and join in our good times?

First Puritan Boy We may not dance.

Second My father says it is not seemly to dance.

First Knight Oh, those are some of the Puritans!

Others What are Puritans?

King People who are't pleased with the King's way of doing things. And they don't want gay times. They wear sober clothes and long faces.

Knights Roundheads!

First Lady (sweetly) Well, at least you can come and choose some Fairy Cakes.

Second You believe in Fairies, don't you?

Puritans Yes, yes! *(They gather about cakes and choose, one after another, showing what they find.)*

First Boy A boat.

Second An axe.

Third An eagle feather.

Fourth A sword.

Fifth A Book.

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The Adventures of Bona and Nello

(Continued from page 41)

"Little sister, ah, save my life!
Harken, the cook is sharpening the knife!
The pot they're scouring lustily —
And the knife and the pot are both for me!"

Then came an answer from the water:

"Little brother, ah, woe is me!
What is it now I can do for thee?
I'm here in the dark,
Inside the shark."

But that was his wife's voice unmistakably; and he called in through the dungeon key-hole: "Little sheep, whom are you speaking to!"

"To my dear sister Bona, who is inside the shark. Our wicked stepsister is lying in Bona's bed."

Again the King spoke to the sheep. "Ask your sister how she may be released."

"Little sister, little sister," said the sheep, "how can you get out of the shark?"

"Let them fetch a great iron hook with a big lump of bread on it, and a rope attached. The shark is now floating on the water with its mouth open." This was done; the great fish caught greedily at the bread, and swallowed the hook. Bona took hold of the hook, and they pulled her out with the rope. It was the easiest thing in the world! And she came out as beautiful as ever, fairer than the moon, fairer than the sun; and overjoyed to be restored to her husband and her little brother.

"Open the door! Open the dungeon door to my little brother!" she cried. They opened the door, and there came out — a little sheep? No, but a beautiful young man with curly golden hair, and dressed like the gayest noble in the land. For you must know that the little sheep had knocked its horns against the walls of the dungeon in its despair, and broken them; and the horns had pierced his skin. As soon as a drop of his blood was drawn, the spell was loosened, and he was much taller and handsomer than when he had become a little sheep by the banks of the stream.

The noise of the rejoicing, the singing, the shouting, the clapping of hands, was so great that the wicked stepsister heard it and was terrified. Not having her bold mother near her, she could not brave it out, but fled from the Queen's bedchamber out into the park; and she never stopped till she was well on her way home. The King made it be known that she and her mother would be shut up in his deepest dungeon if they ever ventured back again, and they were prudent enough not to plot against the Queen any more.

Nello was known henceforth as Prince Cornidoro. He became the King's right hand, and married the granddaughter of the Sultan. And Bona and the King lived long and gloriously, and bequeathed a rich and merry kingdom to their children.

Narrow is the leaf, broad is the way.
Now tell me your story before you run and play.

— *From "The Italian Fairy Book," by Anne Macdonell*

Get Your Flag and the Flags of Our Allies

Free!

Without a cent of expense, you can secure the flags and the portraits needed for your room. All charges prepaid.

Offer No. 1: We will send you 50 emblematic flag buttons or assorted with portrait buttons of Washington, Lincoln, and Riley. Your pupils easily will sell them for ten cents each. Return the $5.00 to us and we will send a beautiful silk U. S. Flag, 32 x 48 inches, heavy quality, on staff with gilded ornament, FREE.

Offer No. 2: A high-grade standard U. S. flag 5 x 8 feet FREE. Fast colors; stripes sewed and stars *embroidered* on both sides. For the sale of 50 buttons at 10 cents each.

Offer No. 3: A set of the Allies' Flags, FREE. Each 16 x 24 inches, on staff with ornaments. American, French, English, Belgian, and Italian. High-grade cotton bunting, soft finish, fast colors. Beautiful for inside ornamentation. For the sale of 35 buttons at 10 cents each.

Offer No. 4: Handsome silk flags of the Allies FREE. American, French, English, Belgian, and Italian. Each 12 x 18 inches, on staffs with ornaments. Make beautiful decorations for home as well as school room. For the sale of 50 buttons at 10 cents each.

Offer No. 5: Wonderful **"Oil-Process"** paintings of Washington, Lincoln, and President Wilson. 13x16 inches in a one and a half inch gilded frame. For the sale of 35 buttons you may choose one picture, for 60 buttons, two pictures, and for 75 buttons all three pictures, FREE.

Offer No. 6: A Giant Pencil Sharpener, FREE. Large size. Sharpens any pencil. For the sale of 25 buttons at ten cents.

Write to-day, stating which offer you accept and telling what kind of buttons you want. We will send them postpaid by return mail. We are the oldest Mail Order Flag Company. Established 1898. Over 50,000 satisfied customers throughout the United States.

MAIL ORDER FLAG COMPANY, 107 Meridian Street, Anderson, Indiana

FOR BUSY WORK

PRIMARY LANGUAGE CARDS

60 CARDS — 600 SENTENCES — 50 CENTS

to — too — two

I was —— late for the car, so I walked.
I think it was —— far —— walk.
Those —— children are —— small —— be out alone.
I went —— that store, ——.
It is —— rainy —— go out —— play.
You paid —— much for your book.
Will you give me —— cents for a stamp?
Yes, and buy —— stamps for me, ——.

(Reduced Size of Sample Card)

Fifty-Nine More Similar to This One

Here is a partial list

any–no—Card No. 45
cry–cries—Card No. 21
done–did—Card No. 8
every–very—Card No. 19
for–fore–four—Card No. 2
how–who—Card No. 46
hole–whole—Card No. 2
hear–here—Card No. 13
know–no—Card No. 5
knew–new—Card No. 6
their–there—Card No. 11
them–those—Card No. 28

This set of sixty cards is designed for busy work in language — words spelled differently but pronounced alike — words most frequently spelled wrong.

Packed in a neat cardboard box with index card making the location of any one of the 60 cards very easy.

EDUCATIONAL PUBLISHING COMPANY
BOSTON NEW YORK CHICAGO SAN FRANCISCO

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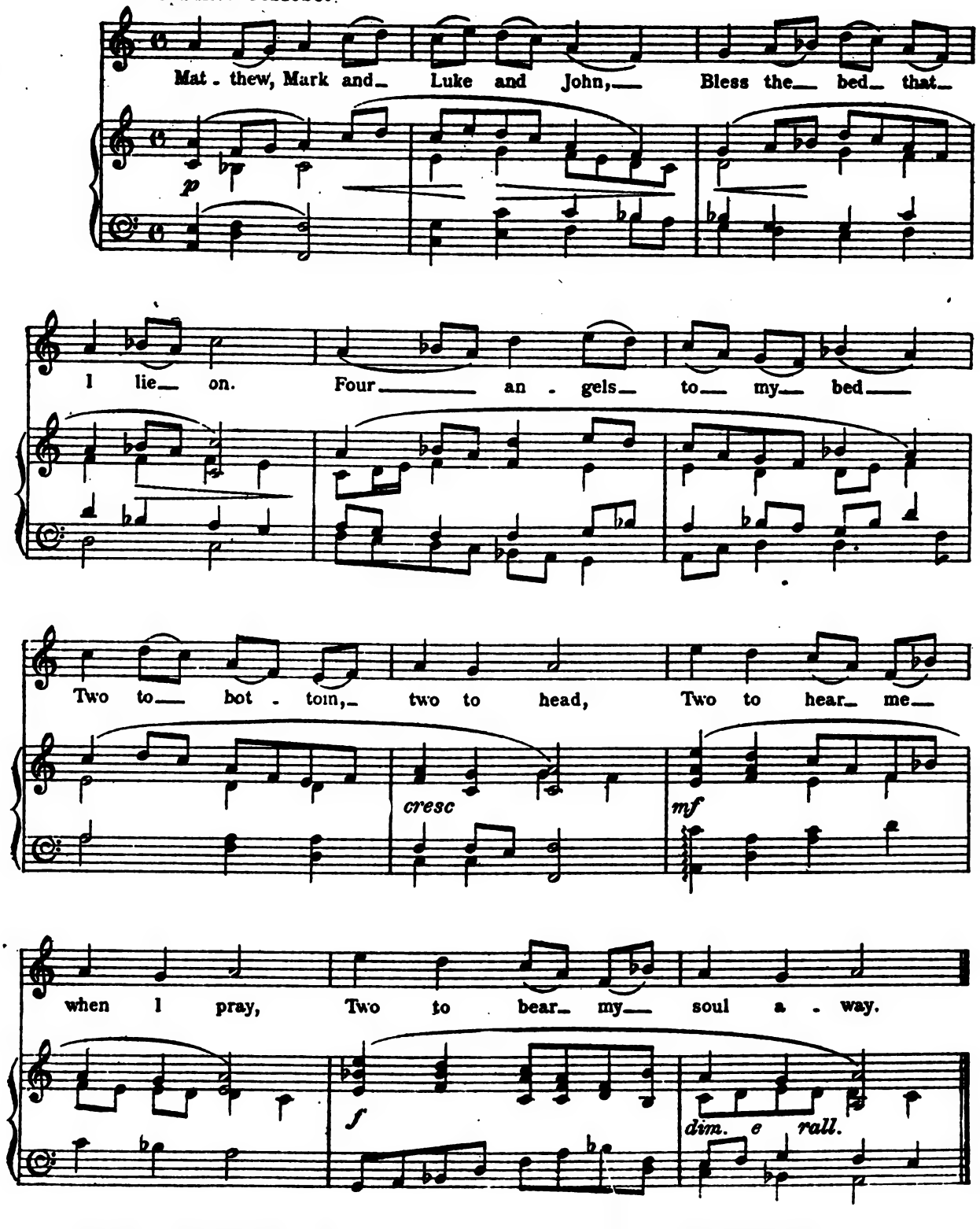
The Evening Prayer

Andante Serioso.



Monday morn the week begin,
Christ deliver our souls from sin,
Tuesday morn, nor curse, nor swear,
Christ's Body that will tear.
Wednesday, middle of the week,
Woe to the soul Christ does not seek.

Thursday morn, Saint Peter wrote,
Joy to the soul that heaven hath bote.
Friday, Christ died on the tree
To save other men as well as me.
Saturday, sure, the evening dead,
Sunday morn, the Book's outspread.

God is the branch and I the flower,
Pray God send me a blessed hour.
I go to bed, some sleep to take,
The Lord, He knows if I shall wake,
Sleep I ever, sleep I never,
God receive my soul forever.

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Necessary for Warmth

Pure, rich, red blood is a necessity in the production of animal heat. It keeps our bodies warm.

Hood's Sarsaparilla makes the blood good in qualtity and good in quantity, giving streagth and warmth to the whole system.

Teachers—Get U. S. Government Jobs

All teachers, both men and women, should try the Government examinations to be held throughout the entire country on Jan. 7. Reconstruction work necessitates thousands of appointments. The positions pay from $1100 to $1500; have short hours, annual vacations and are permanent. Thousands needed on 1920 census.

Those interested should write immediately to Franklin Institute, Dept. N222, Rochester, N. Y., for large descriptive book, showing the positions open and giving many sample examination questions, which will be sent free of charge.

YOUR EYES NEED MORE OF LOVING CARE than your Teeth, and with as much regularity. Don't let your Eyes grow dull and lusterless, keep them lubricated. Since the Moving Pictures came, it has become a custom among the better class of men and women to go home after the show and right away Murine their Eyes. Two drops to rest, refresh and cleanse. Those wearing glasses — or who use their eyes constantly — will find great relief in Murine applications.

In the School-room Eyes are Irritated by Chalk Dust, and Eye Strain induced by Faulty Systems of Lighting. Apply Murine to School Children's Eyes to Restore Normal Conditions. Murine does not smart — is soothing in its action. Murine Eye Remedy Co., Chicago, Sends Book of Eye Free on request. Your Druggist supplies you with Murine.

Making Pictures in the Desert

The Geraldine Farrar Company of Goldwyn players in California, is on a picture-making expedition in the desert near Oxnard and Hueneme. A vanguard of fifteen heavily laden motor trucks with three special cars were attached to the regular train. The caravan will unfold its tents and make camp, where much action in the story will take place.

In the equipage are a complete lighting plant and lamps, tents, feed and housing for the animals, which include half a dozen camels, thirty-three horses and a number of donkeys. Nearly a hundred people will accompany Miss Farrar. There are thirty-two British cavalrymen and as many shieks, besides a large number of miscellaneous extras. Charles Stallings, assistant to Mr. Barker, Cameraman Percy Hilburn and two second cameramen, Colonel McGee, who sees to the costumes and military points, and Syd De Conde, who has a prominent part in the story, will accompany the star.

This is one of the largest aggregations that ever fared forth from the big Goldwyn Studios. Some very difficult scenes are to be made out in this "Sahara desert."

"How We Secured Our Library"

An interesting little illustrated booklet giving the personal experience of a teacher who wanted a school library but was confronted with "no funds." Send for it free. Address, Educational Publishing Company, Boston, New York, and Chicago.

For Pupils Backward in Reading

Get the

Action, Imitation and Fun Series

WE HAVE FOUND OUR MITTENS! WE WILL HAVE SOME PIE.

(From Three Little Kittens, Vol. V of Action Imitation and Fun Series)

Stories that are dear to Childish Hearts

Action, Imitation and Fun Series of Primers and First Readers

By MARA L. PRATT CHADWICK

This series consists of one phonic reader, which is a basic text, and ten supplementary readers, based on stories dear to childish hearts. These supplementary readers are carefully graded and form an ideal series through which to develop both sight reading and sound interpretation. Each book is complete in itself and independent of the others. Each may be used with any system of teaching reading. The illustrations, in adition to being pleasing to children, are of such nature as to inspire creative imagination.

BASIC PRIMER

Little People's Sound Primer (128 pp)	40 cents

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Puss in Boots — Reynard the Fox	40 cents
Jack and the Beanstalk — Diamonds and Toads — Sleeping Beauty	40 cents
Jack the Giant Killer	40 cents
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STORY PRIMERS

The Little Red Hen	40 cents
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The Three Bears	40 cents

ADVANCED STORY PRIMERS

Three Little Kittens — Chicken Little	40 cents
Red Riding Hood — The Seven Kids	40 cents
Bow-Wow and Mew-Mew	40 cents

Boston New York **EDUCATIONAL PUBLISHING CO.** Chicago San Francisco

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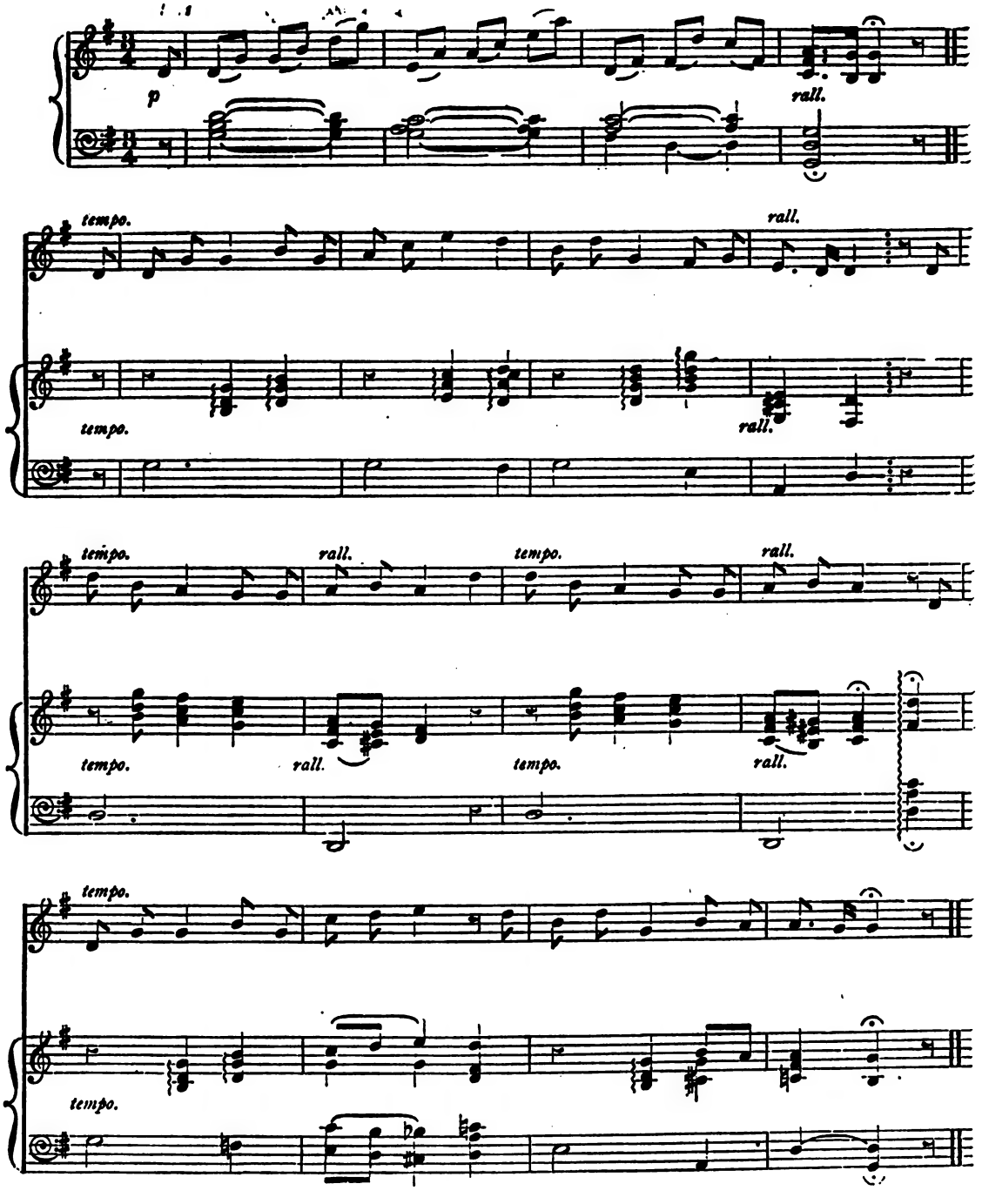
The Wind Blows Out of the West Country



Knights and Ladies (*curiously*) How strange! Their fairy gifts are not a bit like ours. What can they mean?

First Boy I think my boat means that we are to sail far, far away from England.

Second (*nodding*) Our parents do talk together of going away.

Third They talk, too, with the captains of boats from Holland.

Fourth Perhaps we shall soon all leave for Holland.

Knights and Ladies (*in amaze*) Holland! That queer little country of dykes? And storks? And windmills? And wooden shoes?

First Lady Oh, I wouldn't like wooden shoes at all!

First Knight Why would anyone want to leave England for Holland?

First Puritan Boy I can't explain exactly. It's hard for little boys and girls to understand. But Father says things are not right in England. The Church doesn't please him. He and Mother, too, want to worship God just as their hearts tell them to, not as the King says.

(*Puritans all nod their heads gravely.*)

First Girl I've chosen my cake, and it holds a little spinning-wheel. (*She sits down and spins in pantomime.*)

Second I have a cap and kerchief. (*She puts them on.*)

Third See this pretty cradle. (*She rocks cradle in pantomime.*)

Fourth I've a dear little flower, pink like dawn and white like snow. (*She puts it on.*)

Fifth I have a torch. (*She lifts it high.*)

All What can they mean?

First Puritan Girl We do not know. But Mother says our future holds things new and strange.

Second But we are not afraid — we trust in God!

(*To slow music, all form for march or pageant. Knights*

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and Ladies, with King and Queen, form first group; the Puritans form second, copying well-known picture of Puritans going to Church. At close of march, Knights and Ladies form pretty Court Scene in background about the throne; Puritans group themselves in front as follows: Girl with spinning-wheel in middle; Girl with cap and kerchief at one side; Girl with cradle at the other; Girl looking down at mayflower a little in front; Girl holding torch high, beside her. Boys, one in front, two on each side, in attitudes of defence. All sing softly, if desired, last stanza of "The Evening Prayer." See music on page 56. Hold as tableau, while Fairies show smiling faces at one side.)

NOTE. A little play on the Pilgrims in Holland will be given in the February issue; and one on the Pilgrims in America in March.

A Child's Thanksgiving

Dear Father, far above the stars,
And yet so near to me,
How can so small a child as I
Give grateful thanks to Thee?

So many blessings cluster here,
To name them one by one
Would be impossible for me —
My thanks would ne'er be done.

So, Father, while my heart is full
Of sweet Thanksgiving thought,
Read there the gratitude I mean,
And may my thoughts in acts be seen,
To thank Thee as I ought.

— *Frederic A. Whiting*

Miracle

Where did you come from, little brook,
O sparkling silver band?
God caught a tiny angel's tears,
But some escaped His hand!

Where did you come from, little bird,
Bright, gleaming oriole?
God brought a tune from sunset-land
And filled with song your soul!

Where did you come from, little flower —
Forget-me-not so blue?
God plucked a piece from out the sky
And made it into you!

— *Catherine Parmenter*

Teachers Wanted
$100 to $150 a Month

All teachers should try the Jan. 7 U. S. Government examinations. 1920 Census requires thousands clerks. Thousands of permanent, life positions are to be filled at from $1100 to $1800; have short hours and annual vacations, with full pay. Those interested should write immediately to Franklin Institute, Dept. N221, Rochester, N. Y., for schedule showing all examination dates and places and large descriptive book showing the positions open and giving many sample examination questions, which will be sent free of charge.

Bobwhite Clocks

An Indiana clockmaker who owned a German cuckoo clock out of which a little bird popped on the tick of every hour to sing his cuckoo song, decided he would rather listen to a more familiar and more American bird call. So now, when the little bird pops out of his tiny door, he whistles clearly, "Bob White! Bob White!" Perhaps the Indiana jeweller will build up a business, changing German cuckoos into little American bobwhites.

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That is what makes the "101 Best Songs" so popular—so fitting for every purpose in school music. There are songs of the hearthside, of love of country, melodies of the heart, lively ditties, simple songs for the youngsters, and a few of the easy-keyed opera selections that create a love of worth-while music. All in easy keys, words and music complete. 101 of them in all, for only 7c in quantity lots.

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Low Prices: 7c each in 100 lots, f. o. b. Chicago, $1 per dozen, prepaid. Less than 12 at 10c each, prepaid.

THE CABLE COMPANY
1201 Cable Bldg. C-20 **Chicago, Ill.**

Be Well
why not?

IT is easier to be well than to be sick when you learn how. When you learn to daily build your vitality, disease germs, grippe and cold have little effect upon you. Be free from nagging ailments! Weigh what you *should* weigh! Have a good figure! Be happy! *Enjoy* life! Be a source of inspiration to your friends. In other words, LIVE. *As sure as sunrise*

You can weigh exactly what you should

by following a few simple, healthful directions at home. I KNOW it, for what I have done for 92,000 women I can do for you. Are you too fleshy? Are you too thin? Does your figure displease you? Let me help you.

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

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Round Shoulders	Lack of Reserve	Rheumatism	Torpid Liver
Incorrect Standing	Nervousness	Colds	Malassimilation
	Irritability	Poor Circulation	Auto-Intoxication
	Constipation	Lame Back	

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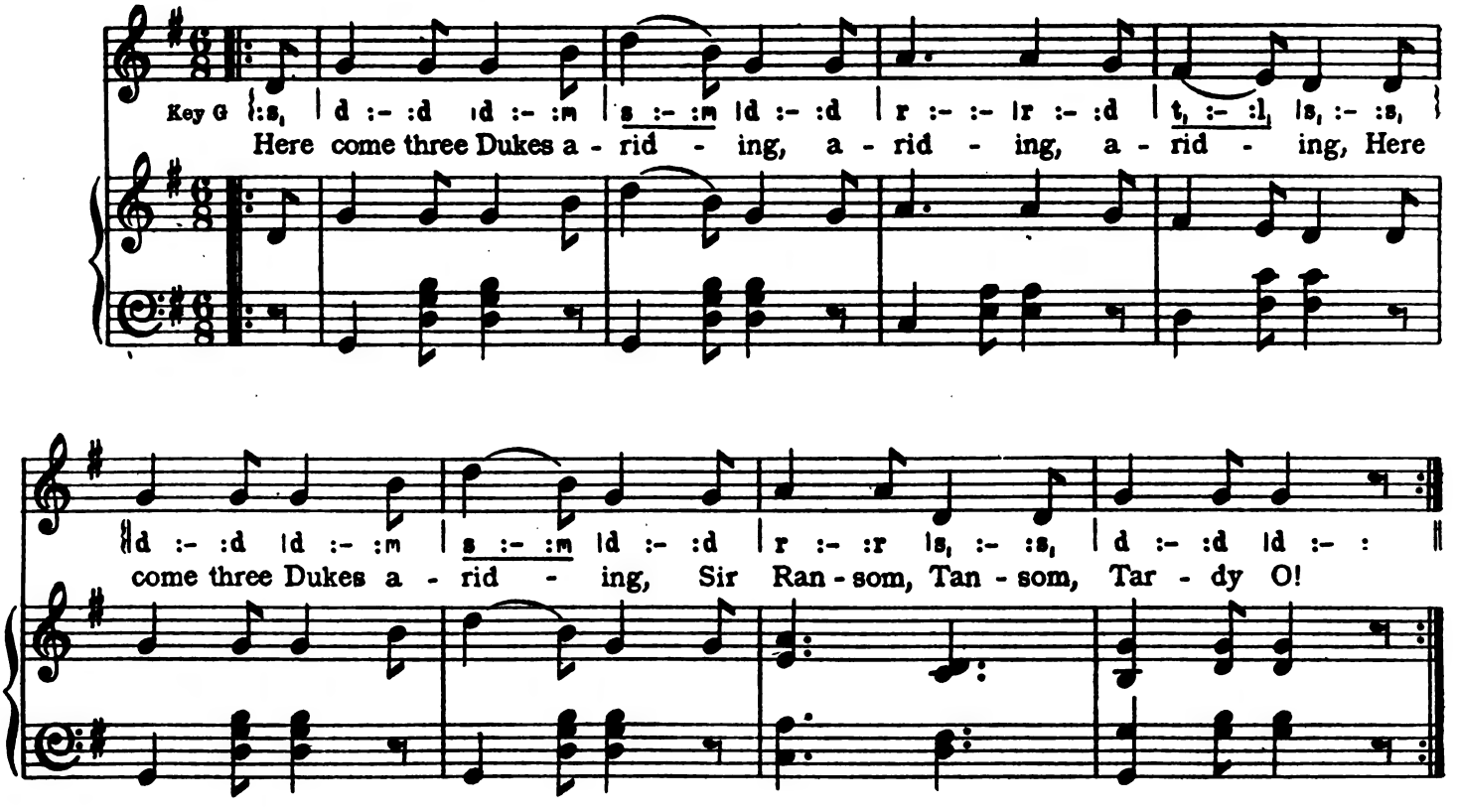
Here Come Three Dukes

Three boys mount three others on their backs and walk to the girls singing:-



The Maids sing in reply
Pray, what is your intention, Sirs?
Intention, Sirs, intention, Sirs,
Pray what is your intention, Sirs,
Sir Ransom, Tansom, Tardy O!

The Dukes
We have come forth to marry O!
Marry O! marry O!
We have come forth to marry O!
Sir Ransom, Tansom, Tardy O!

The Maids
Pray, which of us will you have, Sirs? etc.

The Dukes
You're all as black as charcoal! etc.

The Maids
We're just as clean as you, Sirs!

The Dukes
You're all as stiff as pokers! etc.

The Maids
We can bend as well as you, Sirs! etc.

The Dukes
Down the kitchen and down the hall,
Choose the fairest of them all!
The fairest one that I can see
(*Name of girl*) Come over to me!

The girl is chosen, joins the Dukes, who ride backwards and forwards singing, "Here come four Dukes," etc., then "five Dukes," etc., until all the girls have been chosen.

January Games

(*Continued from page 49*)

This is the way we wash our clothes,
So early Monday morning.

This is the way we iron our clothes,
So early Tuesday morning.

This is the way we mend our clothes,
So early Wednesday morning.

This is the way we visiting go,
So early Thursday morning.

This is the way we sweep the floor,
So early Friday morning.

This is the way we bake our bread,
So early Saturday morning.

This is the way we sit in church,
So early Sunday morning.

The children easily learn the names of the days of the week in this game. Allow the children to bring in the toys to illustrate the days of the week in this game.

Monday — tubs and wringer
Tuesday — irons
Wednesday — needles and thread and cloth
Thursday — shopping bags
Friday — little brooms and dusters
Saturday — toy dishes
Sunday — books, or simply sitting quietly, or walking to and from church.

A doll's house helps very much in illustrating these activities.

Monday to wash all my dolly's clothes,
Lots to be done, as you may suppose.

Tuesday to iron and put away,
That takes a body the live-long day.

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Wednesday to darn, to fix, to mend,
Plenty of sewing, you may depend.

Thursday — shooping or visiting we go,
Then we are all dressed in our best, you know.

Friday, oh, then we scrub the floor,
Sweep the rugs, and dust much more.

Saturday, stir and mix and bake,
So tired we can hardly keep awake.

Sunday, that day of all is the best,
So glad it is here — now we can rest.

Use the following with small table and dishes to teach even small children how to properly set a table.

I like to help my mother
Set the table every day,
And when the meal is over,
I help put things away.

I always wipe the knives and forks,
And lay them very straight,
And put a spoon most carefully
By every person's plate.

My mother often says that I'm
The best help ever was,
She smiles at me and praises me,
And I am glad she does.

Then use the motions to illustrate the activities indicated by the following:

I like to help my mother
Beat the rugs with loud strong whacks,
And I like to shake the curtains,
And pull out carpet tacks.

I like to dust the furniture,
And clean the pantry, too,
And scrub the cellar stairs; I think
House cleaning's nice, don't you?

Older children will easily find and apply the moral of the following by Joy Allison, which may be used as a recitation in concert, or simply be read to them:

"I love you, mother," said little John;
Then, forgetting his work, his cap went on,
And he was off to the garden swing,
Leaving his mother the wood to bring.

"I love you, mother," said rosy Nell;
"I love you better than tongue can tell;"
Then she teased and pouted full half the day,
Till her mother rejoiced when she went to play.

"I love you, mother," said little Fan;
"To-day I'll help you all I can;
How glad I am that school doesn't keep!"
So she rocked the baby till it fell asleep.

Then, stepping softly, she took the broom
And swept the floor, and dusted the room;
Busy and happy all day was she,
Helpful and cheerful as child could be.

"I love you, mother, again they said —
Three little children going to bed;
How do you think that mother guessed
Which of them really loved her best?

Use the following with appropriate motions or simply to suggest ways of helpfulness for both boys and girls:

Sweeping and washing the dishes,
Bringing the wood from the shed,
Ironing and sewing and knitting,
Helping to make up the bed.
Taking good care of the baby,
Watching her lest she should fall,
We little children are busy,
Yes, there is work for us all.

Planting the corn and potatoes,
Helping to scatter the seeds,
Feeding the pigs and the chickens,
Freeing the garden from weeds.
Driving the cows from the pasture,
Feeding the horse in the stall.
We little children are busy,
Yes, there is work for us all.

Work makes us cheerful and happy,
Makes us grow healthy and strong;
Play we enjoy all the better,
When we have labored so long;
Gladly we help our kind parents,
Quickly we come at their call.
Children should love to be busy,
Yes, there is work for us all.

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Our Little Citizens

Etta V. Leighton

Civic Secretary, National Security League

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January, 1920, must be more than "Happy New Year" month for teachers and children. There can hardly be a teacher anywhere who is not seriously impressed by the need of teaching even to the little tots the ideals of our government assailed now on every hand. These children now in our classrooms are as much to be pitied as the little children in France and Belgium were while battle was raging about them. Some of the little French and Belgian children will never be anything but feeble-minded, so great was the mental strain under which they lived and tried to grow. Some of our children will never be mentally normal unless we can take special pains to counteract the terribly dangerous atmosphere of unrest in which they are trying to live.

We have the child five hours a day, he sleeps about eight, leaving eleven hours when he is exposed to other than school influences. In his five hours with us, *we must develop strong concepts of growth, of building, of individual ownership* to negative the doctrines of destruction and revolution that are part of the atmosphere to-day in every community.

Stock-Taking

The children will know that January is "stock-taking" month — that business men know that they must keep track of what they own if they intend to do a profitable business. By schoolroom attempts at stock-taking, by playing store. counteract the wicked and foolish notion now gaining currency that there is something wrong in seeking profit. The wild agitators are demanding that all industry be run for "service not profit" — nine-tenths of them don't know what they mean, the remaining tenth know that human nature and human honesty require that people shall profit by their work or by their investment. The agitators want to make profits all right, but *they* want to divide these profits among themselves and they are building up in the public mind an idea that makes a robber of every man who, through saving, investment, or business, makes a profit on what he does.

Splendid exercises in drawing, penmanship and arithmetic can be made of this stock-taking in the schoolroom. Its value as civics is to build up several ideas:

1 "Counting our blessings, remembering our joys" as a counteractant of rest and discontent.

2 Creating a business sense — desirability of always knowing where one stands financially.

3 Teaching the making of inventories and their use in obtaining insurance or loans.

4 Creating a sense of ownership, interest and pride in one's possessions and desire to get the best use of them.

5 Teaching the distinction between real estate and personal property and noting the community tax on real estate and the tax on personal property.

6 Teaching the difference between luxuries and necessities. Showing that books, pictures, etc., ought not be classed as luxuries.

7 Creating a feeling of gratitude towards parents and community for advantages given.

8 Creating a respect for property, the feeling that personal and private property must not be harmed or wasted. *This feeling is most important.*

It has been said that no truly sane person can destroy property. The firebug, who sets fire to property, is clearly insane. The person who preaches destruction of property is likewise mentally unbalanced. One of our greatest tasks is to prevent wanton destruction by young people. The destructive instinct can be cured by cultivating the imagination so that the child can put himself in the owner's place, and this can be done only when the child has himself a strong property feeling for his own possessions.

School Property

Think of the pleasant counting and writing lessons in making out a school property stock sheet. The third and fourth grades might make the inventory sheets for the entire building as a drawing lesson. A triplicate set of sheets for each teacher might be lettered as an upper grade drawing lesson, but the sheets used in the lower grades could have the names of the articles written. Grades I and II can count their possessions and put the figures down; perhaps Grade II can add all the totals. It would be a splendid demonstration of the value if the teacher could show the children an amount in bills and coin equal to the value of the furnishings, and the property they are using. This is a thrift lesson and if the sum were large, the teacher could no doubt get some business man to show the children the amount of money and talk to them for a few minutes of how many other things that money could buy if anyone did not realize that it should be spent to help the children to become good, wise Americans.

Teach Definition of Capital

Whether you demonstrate the value by using the actual money or not, make the children understand that this furniture and these materials are the tools with which they work, that they are "Capital," because through their use certain products in the way of written lessons, etc., and knowledge are produced. Above all, make everyone know that "Capital" is not just money. It is not something that a few rich men have. It is not something taken away from the poor man. Capital in its money form is accumulated savings invested in production and everyone of us who has money in a savings bank or in life insurance, everyone of us who has tools and material to work with, is a capitalist.

Don't say, "My children are too small to understand." Your children are not too small to hear, and in their homes and on the street they are hearing the words "capital" and "capitalist" used as something that menaces their lives and that must be destroyed. If you don't try to simplify the truth for even small children, you are a left-handed emissary of the Reds.

Plain Living and High Thinking

Let us return to this slogan of the good old Americans. No nation was ever more prosperous than this. If the truth were told about the High Cost of Living, it would be seen that profligate spending and under production due to strikes are the cause of the greater part of the increase in prices.

Use stories of the Pilgrim children to teach thrift. Co-operate with the Government in all its thrift activities. Above all, show how cheap and degrading, how vulgar, profligate *spending* is. No *good* American is paying extravagant prices for luxuries. The *good* Americans are trying to save, to make their earnings last as long as possible to live decently, not extravagantly. It is the cheap, ignorant, flashy type that is engaged in an orgy of spending. No class is suffering more from this than the teacher. Surely we can put our hearts into teaching a refined, cultured standard of living.

Let us make an inventory of

Personal Property

Let the children put in everything they possess — toys and all. The idea is to build up in the them concepts of possession and contentment and thrift. Tell them to list damaged toys and then see if these damaged toys can be repaired as a manual training exercise and donated to other children or to hospitals. It is said that the aliens among us who wish to overthrow our Government get more money *in a week* now than they used to be able to save in several years. They *were* contented until the agitators preached to them against our country and now, though some of them make over a hundred dollars a week, they call themselves *wage slaves* and want to take over the factories for themselves. Their discontent was artificially created by agitators.

Uncle Sam's Census

Tell the children that Uncle Sam takes stock of his people every ten years, and that 1920 is a census year. Tell them the first census bill was passed in 1790 — let them find out how many times the census has been taken. Let them take a census of their own family (fine opportunity for spelling, reading, writing — fine opportunity for teacher to become better acquainted).

Tell them that Uncle Sam wants to know everyone's name, place of birth, age, occupation, whether the children are in school or at work, and whether everyone can read and write English. Stress on this last part may increase interest in Americanization work. We don't realize our power. What we put into the minds of the children reacts powerfully on their parents. It is a moving and pathetic sight to see little children bring their mothers to evening school to learn English, because

some teacher has been inspired to make them want to help their parents understand America.

It is good civic teaching to thoroughly explain the census, especially if the children come from foreign homes. A perfectly accurate census has probably never been taken, but we can help set up a standard of courteous truthful co-operation with the census man.

Explain that with the census as a basis, Congress apportions the number of representatives. If we find that our population has increased in the last ten years, we will have a greater number of people to each representative — the number of representatives may be increased. We have now 435 representatives on a basis of one for each 211,677 persons. Due to the war, and influenza deaths, and the return to foreign lands of a great many of our residents, the population in this census will probably be considerably lower than what might have been the expected growth of a normal ten years.

The children can dramatize:

1 A census taker.

2 The administrator of an estate, who gets three appraisers to make an inventory. (Watch newspaper for such items.)

3 A furniture loan man — loans are given only on part of the value. They are called "chattel mortgages."

4 A personal property insurance man.

5 An auctioneer.

Use the information gained in their inventories as the basis of their dialogue. They should be encouraged to make inventories of home possessions, to mend and keep in repair home furniture and tools, to get a sense of the money value the family possessions represent, and a feeling of loyalty to this Government, founded to protect them in their rights. Be sure that Grades III and IV read the clauses of the Constitution that relate to the protection of private property.

"No person shall be deprived of life, liberty or property without the due process of law; nor shall private property be taken for public use without just compensation." (Fifth Amendment.)

Make them realize that schemes which take away the right to property are un-American. Create a scorn of the "kicker," especially of the one who discourages workingmen by telling them lies. The real agitators do not work, they roam about talking. Teach:

There are two kinds of discontent in this world — the discontent that wrings its hands and the discontent that works. The first loses what it had — and the second gets what it wants. — *Graham*

NOTE Miss Leighton will answer questions or send references for teaching our Government as contrasted with Sovietism, Socialism, Communism, etc., or the economic fallacies of schemes like the Plumb plan, etc. Address

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(Teachers Agencies Continued Page Opposite)

Notes from the Savings Division, United States Treasury Department

Educators and school heads of Pennsylvania have called upon the Department of Public Instruction of the state to provide for the teaching of thrift as a part of the required state course of study for schools. This action was taken at the Educational Congress recently held at Harrisburg under the auspices of the State Department of Public Instruction.

The congress, which was composed of prominent educators of Pennsylvania, including city and county superintendents and high school principals, took a decided stand in favor of making both teaching of thrift and a system of savings by means of government securities such as Thrift and War Savings Stamps in schools, a required part of public procedure in all communities. A committee of seven, headed by Prof. George F. Zook of Pennsylvania State College, was appointed to draw up a detailed program of thrift teaching for the public instruction for approval.

One section of the congress devoted itself to thrift education and reports made to this section indicated such instruction already was well organized in many of the schools of the state.

The Resolution adopted by the Thrift Section stated:

Whereas the Federal Government, through the United States Treasury Department, has requested the schools of the country to continue the sale of Government Savings Stamps and to develop a permanent system of thrift education, and

Whereas the National Education Association in a resolution of July 5, 1919, urged that "all elementary schools, secondary schools and higher schools make compulsory the teaching of thrift and savings and thereby give it a place of permanence in the curriculum," and

Whereas Dr. Thomas E. Finegan, State Superintendent of Public Instruction for Pennsylvania, has stated in a letter to Mr. E. P. Passmore, Governor of the Third Federal Reserve District, dated October 9, 1919, "I am in favor of incorporating in a revised curriculum for the public schools the subject of thrift":

Therefore, be it Resolved that the Thrift Session of the Educational Congress held under the direction of the Department of Public Instruction of Pennsylvania, meeting at Harrisburg, November 20, 1919, heartily endorses the approval given to the Government Savings Movement by Superintendent Finegan and urges that in the proposed revision of the curriculum of the public schools of Pennsylvania, the teaching of thrift and the sale of Government Savings Stamps should be made compulsory and given a definite and permanent place.

Determination among the school leaders of Great Britain that the lessons of thrift and careful living and spending gained during the war and since, shall not be lost, has led to the establishment

of the Continuation Schools which will open formally in January.

These schools form a part of the educational reform now being effected in England as a result of post war conditions. The Continuation Schools are meant to bridge the gap between the time when the ordinary boy leaves school and the time when he settles down to a life vocation. Their influence on the life of the community, according to British officials, will not lie merely in acquirement of knowledge. Behind these scholastic advantages will be others no less potent for the good of the nation.

"There is in the present training of boyhood and youth a gap that has always been a source of danger." said an English school official recently. "The boy at school is brought under very strong social influence. Leaving school, however, the boy is often too suddenly plunged into freedom unregulated by a sense of responsibility. The Continuation Schools will bridge the gulf between the epoch of the schoolboy and the epoch of the worker.

"There are facilities for saving in a large number of the schools and such facilities are being widely set up in the factories and industrial plants of the country. But in the intermediary period there is no definite agency for the maintenance of wise habits that may vanish for lack of fostering. It is hoped that in he Continuation Schools means will be found through formation of savings associations of bringing the nation's youth at this stage under the good influences provided both earlier and later."

The problem of thrift instruction and encouragement of saving among the scholars of America already is occupying a large place in the attention of the school leaders of America who are working out definit plans for permanent thrift instruction in the schools, in conjunction with the Savings Division of the Treasury Department.

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(*Continued from Page Opposite*)

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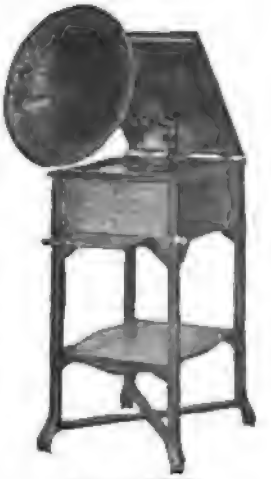

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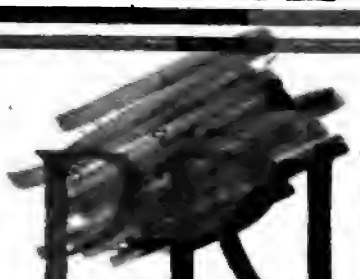

PRIMARY EDUCATION

FEBRUARY 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
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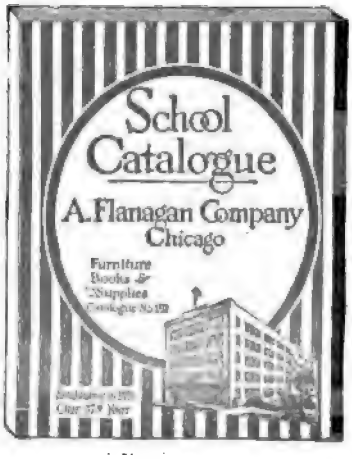

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Adopted on Dec. 17, 1919, by the Joint Committee on Education of the U. S. Senate and House of Representatives

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Song of the Lark *Breton*

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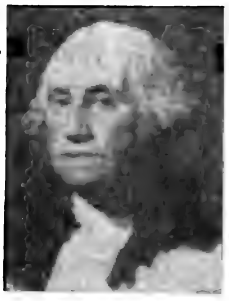

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PRIMARY EDUCATION — AN INVESTMENT

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associates bed and "b" with Bernice and stores this away till the next phonics lesson; where the thought of the story concerning the bed is recalled and the word bed put on the board, the sound of "b" is given in other words by other pupils, and so on, until finally Bernice finds "b" on the chart and can pronounce ever so many words with "b." The next day the consonant "b" appears upon the board among the other review sounds. Now, was all that worth while?

To-day the "B" class go to the board to count to one hundred. Edward turns his four the wrong way: while the others continue their work the wise teacher helps Edward to make his fours right and by so doing she saved the child and future teacher both much trouble. Was it worth while? Another child makes "m" with only two "overs" at the board; what a small matter for the teacher to guide the hand to make three "overs." It took a little time, but how much trouble it saved! It only took a minute to whisper to dirty little Joe that to-morrow he might surprise you by having clean hands and face and so help sister while Mother is sick. Here is James, who has come from another school as an "A" class pupil, but cannot sound with the A class; of course he is pleased to think he can come to the B class phonics too — and thus be doing *two classes* in one day; think of it!

Many, many illustrations can be given to prove that if in a room of over fifty pupils the teacher can, in this practical way, associate the needs and lacks and good points of each child in her mind she will be causing the pupils to really and truly know. What a wonderful thing it is to see the child when he awakens to a realization that he has power within himself to progress.

If each teacher knew her own work as well as that of the grades above and below, she could use that of the grade below as a fount of stored away supply from which she could draw at any needed time and use the work of the grade above as a beacon, and children would not have to suffer from indiscreet remarks from their teachers.

Let us remember that schools are for the children and that it is a wonderful and yet a sacred privilege to train these little souls who will soon be men and women, better, let us daily pray, than we ourselves.

Our Little Citizens

Etta V. Leighton

Civic Secretary, National Security League

(Book rights reserved)

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past — *Holmes*

After years of exhortation, the schools and the public are awake to their joint responsibility in child body-building. They have gotten down to definite procedure, to rules of health and standards of well being, and planned diet lists. We have got to do the same thing in civics — we must definitely plan for character building. We have talked a long time about it; now it is time to do something.

In this day of destruction, this day of wild talk about overthrow, this day of unrest in which our children are growing up, we must, by "precept on precept," show that the only permanent helpful change is through growth, development, construction, not through destruction. Our dangers exist because men of weak and faulty character are easily led astray by wily agitators. *We must make building character one of our main aims in citizenship teaching.*

Our nation needs a basic loyal following of good citizenship. In the mistaken conception that good character will come spontaneously as the fruitage of intellectuality and scholarship we have neglected the moral training of our people until we witness today the threatened disruption of social, industrial and governmental systems, with all that goes to make civilization. One or two hours a week of religious instruction in church or Sunday school, reaching but a meager percentage of our youth, is wholly inadequate to the character building of a nation. The absence of real home life, under strong parental care and discipline, in the congested sections of our great cities wholly precludes that moral training in the home that characterized the pioneer period. The one opportunity still open is found in our public school system, where attendance is compulsory and where all the necessary organization and power for moral training exist, awaiting only proper direction. — *H. O. Rittenhouse, Commander, U. S. N. (Retired)*

In February we can set the children consciously at work, building up their own characters by properly teaching Washington and Lincoln. Oh, what a waste, year after year, what a mass of irrelevant facts, totally unrelated to the child lives are taught, though by selection and relation, an actual contact with the spirit of the great leaders can be made, so that their lives actively and decisively influence the thought of our little citizens!

Show how Washington and Lincoln, starting at opposite ends of the economic scale, both by conscious effort built up their strong characters. Be sure to bring in Washing tons Rules of Conduct; by citing him, you can inspire your children to deliberately set themselves to forming good habits.

Washington Helps Americanization

Certain of the rules of conduct apply to present-day conditions — be sure the children see the connection.

Think before you speak; pronounce not imperfectly nor bring out your words too hastily but orderly and distinctly.

When another speaks, be attentive yourself, and disturb not the audience. If any hesitate in his words, help him not, nor prompt him without being desired; interrupt him not nor answer him until his speech be ended

Undertake not what you cannot perform, but be careful to keep your promise.

Labor to keep alive in your breast that little spark of celestial fire called conscience.

There would be no wild mis-statements of facts — no howling down of audiences, no breaking of contracts, and no attempts to profit at the expense of our neighbors, if these four rules of Washington were lived up to.

Building up our homes and our towns is universally recognized as civics work — building up our personality is equally a civic duty. We have no right to let the gates of our fence sag off the hinges, we have no right to a dirty yard, equally we have no right to act and appear slovenly. We have Clean Up and Paint Up Campaigns for our town; we would do well to have Brace Up Campaigns for ourselves. Tell the children that all during February we are going to try to be like Lincoln and Washington, careful in our speech, kind, hard working and helpful. Remind them that Washington, born in good circumstances, worked hard, just as Lincoln did, that he was willing to undertake hard and dangerous tasks like his journey to the French Fort, that he worked hard on his estate and kept strict accounts and was a good business man, and that he shared the privations of his soldiers.

The Secret of Success

Lincoln, born poorer than anyone we know, won success. Washington won success, so did Benjamin Franklin, so do thousands every year, and almost every one of them won

Primary Education

A MONTHLY JOURNAL FOR PRIMARY TEACHERS

VOLUME XXVIII FEBRUARY 1920 NUMBER 2

The Blaming Habit

Jessie Althaus

Primary Teacher, Franklin School, Muscatine, Iowa

DID you ever have it, the blaming habit? Are you justified in it? Might not some one have the same criticism regarding your work? What shall we do about it?

After the High School has blamed the grammar grades for deficiencies in certain lines; after the higher grades have loaded deficiencies on the lower grades, and so on down to the first grade teacher, who, if there is no kindergarten, has put all shortcomings on the parents and home; what have we done to remedy the evil? The fact that the above criticism is often justly given makes the thoughtful, efficient teacher stop and consider whether each child knows just what he is required to know for her grade; though we as teachers are not responsible for what the child brings to us mentally, we are responsible for the developing of what he brings and for what he has when he leaves us. Just imagine the result if each teacher from the kindergarten and first grades up, knew absolutely that each child had comprehended and mastered, to the best of his ability, the lessons of each and every day. If the teacher were an efficient one she would remember that to-day certain ones were not well grounded in the new subject taught and would make conditions such that those pupils would again have a chance to see the same subject in a new guise. This may sound hard, but it is practical, and no teacher has any right to deprive any child of his right to know certain things as part of his work, neither has she any right to send pupils unprepared to another teacher, who must then be burdened with the work of the grade below when she needs all her time for her own grade.

Think what it would mean to have each child, according to his own ability, rooted and grounded in what he has been taught. The teacher ought to hold each child responsible on every occasion for what he has been taught; *e. g.*, after the use of the comma has been thoroughly taught, everything written by the pupil should use the comma, otherwise it is wrong for the teacher to accept it. Concert work, too often not wisely used, is a good way to hide ignorance of a subject. Who does not remember his own experiences? How glad we were, when not prepared, to have every one in the class "yell" out the answer. My, what a relief! How afraid we were that we might hear our own name! No teacher can be sure that every child knows the table of sevens if day after day the work is given in concert.

Again a teacher may be sure that something is very radically wrong with herself and methods when the greater part of a class fails to grasp the point and the recitation falls flat; too many times teachers do not take time to plan their work, they trust to luck. Have you ever known a teacher to sit at a desk, book open in front of her, asking question after question from the book? Have you ever known teachers to not even have an aim for any one lesson of the day? On the other hand, have you not known teachers who spent time on preparation and were ready to assign certain topics in certain books for a pupil or pupils to look up and report? No teacher can be thinking about her clothes, social engagements, or debts and be doing justice to each pupil, for as sure as she does, the unprepared pupils will slip through to-day's work; neither can these pupils secure by a quick review what was missed, and so these pupils go on with that one thing a weak link in the chain. A certain child got to the eighth grade, where the teacher soon discovered him trying to subtract by beginning at the left. The seventh grade teacher too was aware of this deficiency. Why was he allowed to get as far as the eighth grade with that wrong method? What shall we say about such a condition? Does it not seem probable that some where — it may be down in the second grade where this child learned subtraction without "borrowing"— though he had the answers correct on paper handed in, or even at the blackboard, he did not know the process? Who knows if this child had been taught the value of units, tens and hundreds, etc? Had this been made definite and plain he would never have tried to take thousands from hundreds and so on. But you ask, "How can a teacher know all these things about every child?" Had each teacher felt that she was responsible for what each child has when he leaves her, this boy would never, never have reached the eighth grade with such results. Here is little John, who did not have as good a start in life either physically or mentally, as William. Shall more time be put upon William because he eagerly absorbs what is taught and makes it part of himself than upon little John? If the fact is true that the test of a teacher's ability is not in teaching bright children, because they will learn in spite of a teacher, then we see that little John needs all he can get. Shall it be taken for granted that those new words presented to-day sank as deeply into John's mind as William's and never an opportunity made to see just how much is part of John? These opportunities are golden for the good teacher, for to-morrow she says, "We will make a garden (Children in circle) and plant some flowers" (words on paper). Different children pick as many flowers as they know: then comes John's turn, who only picks up two words which he knows. To-morrow John must be given a chance to review these two words he knows and also learn a new one. To-day Bernice does not know bed because she does not know the sound of "b." The wise teacher immediately

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the valentines. You can get a little civic information into the play by reminding the children of the great increase in mail matter Valentine day brings. Some persons will not receive any valentine, but others will get several — remind them that this will happen in forty-eight states. Have them note the cost of purchased valentines — the fact that people were paid for designing them and printing them as well as for selling them. Let them note that the ones they make in school have a money cost in paper, pencils, paint, and remind them that maybe half the children in the United States are making valentines when they are. Let them also know that people send flowers or books as valentines, so that they can get some idea of the commercial results of the day's observances. This sort of teaching cultivates the civic imagination and brings home the interdependence of all of us.

Greetings for the New Year!

The day has come when every teacher in this nation must stand up and be counted. Are you 100 per cent American? Are you inculcating the highest principles and the loftiest ideals of American citizenship in your pupils? Do you realize the full responsibility that rests on your shoulders for training future American citizens? Are you able to give this message of Americanism in such terms that the children understand and carry the words home to parents who perhaps are not so thoroughly imbued with the American ideals?

If so, then you are the kind of teacher that we need in our schools to-day. You are the type of person that should be crowding the normal schools and teacher training centers. You are the person that should be guiding the destiny of young America. If you are slighting this responsibility there is no room for you in the schools of our nation, for you are a liability rather than an asset.

Never has there been a more urgent call for high-minded, great-hearted, thoroughly trained, 100 per cent American educators to drive home the vital lessons that these times hold. Never has the future of the nation been so entirely committed into the hands of the teaching profession. The lessons of patriotism, loyalty to the flag and government are the lessons taught to the young. These are the lessons which should be carried home to the fathers and mothers. Are you teaching such lessons to-day?

The new year 1920 must signalize the new service of education. The new service of education must include training for every individual life activity and every community life expression.

To this new service of education I call you teachers of America. For this service I ask you to make ready. As true American citizens accept this responsibility and my faith in the certainty of your achievement.

JOSEPHINE CORLISS PRESTON
President National Education Association

Nothing New Under the Sun

ONE of the advantages or disadvantages of a classical scholar is that he is forever reminding us that there is little or nothing new under the sun, and that situations in human socirety are constantly re-creating themselves. How much benefit accrues from these reflections is very much a question. Certainly teachers and professors cannot derive any too great satisfaction from the thought that they belong to a profession that from earliest times has not received adequate compensation; indeed, such a thought may be entirely disappointing, since blasphemers will say that if the world has for a thousand years or more been able to secure men and women who will teach at absurdly low salaries, it is probable that the world can get along in the future without worrying too much about the justice or even the expediency of proper compensation. Probably, in Ian Hay's phrase, the teacher's calling will be for many years to come "the most responsible, the least advertised, the worst paid, and the most richly rewarded profession in the world."

It is also probable that there will always be men in public life who see clearly the irony of the situation and who make strenuous efforts to improve it. If after all the college drives and publicity there are anywhere in the United States men who are still reactionaries on this point, I would commend to them the words of King Athalaric to the Senate of the City of Rome written shortly before his death, which took place October 2, A. D. 534. He begins his letter in a manner familiar to all those who have had reason to address Boards of Education, school committees, or college trustees: "You who are called Fathers should be interested in all that concerns the education of your sons." He then goes on to say what might be repeated to-day in New York or Boston: "We hear by certain whisperings that the teachers of eloquence at Rome are not receiving their proper reward." And this is followed naturally enough by praise of what the school accomplishes. (The common school is the bulwark of American instituitions.) "Other nations have arms, the lords of the Romans alone have eloquence." Accordingly, the king lays it down that the senate should support with its full authority and with generosity the teacher of rhetoric and grammar "if he be found suitable for his work and *obey the decrees of the Prefect of the city.*" (Were there Bolshevists lying loose about the Forum, discontented by reason of poor pay? one asks.) Apparently in those days not only were teachers poorly compensated but they had also sometimes to wait for their pay. And so the king with fine insight writes: "The Grammarian is a man to whom every hour unemployed is misery and it is a shame that such a man should have to await the caprice of a public functionary before he gets his pay." But the most interesting parallel follows: we are reminded of "train the mind and mind the train" when we read further: "If we provide generously salaries for the play-actors who minister only to the amusement of the public, and take pains to pay these who are not really necessary, how much more should we look after those who are the moulders of the style and character of our youth!"

Athalaric concludes with the argument, now so familiar, that teachers cannot do their work if they have to worry too much about their salaries: "therefore let them not have to try the philosophical problem of thinking about their subsistence, but devote themselves with all their might to the teaching of liberal arts."

This whole letter of Athalaric, grandson of Theodoric the Great, from which these extracts are taken, is well worth the study of those who are advocating more pay for teachers; and we are grateful to Cassiodorus for preserving it for us. For if the grandson of a Goth could write so intelligently, have we a right to pride ourselves too much on our distance from the dark night of Gothic ignorance, if the same problems still confront us and if we are no less stupid in their solution? — *Kenneth C. M. Sills in The Review, Dec. 27, 1919*

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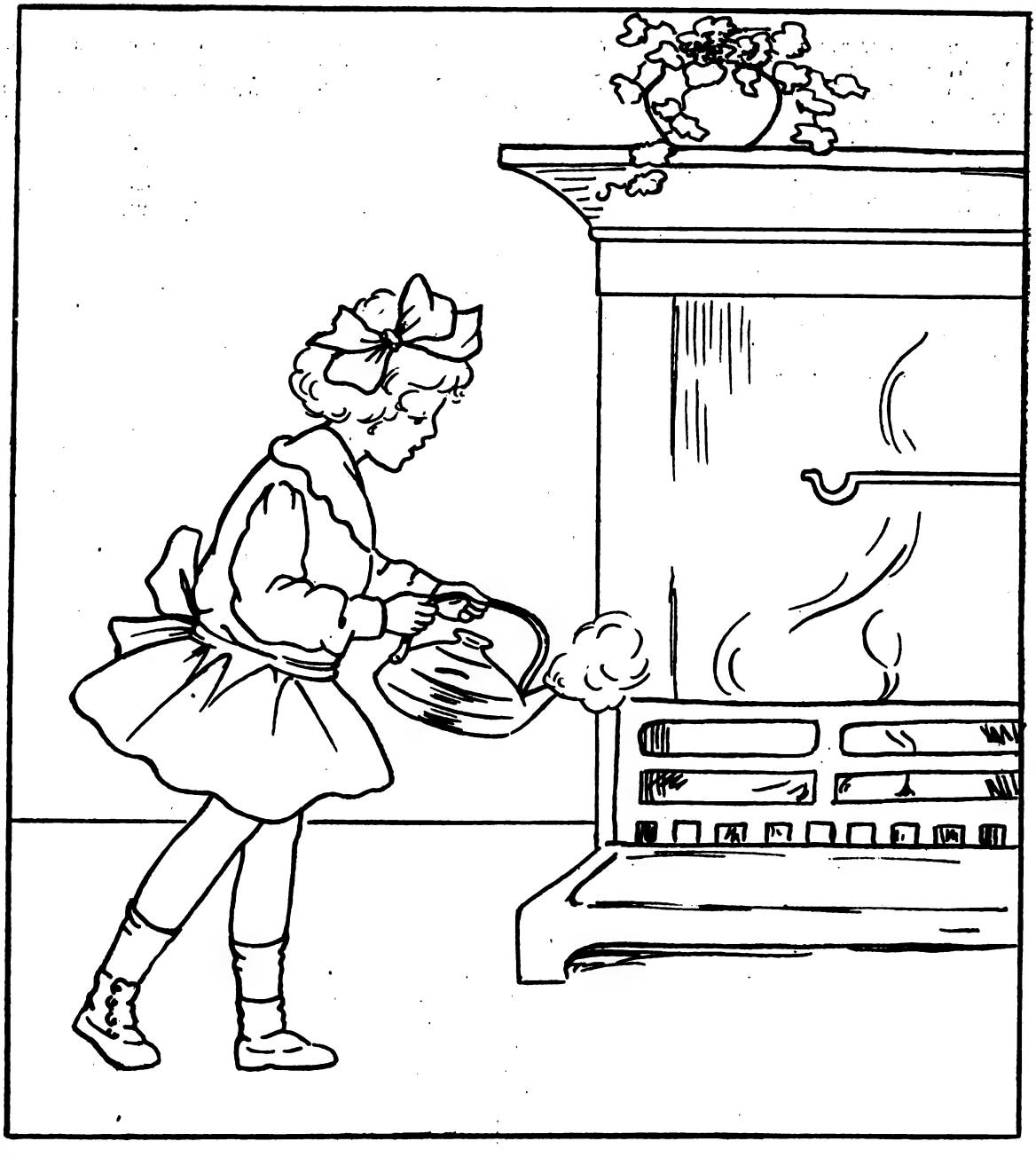
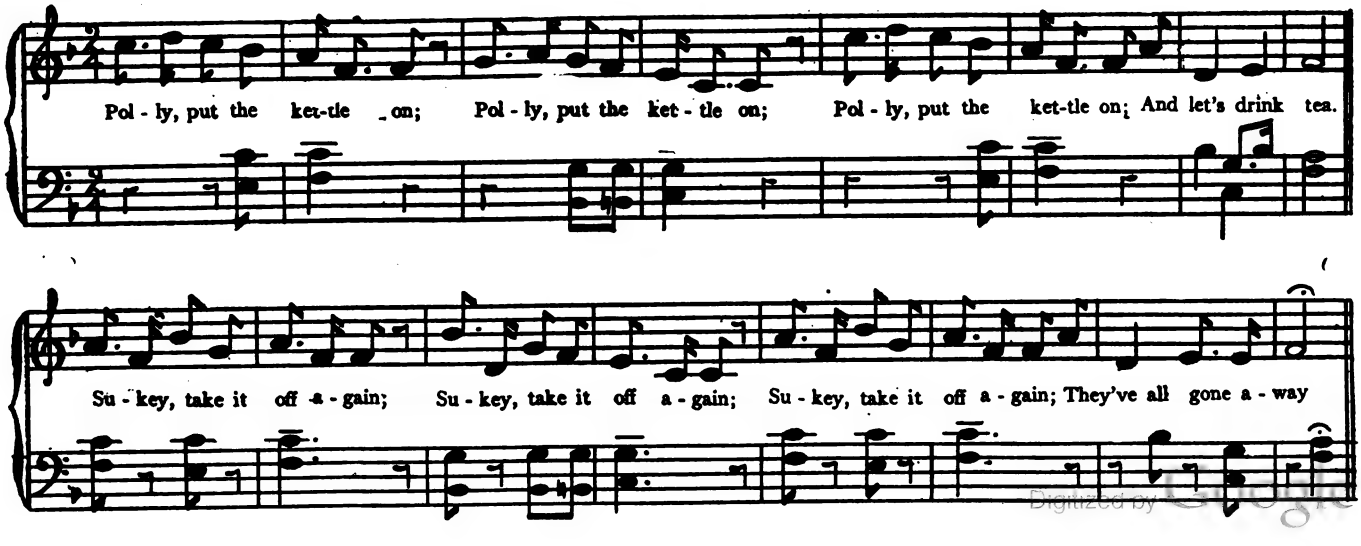


Suggestions for Coloring Color the background cream, the floor light brown, Polly's face, hands and legs flesh color, her dress soft blue with darker spots, sash white, hair yellow, ribbon and socks blue, shoes black, fire yellow, bowl blue with green leaves and yellow flowers.

Polly, Put the Kettle On



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Projects in Primary Grades II

Concrete Project Work in First and Second Grades

HOW IT STIMULATED READING

Mary B. Pratt

State Normal School, Worcester, Mass.

THAT education is actually broadening out and beginning to work along natural lines is felt and admitted by all educators, but is acted upon by only a few as yet. Many of us are still reading books, thinking abstract thoughts, going to meetings to discuss the progressive procedures, and yet not really *doing* anything to make our own schoolroom a place where children may be natural and free; where there may be found a whole-hearted soul activity, and where labor — in work or play — is being made worth while. There is too wide a gap even to-day between theory and practice in our educational syste s. Why are we afraid to let go?

In many cases it is the fault of the superintendent. He is holding back his group of open-minded, enthusiastic teachers. He is bound by tradition.

In other cases the fault lies wholly with the teacher. She is afraid to do anything radically different in her room. The thought of *freedom* sends a chill to her soul. She wonders how an undesirable reaction on the part of the children could be controlled.

That these fears are normal and somewhat desirable, the really thoughtful person must admit. While we are endeavoring to bring about radical changes in the schools, we must be careful not to swing too far on the other side, and to defeat our *end*, which is to produce citizens fitted to live in a democracy. A freedom that is not purposeful, that is not using the best in the child toward something constructive, that is not consistent with good physical and mental hygiene, and that is not developing the right sort of social standards in the individual child, *is not the type of freedom* that we must *appreciate*, *achieve* and *maintain* in our school systems.

But at all events, let us experiment and get somewhere through our successes and our failures. The scientific approach is *the* approach in the working out and in the settling of these modern educational problems.

A good deal is being said to-day about the PROJECT METHOD as being a method through which we can develop the child along the lines stated in the preceding paragraphs. While this method is not new, it has recently become revitalized and is playing an important part in our theoretical discussions and in some of our practice. For some time the best teachers have been using it in geography, history and other upper grade subjects. In these grades the projects are for the most part abstract. In the progressive kindergartens the projects are working along concrete lines because little children must handle and use all sorts of concrete material as a means of expression.

Our psychology tells us that the first and second grade children are on the same plane of development as the kindergarten child. This being so, they should have similar treatment in school. If the projects of the kindergarten emphasize the use of concrete materials toward a purposeful and social end, then the first grade child should also have an opportunity to use such materials toward the same end. In either case the education will of necessity be connected with some phase of everyday life.

This photograph shows a project worked out by the first and second grades. It represents a farm. The children were about two weeks making what is evident in the picture. They worked before school, at recess, on rainy days, at home and several times during school hours.

The stimulus came from reading and dramatizing the "Little Red Hen." The farm began with a very small barn and a yard 12 x 12 inches. It grew through an increasing knowledge of what a farm should be, what materials were needed to improve the first efforts, and how each child should co-operate to make it a success.

Three regular class lessons only were given for specific needs. One lesson on wheelbarrows with construction paper, one on pigs, and another on barrels. The last two were made of clay. In these lessons the best results were chosen for the farm. Everything else was made freely by an individual child or by a group organized by the children themselves. Changes were continually made as observation and judgement developed through the growth of the project. Occasionally advice was asked for and given, but adult domination was not tolerated.

The working out of this farm project by concrete material gave the children a good social training. It taught the leaders what good leadership must be, and it developed leadership in four children who had hitherto been passive followers. Little lessons in *thrift* and *sanitation* were incidentally derived. Several worth-while discussions. about *industry* came up, and the children's questions were answered in so far as their understanding would permit It also served as a basis for *language* lessons. *Arithmetic* continually came into play through the need of counting, measuring and proportion.

Finally *phonics* and *reading* came out of a clear sky one day, and a series of lessons developed naturally, adding a new interest to first grade reading.

It is practically the See and Say method, using, however, the objects in their very own projects instead of pictures in books.

The sound ă was given as written on the board. The children went to the farm and found objects beginning with that sound: *apples*, *animals*. This was continued each day until words beginning with all the consonant sounds were listed.

a	*l*
apples	lamb
animals	ladder
b	*m*
box	milk
barn	mother
barrel	mat
brother	man
basket	
bed	*n*
boy	nurse
c	*p*
cat	pig
cow	pen
cart	
	sh
d	sheep
door	
dog	*s*
donkey	stall
	sand
f	sister
father	sticks
farmer	stones
flag	
fence	*t*
	turkey
g	table
girl	train
goose	

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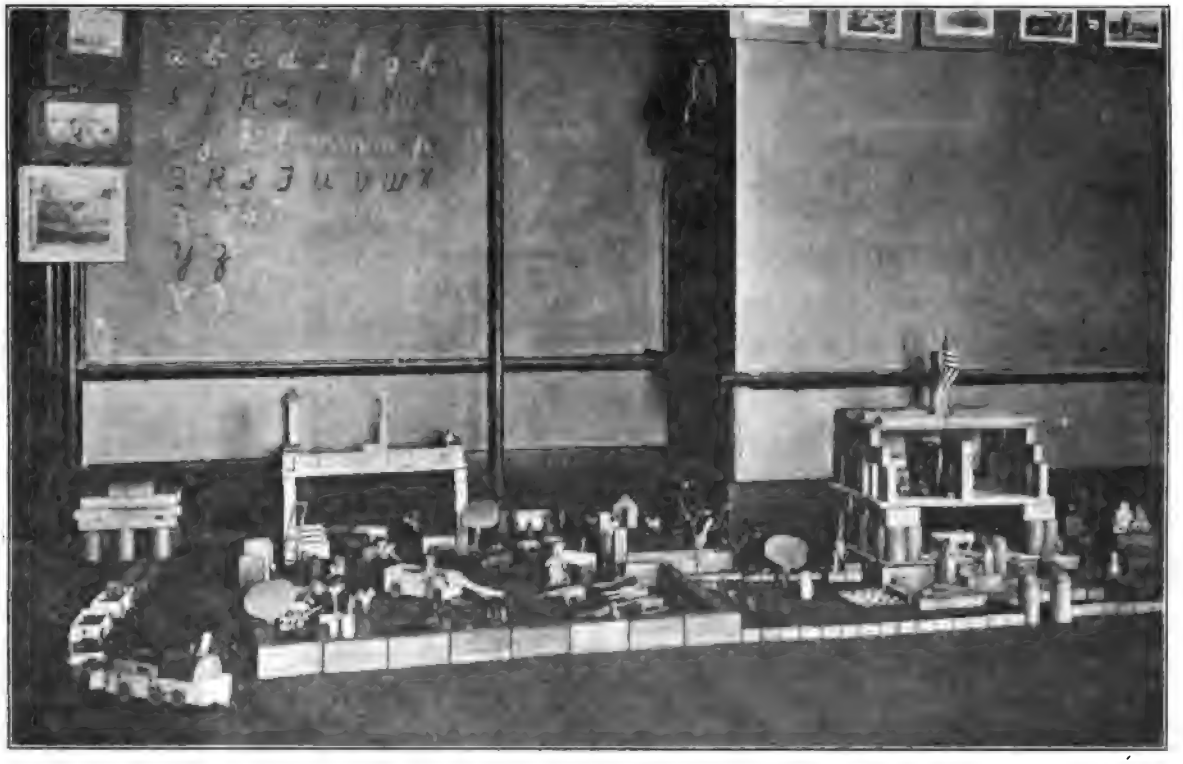

h	*w*
hen	wagon
horse	wheel
house	wheelbarrow

Then the children asked to read stories with these words, and short sentences were written on the board:

"The pigs are in the pen."
"There are some animals in the farmyard."
"The mother and children are in the house."
"A flag is in the house garden."
"The farmer made barrels for the apples."
"The train was made by Donald," etc.

The second grade has suggested making a reading book for the first grade from this. It will be another project coming directly out of the first, and will have the greatest value.

The materials at the disposal of the children for this work were: blocks, boards, sticks, paper, scissors, weaving materials, clay, paste, thumb tacks, toy animals, milk bottle tops, collar buttons, boxes, clips, paper doll patterns, and as large a place on the floor as they needed. As our desks are movable we could easily meet the demand for floor space.

The interest which the children had in this project was keen, intense, vital. All the discussing and contriving and doing came out of their souls, and when they themselves discovered that a reading lesson could be made from it, the desire to read better than they had been reading from their books was quickened.

To quote from "The Play Way," by H. Caldwell Cook: "Interest must be the starting point in all we do, or we shall not do well. It is 'what matters,' the one thing needful. Once there, you have only to do as interest bids. The operation of interest is Play."

Let us see to it that we understand the interests of children more intelligently and that we make interest a center of correlation in all our teaching.

A Project in Carpentering

Allie K. Higgins

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WE have no tools and no wood, but we built a bird-house.

My class of second grade pupils is made up largely of boys. They have taken a real interest in the study of birds and their methods of building their nests in the vines and trees in our school-yard.

When discussing with them the use and pleasure that birds are to us, the question arose — how can we show the birds that we love them?

Various ways were mentioned. To make them a house to live in, was one way suggested.

But we have no tools and no wood. Who can think of a way we can do it?

Various ones offered to bring a tool and some nails from home. One brought a large wooden box for a work bench. Several boys went with me to two of the department stores to ask for wooden wrapping boards, which were very kindly given us. It looked now as if we had overcome our greatest difficulties.

We next discussed our plan, and decided we would build a one-story apartment house to accommodate four families.

The color was to be brown with white trimmings. The location was to be near our grade tree and in sight of our window. The only rent we charged was that the tenants sing us pretty songs while we worked. Then came a discussion of what we should name our apartment house. The names of various apartment houses in our city were mentioned; in this way the children noticed that many of them are named for well-known people. They were told of one that was named "The Wilson," from our President, the leading man of our country. What do we call the leading man in our public school system?" was asked. One little boy answered, "Our Superintendent." Two of them were very proud to say they knew his name. So they were asked how they would like to name the bird house in honor of our superintendent, and the vote in favor was unanimous. So "The Chandler" was the name given it.

With our plans now made we were ready to begin work.

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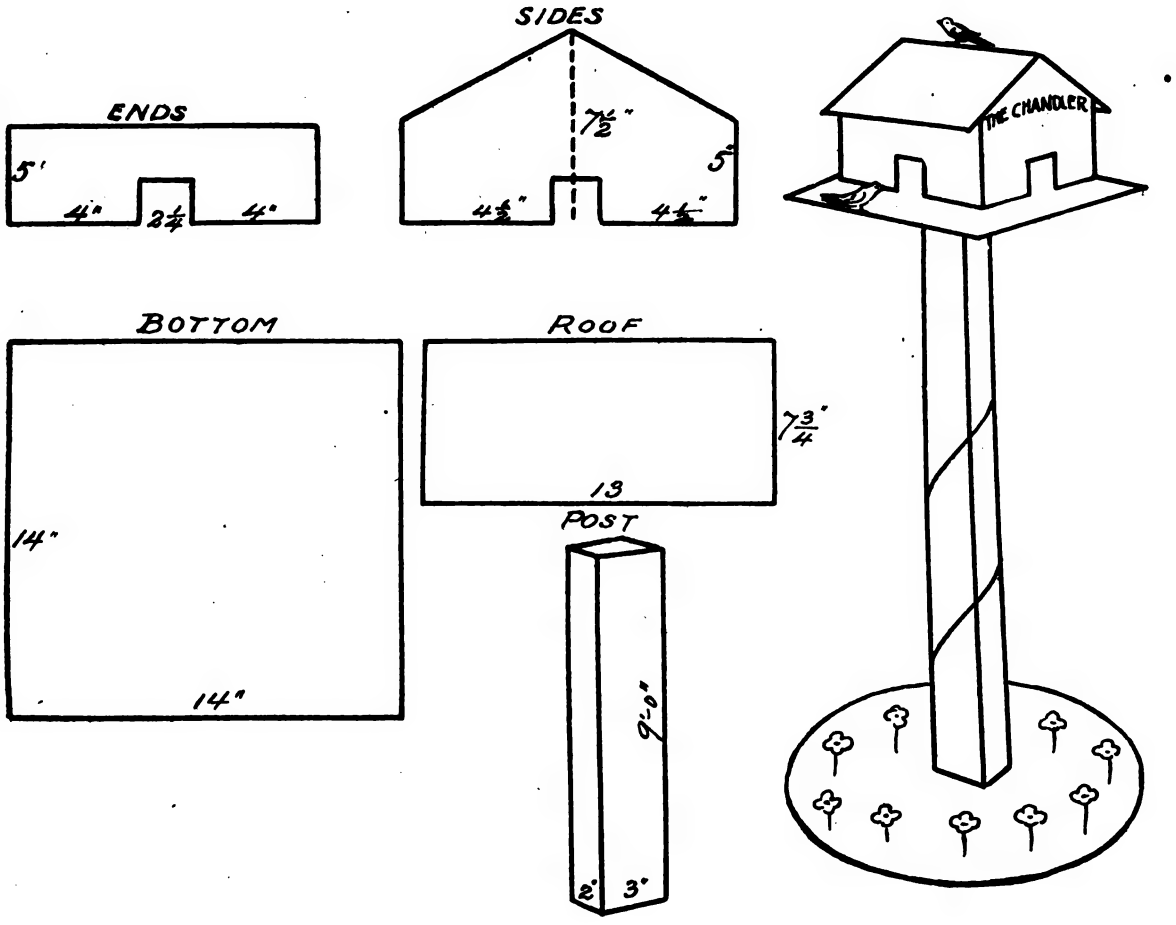

I made a paper model the exact size. The size of each part was drawn on the board, the children doing the measuring. These were drawn on the wrapping boards by the teacher, the children doing the sawing. I also had to assist them in nailing the parts together. Sand-papering the rough edges and the entire post furnished work to many of them. Others assisted in digging the hole for the post, and still others did the painting. When the house was completed, climbing nasturtiums were planted around the post to add to the appearance and to furnish the birds with some seeds later on to eat.

This project gave the entire class pleasure and new experiences. Lessons in other subjects grew out of it. Perhaps its greatest value has been the part it has played in reforming a very troublesome boy. He was the leader in getting materials together and did the best work, and the fact that he could do something well has seemed to arouse his interest in other subjects, and so far I see a decided improvement in his work and behavior, which I trust and believe will carry over.

Spelling Project for Grade II

Lucile Hazard

The teacher prints forty spelling words upon the board. The children hunt for these words in discarded Second Readers. Each child cuts out the words he finds and mounts them upon a card. He cuts out a picture and places it at the top. The children take these cards home and write the words. They are asked to cut words from old newspapers and bring them to school. The children print these words with the rubber stamp set at school.

A Patriotic Project

FEBRUARY'S GREAT MEN

Bess Dixon

FEBRUARY brings the birthdays of Edison, Lincoln, Washington and Longfellow. Thus we have rich material for history and literature. Why not correlate with handwork? The children will delight in making booklets for February's great men. Let us tell you about our booklets.

We chose light brown paper, 9½ x 12½, and folded this for our booklet cover. Out of dark brown paper we cut the title of our booklet and pasted it on the cover in this way:

FEBRUARY'S
GREAT
MEN

(The large letters were one inch high and the small ones were one-half inch high.)

We then folded three sheets of manila paper, 9 x 12, for the pages of our booklet. Two "dead heads" made the booklet secure. Many of the pictures used in making the booklet can be purchased from the Perry Pictures Company. Now we shall tell you about the arrangement of this material in our booklet.

After learning all we could about Edison's contributions to the world, we dedicated page three of our booklet to him. At the top of the page the children wrote "Feb. 11." Below this was pasted a picture of Edison and under the picture was written the word "inventor." Then came a picture of the Edison machine.

Next came the study of Lincoln. Page five was Lincoln's

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page. The material on that page was arranged in this order:

February 12
Lincoln's picture
The word "president"
A picture of the birthplace of Lincoln
A picture of Lincoln studying his lessons before the fireplace

Page seven was Washington's page. On this page appeared:

February 22
A picture of Washington
The word "president"
A picture of Mount Vernon
A picture of Washington as Commander-in-chief of the American Army
A picture of Washington crossing the Delaware

When page nine was finished it contained this material:

February 27
A picture of Longfellow
The word "poet"
A picture of Longfellow's home

On account of the scarcity of materials and in order to promote the thrift idea, one booklet can be made by the entire room. How eagerly the children will search for pictures belonging on the different pages! They may be able to find other pictures than those found in our booklets and their collection will contribute much to ideas being worked out. But how shall we manage the written work on each page?

Here is a chance for motivation. The words on each page, as it is worked out, can be written by every member of the class and put up for inspection. The child whose work is accurate and neat will be chosen by the children to transfer his or her writing into the booklet. Writing is motivated.

Thus a good booklet can be made, a booklet representing the combined efforts of the children. Material can be conserved and money saved without spoiling the enthusiasm of the pupils. In fact, it may stimulate enthusiasm as each pupil vies with the other in contributing something worth while to the class booklet. The teacher can contribute also, as she will be able to find many valuable pictures in the educational journals. When the teacher becomes a contributor, the value of the work is increased in the child's estimation.

There is another method of dealing with the topic, February's Great Men. Perhaps the children would like to make posters portraying some phase of the study of each of these men. Some of these posters have already been shown in PRIMARY EDUCATION. The Washington and Longfellow posters are on page 95 of the February, 1917, journal and the Edison poster is on page 97 of the February, 1918, journal.

The children who were in the second grade last year preferred to show Lincoln as a wood-chopper and the poster portrays their ideas of him as such. They wished to have Abraham Lincoln's name and the date of his birthday in writing, so the words were cut out in one piece and are *free hand* work.

Words of Abraham Lincoln

(An Exercise for Twelve Children)

First Child Let us recall to mind this day some of the many immortal words uttered by Abraham Lincoln. These words in their tenderness, sympathy and beautiful simplicity reveal the heart of Abraham Lincoln.

Second Child "A government of the people, by the people, and for the people shall not perish from the earth."

Third Child Let us renew our trust in God and go forward without fear, and with manly hearts."

Fourth Child Those who deny freedom to others deserve it not for themselves."

Fifth Child Let us remember the words uttered by President Lincoln in response to a clergyman who ventured to say in his presence that he hoped "the Lord was on our side." "I am not at all concerned about that," replied Mr. Lincoln, "for I know the Lord is always on the side of the right. But it is my constant anxiety and prayer that I and this nation should be on the Lord's side."

Sixth Child "Let us at all times remember that all American citizens are brothers of a common country and should dwell together in bonds of fraternal feeling."

Seventh Child "Let us have faith that right makes might, and in that faith let us, to the end, dare to do our duty, as we understand it."

Ninth Child "Stand fast to the Union and the old flag."

(*Continued on page 125*)

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English in the Grades VI

Rea McCain

Letter Writing

When It Should Begin

Writing may serve two purposes: it may record thoughts or it may convey them to others. For most of us the first is negligible. Here and there may be found a diary, treasured but never shown. Most of us write little for our own amusement. All of us write more or less often to friends. The little child tries hard to speak because he wants another to understand. Letter writing (or speaking to another by marks) should begin as soon as the necessary marks can be formed. Letter writing of a sort should find a place in the first grade.

Why Placed Here

The reason for this is two-fold. If the child sees an immediate use for his scrawls he will try the harder to do his best. Again, if he has written letters from the first they will seem a natural occupation. The man who writes but seldom feels it an arduous struggle. That must be an important event which is worth putting in a yearly letter. We want our children to write easily, which cannot be without frequency; we want them to write interestingly, which cannot be if they are handicapped by the use of an unfamiliar medium. Frequency again.

Possibilities in First Grade

The mechanical difficulty in writing makes it impossible for small children to write long or freely. It is, therefore, better that occasions be chosen for which short messages are suitable and where the same wording may be used by all the children.

Suitable Occasions

Christmas and Valentine Day suggest themselves as most suitable. Thanksgiving Day programs could be used as a chance to write invitations were it not that the children need a little more time in school before beginning upon this work.

Method of Procedure

Since the sentence is the unit in reading, we are not asking too much of the children when we expect them to grasp the idea expressed in any one of the following letters.

An Invitation

Dear Mamma
Santa is coming to school Friday. Won't you come?
HELEN

Dear Mamma
I shall have a Christmas party at school Friday. Please come
JAMES

A Greeting

Dear Grandpa
I wish you and Grandma a Merry Christmas.
MARY

Dear Mother
I wish you a Merry Christmas.
MARION

To Santa Claus

Dear Santa Claus
Come to our house Christmas. I want a doll.
RUTH

Dear Santa
Lucy is sick. Won't you bring her a doll?
BETTY

To a Sick Friend

Dear Lucy
I told Santa you were too sick to write. I asked him to bring you a doll.
BETTY

Acknowledgment

Dear Santa Claus
Thank you for the Christmas present. I like it very much.
JOHN

The form taken is the simplest possible, yet it embraces all the essentials of a letter. It shows to whom and by whom it is written and it conveys a message. Convenience and fashion dictate some additional frills. but they are unnecessary to the thought. It is better these little folks should understand the purpose of letter writing than that they should master the latest fad in the placing of date or address.

The chosen letter is placed upon the board and is first a reading lesson. Then it is carefully copied, with no change except in the signature and in the toy for which Santa is asked. Any teacher can take the time to give the individual help needed for these slight variations.

Don't mourn that the letter is so short. The characters scrawled by the children will fill a page far larger than the note paper used by their elders.

One important point about these letters is that each has a definite purpose. The invitations are to be delivered and, we hope, accepted. The greetings can be sent. The thought for a sick friend, as well as the acknowledgment of a gift, cannot begin too early.

Valentines

The valentines adorned with hearts or drawings need some short message. They are much simpler than the Christmas letter. "Be my Valentine," "To my Valentine," or 'I love you," will be quite satisfactory to the mother or to the little friend to whom it may happen to be sent. Sometimes rather startling results are obtained. One little boy was working on his at home. He wanted "poetry," by which he meant two lines, for he saw those in the store windows had more ambitious messages than the form given them at school. His brother in the second grade undertook to help him. The valentine they proudly produced had on it:

To my beloved
In whom I am well pleased.

For the Second Grade

The next year needs no addition to form or substance. The child should now do independently what he did the first year under rigid direction. He knows he should begin:

Dear ——

and places this part corerctly. He asks for what he pleases and needs less aid in his words. The first year's work gives an idea of what is to be done, the next year brings the power to do it easily.

Additions to Form and Content

The first and second years combine naturally. So do the third and fourth. The emphasis, as always, should fall upon the thought, but a slight elaboration in form is desirable. The intricacies of the placing of address and date in various kinds of letters should not be mentioned. Some one arrangement should be chosen which can be employed in all writing which is attempted by the children.

522 N. Main St.
Bowling Green, O.
March 21, 1917

This form placed at the left, perfectly even and employing

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the least possible punctuation, is accepted on good authority, and is probably as satisfactory as any of the half dozen which might be adopted.

The conclusion offers a slightly more difficult problem. "Your little friend" is frequently chosen. It is suitable for children, but "Your friend" from an older person hints at illeracy. "Yours truly" is fit for nothing but business letters and is now being discarded by some firms. "Sincerely yours" is unobjectionable in almost any case. The child of ability may be encouraged to select different endings as he reads various letters, but for a stock phrase, "Sincerely yours" is perhaps the best.

The Model

The advice that the child select endings from the letters he reads suggest that he be given some as models. The use of models in any kind of writing was for a time violently opposed. The reason for this objection is not very clear. The child learns to speak by imitation. The French child mimics the adult Frenchman, the Russian child, the adult Russian. All of the untaught activities of life are acquired through imitation. If we're made that way why not do what we can with this power?

Kind of Model

The real evil has been in the choice of letters shown. Business letters, brief communications, always. Small wonder that the man of little general culture usually begins "Your letter received."

Show the child a well written letter. This by Helen Keller might be taken.

SOUTH BOSTON, MASS., March 1, 1890

Dear St. Nicholas

It gives me great pleasure to send you my signature because I want the boys and girls who read *St. Nicholas* to know how blind children write. I suppose some of them wonder how we keep the lines so straight, so I will try to tell them how it is done. We have a grooved board which we put between the pages when we wish to write. These grooves are the same as lines and when we have pressed the paper into them with the blunt end of our pencil it is very easy to keep the words even. The small letters are made in the grooves while the long ones extend above and below them. We guide the pencil with the right hand and feel with the finger of the left hand to see that we shape and space the letters correctly. It is very difficult at first to form them correctly, but if we keep on trying it gradually becomes easier, and after a great deal of practice we can write to our friends. Then we are very, very happy. Some time they may visit a school for the blind. If they do I am sure they will wish to see the pupils write.

Your little friend,
HELEN KELLER

Go over this with the children. What is she telling in the first sentence? Why she wrote. What is the next sentence? What is she writing about? What comes next? The things she used. What does the next division explain? How she used those materials. When she has told all about what she used and how she did it, what does she tell us? What happens after awhile?

These questions are rough and incomplete, but they suggest the method by which the child can be led to analyze the content. Put a hasty outline on the board.

Why written
About what
Material used
Manner of using
Result

Then put away the letter. If books or mimeographed copies are obtainable it is well to have used this for a reading lesson; if not, the teacher must have read the letter to the children.

Discuss what school activities might furnish material for a similar letter. One class wanted to explain how they kept the rows in the garden straight. How they laced their booklets together would serve equally well.

Contrast Helen Keller's letter with the following, which is taken from a child's story book:

ALASKA

My dear Clyde

Would you like to come and visit us? You would have a fine time. I could take you riding on my sled made of walrus bones. My dogs go very fast over the sparkling snow. Our house is an odd looking mound of stone. It has two openings in it, a door and a window. I know things are different in your country. Will you write me a letter and tell me how you live? Come and see me.

Your Alaska friend,
JOHN

The purpose of this letter is to give information about Alaska. It is excellent in that it gives a feeling of actuality to read about the country in so personal a form as a letter. The execution is faulty. The letter is a made one. No boy would say, "Our house is an odd-looking mound of stone." If he had lived there all his life he would think the structure the natural form for a house to take. He would not say, "It has two openings in it, a door and a window;" he would write "I hear your house has ever so many doors and windows. Why do you leave so many holes in it?"

I quote this letter to emphasize the preliminary steps which are necessary before children attempt to write descriptions. The expository form is easier. The child has gone through the process himself. It is probable that the difficulties he has encountered have impressed themselves deeply enough to make their telling fairly simple. In composition books Exposition follows Description. This certainly should not be the order with little children if the difficulty of the operations determine the placing.

Description is difficult because to the child (as to the adult) the unusual is the conspicuous, and the child's experience is so limited that it is impossible for him to estimate rightly the important familiar and the unimportant novel.

Only after the most careful analysis in the class should description be attempted.

We want opportunities for the writing of real letters which are actually sent. Here is one which Ann Mary Livingstone wrote to Hans Christian Andersen:

ULNA COTTAGE, HAMILTON, SCOTLAND, 1st Jan., 1869

Dear Hans Andersen

I do like your fairy tales so much that I would like to go and see you, but I cannot do that, so I thought I would write to you. When papa comes from Africa, I will ask him to take me to see you. My favorite stories in one book are, "The Goloshes of Fortune," "The Snow Queen," and some others. My papa's name is Dr. Livingstone.

I will say good-bye to you and a Happy New Year. I am your affectionate little friend,

ANN MARY LIVINGSTONE

Why cannot our pupils write to the author of a favorite book or a popular tale in *St. Nicholas*. Let the best be sent (they'll surely try for the honor) and, if no answer is requested or expected, there can certainly be no objection on the score of good taste.

There is still another type of letter:

March 26, 1911

DR. PARKE ALDEN:

Dear Sir: Eleven weeks and two days ago I heard you did not know I was living. I am. I live in the Yourkburg Female Orphan Asylum, and have been living here for nine years and four months and almost a week. If you had known I was living all these years and had not made yourself acquainted with me, I would not now write to you, but I heard, by accident, you did not know I had been born, so I am writing to tell you I was. It happened in Natchez, Miss. I know that much, but little more except my father was an actor. I worship his memory. My mother was named Mary Alden, and you are her brother. If you would like to know more, and will write and ask me, I think you will learn something of interest. Not about me, but there are other people in this world.

Respectfully,
MARY CARY

This brings in the hint of a story. It is, of course, a manufactured letter, written as part of a story, but we

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can use it with our children to suggest that we all like "something doing." This reminds me of a bit of psychology. No, it is not from a text-book. It is in a story, where the cleverest bits of psychology are found.

One of the first tasks in composition assigned to Rebecca was the writing of a letter. She suggested that:

"A letter from Rebecca Randall to her sister Hannah at Sunnybrook Farm, or to her aunt Jane at the brick house, Riverboro, is so dull and stupid, if it is a real letter; but if I could make believe I was a different girl altogether, and write to somebody who would be sure to understand everything I said, I could make it nicer."

"Very well; I think that's a delightful plan," said Miss Maxwell, "and whom will you suppose yourself to be?"

"I like heiresses very much," replied Rebecca contemplatively. "Of course I never saw one, but interesting things are always happening to heiresses, especially to the golden-haired kind. My heiress wouldn't be vain and haughty like the wicked sisters in Cinderella; she would be noble and generous. She would give up a grand school in Boston because she wanted to come out here where her father lived when he was a boy long before he made his fortune. The father is dead now, and she has a guardian, the best and kindest man in the world; he is rather old, of course, and sometimes very quiet and grave, but sometimes, when he is happy, he is full of fun, and then Evelyn is not afraid of him."

Let the children have this freedom which Rebecca wishes. "Suppose you are a little boy or girl in a certain favorite story. Write a letter telling what happened at some definite time and place." The results are almost uniformly good. In higher grades some amusing compositions have resulted. A composition class had for the first assignment the writing of a letter to refuse a position which had been offered for the fall. The following day they were told to date the next letter six months later and explain to a friend why they wished they had taken the position which they had refused. One girl, who had declined a position as teacher, giving as the reason that she was to be married that summer, was much embarrassed by the sequel.

Consciousness of Power

The freedom from all self-consciousness which results from imagining one's self another gives an independence which should impart life and animation to the letter. Say to the pupil, "This is interesting." The lesson has been assigned solely to make the chance for this remark. So long as all his letters are dull the child does not feel any particular shame at his failure. It's the nature of the beast. What's the use of bothering when letters are just naturally dry reading? But when once a letter has been interesting, he knows the medium of expression has not been at fault. He can do well, therefore he should be blamed for failure.

The Final Aim

To produce satisfactory bits of fiction is not enough. If any part of the English course is practical this should be. Read to the entire class some letter which they will enjoy. "Did anything happen to you which you thought about when you heard this?" "What is it?" Never was there a class from which some response could not be elicited. There should be plenty of active class discussion.

Our writers tend to collect at literary centers because there is a quickening effect in the contact with other minds. Even if the letter has aroused no memories in the child his classmates' experiences will. In some of them he may have had a part.

Various Aspects of Letter Writing

There is a formal side to the work, there are a few matters of usage to be learned and practiced, but the real end and aim of the matter is to train in selection and expression of the personal data, thoughts, or experiences, which may be interesting to others.

A Hygiene Lesson

Florence A. Howell

A LESSON IN OBSERVATION IN GRADE III A

Hygienic Condition of Room
1. Ventilation
2. Use of available light
3. Cleanliness of room
4. Cleanliness of pupils
5. Posture of pupils
   - *a* At seats
   - *b* While reciting

Aim

To awaken in the child the beauty of life and to create the desire to attain a healthy body and mind.

Purpose

To have children feel the reverence of life, so that each child will value life at the highest, and learn how to have a healthy body.

Procedure

Tell the story, "The Chestnut Boys," Helen Louise Towne, in "In the Child's World," page 50.

Recite

Memory gem, "The Little Plant," Kate L. Brown.

In the heart of a seed
Buried deep, so deep,
A dear little plant
Lay fast asleep.

"Wake!" said the sunshine,
"And creep to the light."
"Wake!" said the voice
Of the raindrops bright.

The little plant heard,
And rose to see
What the wonderful
Outside world might be.

Use of Material — Plant

Q. What did this little plant come from?

Ans. Seed. (Have a number of seeds and nuts, so that all children will know a seed.)

Q. What is in every seed?

Ans. Life. (Nature's Treasure Boxes.)

Q. What is in every cocoon? What is in every bud? What is in every egg? What is in the milkweed pod?

Ans. Life. (Have children give experiences. Refer to seeds.)

Q. What do we do with them?

Ans. Plant them.

Q. Who cares for them under the soil?

Ans. God.

Q. What does He send to the sleeping plant?

Ans. Rain and sunshine.

Q. Rain and good soil make what?

Ans. Dirt soup for the plant.

Q. What happens to the sleeping plant now?

Ans. It creeps to light.

Q. Now who cares for it?

Ans. The gardener.

Q. What does he give the plant so that it will grow to be a fine plant?

Ans. Air, water, food.

Q. What kind?

Ans. Pure.

Q. Who cares for the little baby?

Ans. Mother.

(*Continued on page 129*)

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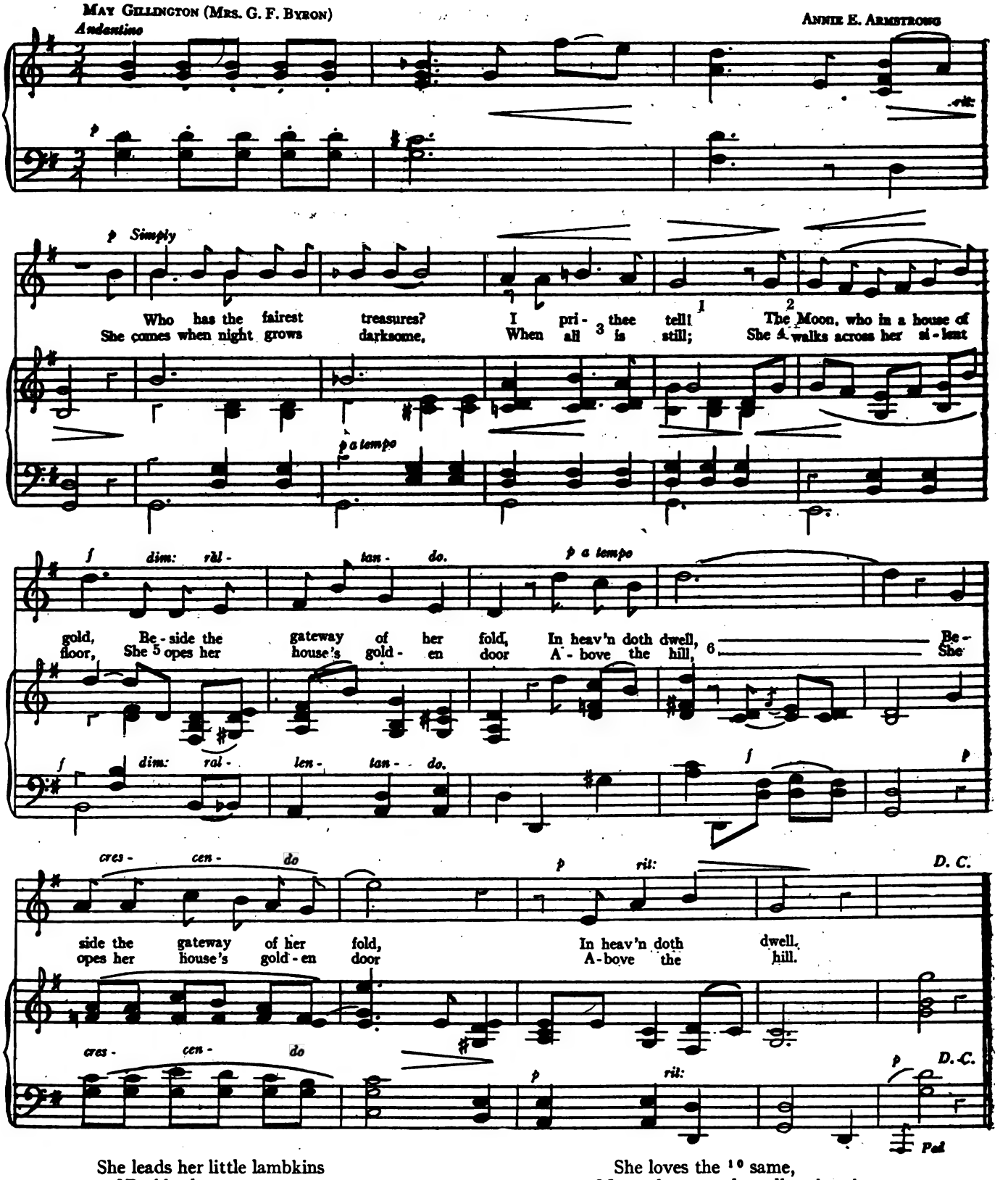
The Shepherdess

MAY GILLINGTON (MRS. G. F. BYRON)

ANNIE E. ARMSTRONG



She leads her little lambkins
[7]Beside the stream,
The little stars so white and small,
They follow at her gentle call,
Through fields of dream,
They follow [8] at her gentle call,
Through fields of dream.

And every lamb so kindly —
She [9] calls by name,
And talks to them with tender speech;
Many there are, but all and each
She loves the [10] same,
Many there are, but all and each
She loves the same!

Some night when all the household
Is hushed [11] in sleep,
Above the [22] roof we two will rise,
And follow [13] through the dark blue skies.
The white [14] star sheep!
And follow through the dark blue skies.
The white star-sheep!

(See Directions on page 132)

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Studies in Art Appreciation V

C. Edward Newell
Supervisor of Art and Handwork, Springfield, Mass.

A Primary School in Brittany — Jean Geoffroy

Suggestive Method of Study

Whom do you see in the picture? What do some of the children hold in their hands? Do you see a woman in the picture? What has she in her hand? What is she doing? Where are these children? Why do you think so? Does the teacher seem to be talking? To whom is she talking? Who is just learning to read? Why do you think so? Where is her finger? Why does she lean against the teacher? Who teaches you to read? Where is the teacher looking? Which is the oldest girl in the reading class? What is she doing? Which little girl is not interested in the lesson? Where is she looking? Do you, like the little girl in the picture, ever come to words in your reading that you do not know? Who is looking over another's shoulder? Which child looks as if she knew the hard word? Who will read next in turn? Why does this child twist her apron? What are the two little children next to the teacher doing? Can they read? Why are they not in the class? Do you think they may be visitors? Who may be their older sisters? How are these little tots dressed? What are all of the other girls wearing on their heads? Do girls wear such caps in this country? The teacher has a broad collar. Where do you find other collars? What kind of shoes do these children wear? Whom do you see in another part of the room? What are these scholars doing? Are the desks like yours? How is this school different from yours? Are there many windows in the room? Is the room like this schoolroom? What can you see on the wall? Where do you think this school may be?

PRIMARY SCHOOL IN BRITTANY *Geoffroy*

The Story of the Picture

In a little village of Brittany, France, there is just such a school as the one we see in this picture. We know this is quite true because the artist who painted the picture lives near it and has painted many pictures of the school and scholars. He visits the school often and is a close friend of all the pupils. He often gives them flowers, cakes, and candy, for he is a rich and generous man, though very shy and quiet with people whom he does not know.

In this part of Brittany the children still wear the queer bonnets or caps, wide collars, and wooden shoes. The children are almost invariably dressed in blue — the dull light blue so much worn by the French peasantry. Thick woolen [illegible]kings, knit by frugal mothers, cover the feet, and must be welcome protection for the tender feet against the wooden sabots (sa bō'). Many of the children have come a long way to school, for the houses are scattered. The country has many hills and little rapid streams. It was in the great oak forests of this country that the Druid priests used to live and hold their mysterious meetings of weird ceremony and magic.

The little girl leaning against the teacher is just learning to read and points to each word as she pronounces it. She seems to have come to a word she does not know. The little girl holding her apron so tightly will read next and she wants to tell her — at least she looks as if she knew, and so does the little girl looking at the book over the child's shoulder. The little girl looking out of the window does not seem to be thinking of the story or of reading. What would happen should the teacher suddenly call upon her? The tallest girl may be reading to herself from a more advanced book, for in country schools pupils often read from different books. Sometimes all read in turn from the same book.

The two little children sitting beside the teacher are too young to wear the queer bonnets, or to sit on the high benches. They are content to sit close to the teacher, as little visitors, and watch and listen to the older ones.

What fun it would be to visit a school such as this, and to go with these children to their homes across the narrow

(Continued on page 188)

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Picture Study

Marie Lucile Linthicum

THE most interesting lessons in the school curriculum should be the study of pictures. Children see things as wholes — they enjoy pictures as wholes, hence the lack of child interest in the dissecting method of studying pictures. They enjoy pictures only if they have a meaning to their minds — often not the same meaning as they have to teacher's mind. The teacher is apt to think that she must give the meaning to the class by a circuitous method in which she does most of the talking. She usually begins with: "What do you see in the picture?" The reply is, "Three women," or "A girl with a sickle," or "A man and a woman," or a similar mention of the objects observed. "What are they doing?" asks the teacher, "Picking wheat" or "Standing with her mouth open," or, in the case of a beautiful copy of "The Angelus," I once heard a child answer, "They are burying a baby."

After asking questions similar to the above, on Breton's "Song of the Lark," a teacher, seeking to gain attention by starting the imagination, asked, "What is she going to do with the sickle?" "Kill the lark," one bright youngster informed her. Such emphasis of petty details distracts the attention from the meaning of the picture.

Before beginning the study of a picture with a class, the teacher should place it low — on level with the eye — in some conspicuous place in the room. After allowing it to remain there for several days, place it directly before the class, with the question, Have you looked at this picture? Those who have will at once be interested. Those who have not will wonder why they have not. The teacher will find that, after several pictures have been thus posted, every one will look at the picture which appears in that place.

Did you like it? What thing did you like most? Why? These questions will start a discussion which will usually bring out all the points the teacher wants. During the discussion, the picture is frequently examined to justify the opinion expressed. The discussion and the examination of the picture never fails to explain it, to bring out its meaning, to make all the participants enjoy it.

After the lesson, hang the picture where they can see it easily — they will enjoy it more now — and ask them to find other pictures by the same artist. Children love to lend things from their homes. Make a collection of that artist's pictures. Allow the children to look at them several days, then ask, Which is your favorite of the group? or, If you could have one of these, which would you take? Why? What characters did the artist usually choose to paint? Why? Does he make these characters real to you? Why was he able to do this? Answering these questions will give the children the artist's characteristics, and they will want to look up his biography.

Lead the class to contrast such types as the Raphael and Murillo or Botticelli Madonnas, the Millet and Breton peasants, the Bonheur and Landseer animals, etc. A series of studies such as the Madonna in art, the peasant in art, the child in art, the wild animal in art, the landscape in art make very interesting lessons and give unified and wide knowledge of pictures. Of course, the studies could be only mere introductions to the subjects; four or five artists to each subject would be sufficient. Select one picture to represent each artist. The children examine all the pictures on a subject, then each selects and describes the one he likes best. The child then has a chance to do individual and independent work. In studying the Madonna in art, a picture may be selected from each of the following: Murillo, Raphael, Ferruzi, Michelangelo, and Sichel. In studying the peasant, select one each from Millet, Dupre, Breton, Adam or one may be chosen from each school of artists. The children learn through these studies, not only the progress made in painting, but also to place the artists in their respective ages.

To encourage the children to look at pictures outside of school, give them such assignments as: Describe the picture in your dining-room which you think the most beautiful; tell us about the picture which you like best of all in your home, in your Sunday-school room, in some building which you have visited lately. Questions from the class will compel the person describing to examine his picture very closely, for they consider he has failed if he cannot present it to them clearly.

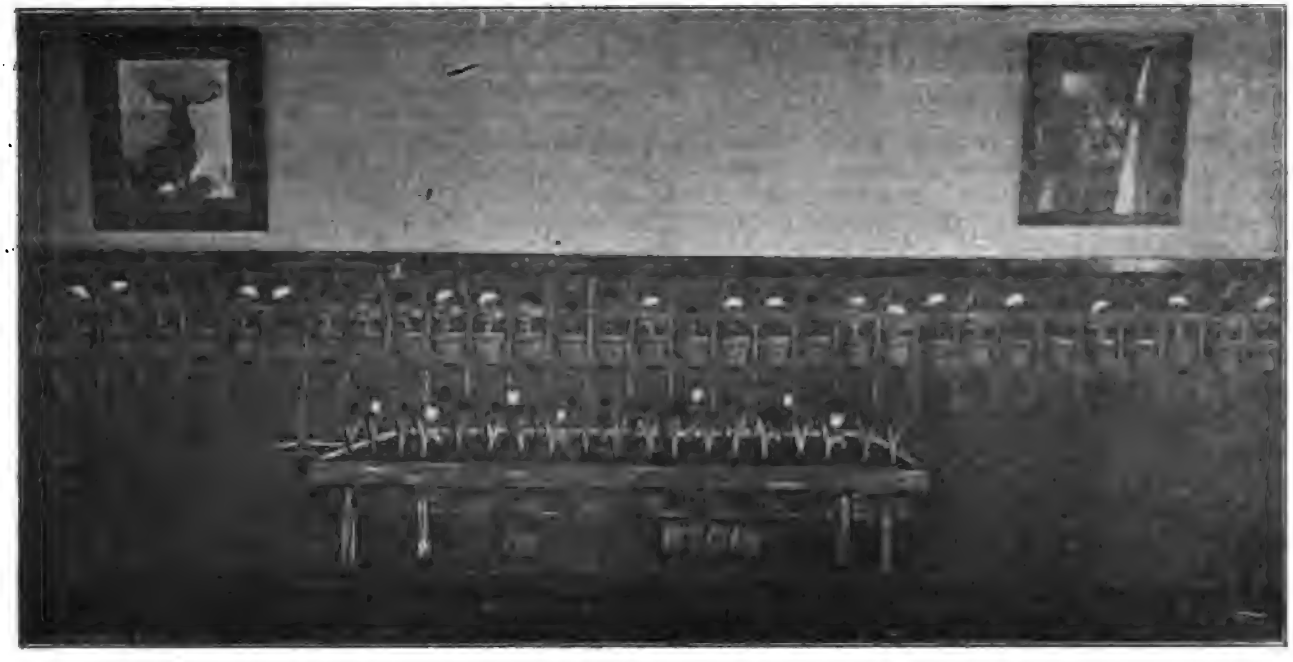
Although a biography of the artist should usually be the last thing in the study of pictures, Corot's pictures may often be approached by telling interesting facts in his life, or by reading some of his beautiful letters to friends about his pictures. The children will appreciate these letters, for they have had similar experiences. Many children have risen in the country before sun-up, to see the first rays of sun dart through the trees, to reflect in the dewdrops on the grass and wild flowers of a clearing in the woods, to hear the matins of the birds, and to experience the joyousness depicted in Corot's "Dance of the Nymphs." Whenever possible, pictures should be approached through personal experiences.

Children always enjoy posing pictures. Their dramatic instinct, and love of "dressing up" will sometimes help them to gain the meaning, the feeling of the picture, quicker than any amount of study by questions or discussions. "Picture gallery" will become a favorite and instructive amusement with the children. They will like to pose "The Angelus," "The First Step," "A Reading from Homer," "The Balloon," "Age of Innocence," "Dance of the Nymphs," "Strawberry Girl," or "Lilacs." The children divide into groups, each group choosing a picture which has been tudied. After examining it closely and choosing characters, the group poses, while the class closes eyes, or remains before a screen. At a signal from the group leader, eyes are opened, or the screen removed, and the posed picture examined for a moment, then the group relaxes. The class criticises first the spirit of the presentation, then details of position, expression, etc. This, of course, compels further examination of the picture. Each character is responsible for his part. Those who do not succeed in giving a good r presentation, are allowed another trial later.

Costumes of bunting are inexpensive, and easily made by the children themselves. These make the posed picture look very like the original. Children delight in giving the class surprises by posing some pictures which the others have not seen, but which were painted by a familiar artist. The surprise pictures are always presented in costume. If no one can give the title and artist, a search is made until it is identified. Posed pictures in costume make enjoyable entertainment for visiting classes and assemblies. The study of pictures, and especially of the costumes, brings out interesting history, and often geographical features of various countries. It also introduces a wealth of literature.

The teacher should seize every opportunity of visiting, with her class, near-by galleries. If her lessons are sufficiently enthusiastic, her pupils will be willing to pay their fare to distant cities for the purpose of seeing originals. On such excursions the pupils should be made to see certain pictures, not to "do" the whole gallery, as is the usual course followed.

Pictures studied by the method suggested in this article will train observation and concentration, enable the children to recognize the "picture on the wall" as a friend, not as a cold meaningless thing, and give an enjoyment, an appreciation, and a love of beautiful pictures, creating a desire of ownership which will influence the decoration of their school, homes, and all future habitations.



Schoolroom Decoration

Johanna Holm

A Green-house Poster

Draw two horizontal lines an inch apart the full length of the blackboard and six inches from the top. Draw a line from top of blackboard to this line at right angles with it and in about the center of blackboard. Draw the other lines from top to horizontal lines, gradually slanting them as shown in picture.

Below the horizontal lines, and intersecting the shorter lines above, draw parallel vertical lines twelve inches or more in length. The above represents the panes of glass.

Eight inches from horizontal lines, or fourteen inches from top of board, draw another horizontal line. Four inches below this, draw another. Color the space between these two lines cream or white and shade with black chalk.

This represents the shelf. Draw several brackets as shown in print. Mount the flower pots containing geranium plants, previously cut to line by the children from colored paper, on this shelf.

In center front of blackboard draw a table like those used in green-houses for raising of plants. This table is six feet long and one and one-half feet high. Color ground or earth brown, the table cream color or white. Indicate the cement block foundation in the rear of the table by lines and shading.

Place empty flower pots as shown in picture. Plant tulips cut out and painted by the children in the table, and put in shadows with black. This makes a very effective border.

Valentine Decoration

Bertha Toelle

The following is an effective way of utilizing a long, narrow space over the blackboard. The design covers a space 20 x 1½ feet, but can be adapted to spaces of almost any length.

Cut from red cover paper —

Twelve hearts, 1½ inches high (size 1)
Twelve hearts, 2½ inches high (size 2)
Twelve hearts, 3½ inches high (size 3)
Twelve hearts, 4½ inches high (size 4)
Six hearts, 5½ inches high (size 5)
One large heart about 18 inches high
Also cut six doves, natural size, from white drawing paper

String the hearts in the following order: Heart size 1, 2, 3, 4, 5, 4, 3, 2, 1. Repeat until three sets are strung.

At the beginning of each group of hearts, pin a dove, catching the string, so as to form three loops.

Make two such units and in the center place the 18 inch heart, upon which has been mounted an appropriate picture.

The Story Stand-Ups*

Ruth Ash

The Pied Piper of Hamelin

Here is the Pied Piper and all the rats that he drowned, and the children that he enticed away, and the perfidious Mayor who caused the final disaster.

The children will love to make these toys while they are studying this story. The handwork lesson in itself is of value and by using the figures in dramatization a much clearer conception of the events of the story will be gained. And these people do not always have to walk in one direction. They can turn about as they choose and go the other way, as there is no embarrassment of one side being incomplete.

Directions for Making

Fold the paper to be used in the middle and put the dotted line of the pattern on the folded edge, thus making the two sides at once. Cut them out of colored paper or of white paper and color as suggested. Paste the figures together half way down, bend in the laps at the bottom of the feet and paste on top of each other, and then fasten to a piece of cardboard so that they easily stand upright. The legs should be made stronger with another thickness of paper or of cardboard.

The Mayor's body is tan, with purple hat and red coat edged with white ermine.

The Pied Piper's body is tan, with apple green suit and hat. One side of his cape is red and the other side yellow.

The children's bodies are tan, and dress for the first is blue, second is white, third is gray blue, fourth is yellow, and fifth is brown. If more children are needed, repeat the first four, changing the color of the dresses. The first and second children should be pasted on the same piece of cardboard, as they are holding hands.

The rats are brownish gray and the four patterns should be repeated several times.

* See pages, 102 103, 105

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Outlines for a Green-house Poster

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Graded Course in Seat Work for First and Second Grades · VII

Belle Brady
Primary Critic, State Normal School, Superior, Wis.
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IV Numbers

1 Have pupils write on paper a specified series of numbers, as from 100 to 200, or from 200 to 400.

2 Place on the board a list of numbers, as 221, 430, 500, 799, 301, 311, 619, etc. Tell the pupils to write the number which, when we count, comes just before and just after each of these numbers. The correct list is:

220, 429, 299, 798, 300, 310, 618.
222, 431, 501, 800, 302, 312, 620.

3 Across the top of a sheet of paper have each pupil write:

100 200 300 400 500 600 700 800 900

Place on the board a list of numbers, such as, 836, 125, 840, 327, 901, 512, 209, 345, 999, 663, 187, 310, 598, 225, 640, 721, 111, 837, etc., until a long list has been written in promiscuous order. When the pupils have arranged these in the proper columns, they will have:

100	200	300	400	500	600	700	800	900
111	209	310		512	640	721	837	901
125	225	327		598	663	736	840	999
187		345						

4 Write the number series by 1's from 1 to 1000. Teach the pupils to leave plenty of space between columns and to place the figures so that those of one order come in a vertical line.

5 Write the number series backwards by 1's beginning with 1000. This will require several seat work periods. (Series subtraction.)

6 Using the number boxes, have the children lay the numbers by 2's to 100.

7 Arrange the number cards backward from 100 by 2's; backward from 99 by 3's; backward from 100 by 5's; backward from 100 by 10's.

8 Arrange the number cards by 2's to 100, beginning with 1 instead of 2; and backward by 2's beginning with 99 instead of 100.

9 Arrange the number cards by 10's, beginning with 2 and extending to 92; by 10's beginning with 1 and extending to 91; beginning with 7 and extending to 97; beginning with 3 and extending to 93; from 4 to 94; from 5 to 95; from 6 to 96; from 7 to 97; from 8 to 98; from 9 to 99. (One such series is 1, 11, 21, 32, 41, 51, 61, 71, 81, 91.)

10 Write backwards the series by 10's spoken of in 9.

11 Write by 10's from 10 to 100.

12 Write by 5's to 1000.

13 Write backwards by 10's from 300 to 10.
14 Write " " " " 500 to 300.
15 Write " " " " 700 to 500.
16 Write " " " " 1000 to 700.
17 Write backwards by 5's from 200 to 5.
18 Write " " " " 600 to 400.
19 Write " " " " 800 to 600.
20 Write " " " " 400 to 200.
21 Write " " " " 1000 to 800

NOTE Before the pupils have fully mastered various number series mentioned in the exercises from 4 to 21 inclusive, laying the number cards or writing the series should be guided by the same series written on the board by the teacher. This prevents errors on the part of the child, and having this guide he can teach himself the series in performing his seat work. After he has had sufficient work on each series, his knowledge may be tested by having him write the series from memory.

22 Let the children cut objects from colored paper and mount them in such a way as to represent a combination. To illustrate, the combination 5 + 6 = may be shown by mounting 5 trees in one group and 6 trees in another group. The combination may be written in a lower corner of the card.

23 Build with number cards all the combinations that make 10, 12, 15, etc.

24 After new combinations have been learned in class, let the children draw pictures to illustrate each of these facts and write the numerical form beside the picture.

25 Give each child a hektographed sheet of simple, concrete problems. Have the children read each problem carefully and write out the numerical form and the answer in the margin beside the problem.

26 Hektographed sheets of number facts arranged in promiscuous order should be prepared early in the term. They are very useful for seat work and a large quantity of them should be kept on hand. Prepare seven different forms arranged as follows:

a All the additional facts (the 45 combinations) in promiscuous order.
b All the subtraction facts (21 in all).
c All the addition and all the subtraction facts mixed.
d All the multiplication tables which are taught in the second grade in mixed order.
e All the division tables which are taught in the second grade arranged promiscuously.
f All the multiplication and division facts mixed.
g One sheet bearing the most difficult facts selected from the addition tables, the subtraction tables, the multiplication and division tables.

For seat work one of these sheets is given to each pupil and he writes the answers. Suppose it is the sheet with the addition facts on it: after the teacher has checked the errors with red ink she may return it to the pupil and give him an opportunity to correct his errors. She will then file these sheets and she has a record of the combinations which each individual has trouble with. In another week she may wish to ascertain what improvement, if any, has been made by the class, so she passes out fresh copies of the addition sheet and the pupils write the answers to the combinations. By comparing the results of this test with the previous week's result, she finds out the present standing of her class. She sees which pupils need help and just which combinations are giving them difficulty. Later the subtraction sheets and the other sheets mentioned above will be used as needed.

27 Copy such problems as the following and write the answers:

We played the bean bag game to-day. Each time we threw the bag into the circle, it counted 2.
Mary threw it in 3 times. Her score was ———.
Henry threw it in 10 times. His score was ———.
Jane threw it in 5 times. Her score was ———.
Tom threw it in 8 times. His score was ———.
Jack threw it in 12 times. His score was ———.

28 Put a list of addition facts on the board. Have the pupils write the subtraction facts which are the converse of each of these addition facts. Except in the case of double numbers such as 4+4, 6+6, 8+8, etc., there will be two subtraction facts for each addition fact. Have them grouped so as to show the relation:

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7+6=13	13—7=6 13—6=7	9+6=15	15—9=6 15—6=9

29 Let the pupils write number stories. At class time let each pupil read his problems and call upon another member of the class to answer.

30 Let the children fold and cut pieces of paper 2″ x 4″. Suppose they are learning the multiplication facts of 2×, the teacher places the table on the board with the answers. Upon one side of these small pieces of paper have the children write in large clear figures 1×2, and on the back of the same paper the answer. Then on another paper write 2×2 and on the back of it the answer, 4. After the child has completed the set, he may play with them by mixing up the cards well, then trying to say the right answer for each card. If he cannot remember, or is not sure of the answer, he may look on the back and find it out. Children will enjoy playing with these cards in couples during an indoor recess. One child holds the cards and shows the other child the side of the card bearing the problem. If the child can name the right answer he takes the card. After going through the set of cards he may call himself winner, or the game may be continued until every card has been correctly named and won by the child who is giving the answers. The object in the latter case is to get all of the cards in as few relays as possible, that is, if a child names all of the cards correctly the first time they are shown him, he does better than if he had to go through the set three times before he won all the cards.

31 Of manila tagboard make cards similar to these shown below. Also cut a large number of little squares of tagboard and on each of these write a number with red

7×5=	6+3=	17—8=	16÷2=
14—6=	12—3=	8×10=	8+3=
9+5=	4×2=	50÷10=	15—9=
25+5=	12—7=	3×3=	5+6=

ink or crayon. The number is an answer for some number fact which the children have been taught either in addition (one of the 45 combinations), or subtraction (one of the 81 fundamental subtraction facts), or in the multiplication or division tables that are taught in the second grade. To be clearer, 23 would not answer the purpose, because 23 is not an answer for any of the 45 combinations or any of the 81 fundamental subtraction facts, it does not occur as an answer in any of the multiplication or division tables. On the other hand, 25 does answer the purpose, because it is the answer for 5 × 5; 3 is needed on many cards because it is the answer for 2+1, 4—1, 6—3, 7—4, 8—5, 9—6, 10—7, 11—8, 12—9, 1×3, 3÷1, 6÷2, 9÷3, 12÷4, 15÷5, 30÷10. Since many pupils will use the cards, a large number of the little answer cards will be needed, with an especially large number of those answers, which like 3, are needed many times.

After the material has been prepared, give to each child for seat work one of the large cards and a handful of the little answer cards. The child will select a card from the pile and if it answers one of the problems on his card, he puts it in the space with that problem. If it is not the answer for any of his problems he lays it aside and takes another one. He continues in this way until he has either found the answer for every problem on his card or has looked over all his answer cards, without finding one or more numbers which he needs to complete his problems. In either case, when the child has done all he can do, he places his card near the top of his desk (to reserve it for the teacher's inspection) and goes to the board and writes his name. If he is the first one to do so, he puts number 1 in front of his name, if three others were there before him, he puts 4 in front of his name. Then when the teacher is ready to inspect the seat work she glances at the cards, and if there are any errors points them out and in this case the answer card is removed. That child with the greatest number of correct answers who is nearest the top of the list of names on the board, is the winner.

8+5=	10÷5=	18—9=	6×10=
3×2=	40÷10=	7×7=	12—8=
15—7=	3+9=	4×5=	15÷3=
14÷2=	14—5=	2×3=	9+7=

The samples of cards shown in the accompanying illustrations have a mixture of addition, subtraction, multiplication, and division. It is well to have such a set of mixed problems. There should also be a set of cards with addition problems only, for use when studying these facts, some with addition and subtraction, others with only multiplication and division.

If the game is used in recitation period it is varied somewhat. Each child has a large card; the small cards are put into a box or basket. The teacher passes down the aisle with this box, letting each child take five answer cards. Then she begins with the first pupil; he chooses one of his cards that answers one of his problems, places it in the right space on his large card and states aloud to the class the answer he chose, together with the problem it answers. If it is right, he has succeeded in covering one of his spaces; if it is wrong, however, he must remove it from the card and is not allowed to substitute another for it. Then the next pupil has a turn, and so on around the class. If it so happens that out of the five cards which a pupil drew, only two can be used to answer problems on his card, he will be obliged to forfeit three of his turns. But he may have better luck next time, for as soon as the rounds of the class have been made five times, then each one draws five more cards and the game continues. The pupil who is fortunate enough to draw cards which answer his problems and who places his answers correctly, succeeds in getting his card covered quickly and so wins.

32 Write on the board the Arabic numerals from 1 through 12. Have the pupils write the corresponding Roman numerals.

33 Write the Arabic numerals in irregular order and have the pupils copy them and write the corresponding Roman numbers.

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34 Let the pupils draw a clock face and put the Roman numbers on it in the right place.

35 When the class is learning to tell time, supplement the class work with this seat exercise. Write on the board the following statements:

I get up in the morning at ——— o'clock.
I eat breakfast at ——— o'clock.
I start to school at ———.
School begins in the morning at ——— o'clock.
Morning recess is at ———.
School closes in the morning at ———.
I eat lunch at ———.
School begins again at ——— o'clock.
School closes at ———.
We have dinner at ——— o'clock.
I go to bed at ——— o'clock.

Let the pupils copy these (or a specified number of them) at one seat work period and fill in the blanks, and at another period draw a small clock face with the hands in the position to indicate the time mentioned in the statement. This piece of work requires several periods to complete.

36 Write on the board the items listed below and let the pupils draw clock faces with the hands in position to indicate:

a
3 o'clock
6 o'clock
9 o'clock
12 o'clock
4 o'clock

b
8 o'clock
1 o'clock
5 o'clock
10 o'clock
2 o'clock
7 o'clock
11 o'clock

c
Half past 5 o'clock
8:30
6:30
Half past 12 o'clock
10:30
4:30

d
Quarter past 2 o'clock
2:15
Quarter of 2 o'clock
1:45
7:15
7:30
7:45

e
Ten minutes past 1
4:20
8:35
9:05
12:40
Five minutes of 11

Divide the work according to the capacity of the class. If pupils are supplied with hektographed copies of small clock faces and have only to draw the hands so as to represent the time indicated, they will be able to do more of this work in a given period than they will if they must draw the clock faces.

37 Write the following in the shortest way:

Half past 9.
Quarter past 4
Ten minutes of 6
Quarter of 12
Twenty minutes after 11
Half past 8
Fifteen minutes of 7
Fifteen minutes of 5
Twenty-five minutes after 3
Twenty-five minutes of 3
Twenty-five minutes after 3
Twenty-five minutes of 3
The pupil should read:

9:30	8:30
4:15	6:45
5:50	4:45
11:45	3:25
11:20	2:35
1:05	3:35

(This might be assigned for advanced work to the brightest pupils in the class.)

38 After the class has learned to measure feet and inches, place on the board such directions as these:

a *Measure* and *cut* a strip of paper 9 inches long and 1 inch wide.
b Make a square 3 inches wide.
c Measure and cut a piece of paper 6 inches long and 4 inches wide.

39 After the children have measured and constructed simple objects in class, place upon the board such directions as these:

a Measure and cut a 6 inch square.
Fold the diagonals.
Measure 3 inches from each corner on the diagonal. Put a dot there.
Cut on the diagonal from each corner to the dot.
Make a pinwheel out of it. (Place a pinwheel of the teacher's construction where the class can see it.)

40 If the pupils are being taught to estimate length, the following exercise will be found helpful for seat work:

a Write on the board the following questions. Have the pupils estimate the lengths suggested and write their estimate on paper. At class time let the measurements be made by the pupils and have their estimates compared with these measurements.

How long is the front blackboard?
How wide is it?
How long is the side blackboard?
How long is the room?
How wide is the room?
How wide is the door?
How wide is the window?
How wide is one pane of the window?
How wide is Miss M———'s desk? How long is it?

b At another time give each pupil a large sheet of paper.
Write on the blackboard the following:

Draw a line 12 inches long.
Draw a line 6 inches long.
Draw a line 3 inches long.
Draw a line 10 inches long.
Draw a line 15 inches long.

After this has been done, the pupil may get a ruler and measure his lines, showing by a heavy dot the point where his line should have stopped. When the teacher inspects his work a glance will show her whether he overestimated, underestimated, or judged correctly.

With this experience he should be able to make more accurate judgments. Then assign another series of lines to be drawn.

Draw a line 12 inches long.
Draw a line 4 inches long.
Draw a line 8 inches long.
Draw a line 11 inches long.
Draw a line 1 inch long.
Draw a line 16 inches long.

These lines are to be measured as directed above. The teacher should collect the papers and compare the two sets

(Continued on page 119)

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Short Division in the Third Grade

Eva M. Wills

I HAVE been using a method of teaching and drilling in short division which is proving very efficient. It gives individual drill when a teacher has to be busy, and therefore is especially adapted for use in rooms of two or more grades.

Teach the carrying process in division before beginning this drill. Then be sure each child can count by the number to be used. I start with 2. Have children count nine 2's while I put the numbers on the board like this:

2	4	6	8	10	12	14	16	18
1	2	3	4	5	6	7	8	9
3								

Then I ask, "How many 2's in a 2?" Children tell me "1," and I write it under 2. "How many in 8?" And I write 4 under 8. In this way I have the children give the quotients until I have the second line of figures.

"Now in what number is there one 2?" "2." "What other number has one 2?" Some child will give you "3." Write it under 1 in the third line. "Tell all the numbers in which 2 goes once." "2 and 3." "What have we left when we take one 2 from 3?" "1 remainder." I write "1 rem. beside the 3, like this: $3^{1\ \text{rem.}}$

We are now ready for this drill:

2)30	2)36	2)32	2)38	2)34

Usually 5 can be given in the same lesson with 3. Then this drill can be given at the same study period:

2)52	2)56	2)58	2)50	2)54

Have individual children stand and go through with examples until every one has been given orally. I use this formula: "2 in 5 two times and 1 remainder; 2 in 12, six times." Now let the children work them at their desks.

Take up 6 and 7, 8 and 9, in the same way. Review the previous work. After 10 and 11, we are ready for a new oral drill. Teacher has children help her to put the dividends and quotients on board. This is the foundation, the solid rock on which we want the child to base all his operations. So we must see that he lays that foundation before beginning work.

2	4	6	8	10	12	14	16	18
1	2	3	4	5	6	7	8	9

Here is 9." Write it on board. "Does 2 go in 9 one time, two times, three times, or four times?" "Four and 1 remainder." "Then we will write 9 under 4. Where shall we write 10?" "We will write 10 under 5." "Why?" "Because 2 goes in 10 five times." "Good! Where does 7 go?" "7 goes under 3, because there are three 2's in 7." "What two numbers shall we write under 2?" "4 and 5."

This can be carried on indefinitely. Give seat work like this:

2)102	2)112	2)116	2)118
2)114	2)110	2)312	2)316
2)318	2)314	2)516	2)510
2)512	2)716	2)910	2)918

Teach 12 and 13. Then use this:

2)122	2)130	2)134	2)136
2)138	2)132	2)332	2)534
2)3310	2)7136	2)7296	

One can give as many review combinations as she wishes or can find time for.

Just now I am working with 7. To-day we took up 7)42. I put the counting on the board. Then I say, "Name all the numbers in which 7 goes six times." As the children name them I write them under 6.

7	14	21	28	35	42	49	56	63
1	2	3	4	5	6	7	8	9
					43			
					44			
					45			
					46			
					47			
					48			

"How many 7's in each of these numbers?" "8." "How many 7's in 48? In 45? In 42? In which number does 7 go 6 times with a remainder of 3? May may go to the board and erase that number." May erases 45. "Which has a remainder of 5? John, erase. 6? Floyd, erase." Continue until all numbers have been erased. For seat work I gave this:

7)420	7)455	7)434	7)469
7)483	7)462	7)476	7)441
7)1183	7)1855	7)2576	7)2569
7)3983	7)2562	7)3969	7)1883

Here is another drill the children enjoy. Have a list of numbers on board:

9	33	46	28	37	7	29	36	44
38	27	19	8	47	45	29	35	14

"Does 7 go in 9 one, two, three, four, five or six times?" 'One." "Then we will write it under 1. 7 in 33 how many times?" "Four." "In 46?" "Six." After asking for each number your list will be arranged like this:

7	14	21	28	35	42
1	2	3	4	5	6
9	19	27	33	37	46
7	14		28	36	44
8			29	38	47
			29	35	45

Never use uneven dividends not yet developed. It is good drill to put these on board and let children make tables at their desks. The correct table can be put on board and each child can correct his own.

A third drill which we like is very similar. Have counting table on board. "I am thinking of a number in which 7 goes 4 times with remainder 2. What is it?" Write 30 under 4. "A number in which there are six 7's and 6 remainder?" Write 48 under 6. This can be carried on indefinitely and is a good review of multiplication and practice in adding carry figures.

Another advantage of this method is that, with proper preparation, very few mistakes will be made. Thus there

(Continued on page 125)

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Illustrattion of the Pied Piper (after Kate Greenaway(

Popular Ballad Studies for Grade III

Laura F. Kready

Author of "A Study of Fairy Tales"

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The Pied Piper

"The Pied Piper of Hamelin," by Robert Browning, is a ballad which was written to amuse a child, the eldest son of the actor, Macready, when he was confined to the house by illness. It was written also to give him a subject for illustrative drawings.

Before the time of Browning, "The Pied Piper" had been told in England in books such as Verstegan's "Restitution of Decayed Intelligence," 1605, Howell's "Familiar Letters" and Wanley's "Wonders of the Little World." Browning is said to have taken it from the last book, but he may have seen Howell's and he may have come across Abraham Elder's "Tales and Legends of the Isle of Wight," 1839, which is the version used by Joseph Jacobs in "More English Fairy Tales." Elder's book was illustrated by Cruikshank; and as Browning chose the legend for illustration he may have seen Cruikshank's drawings. The Grimms had given the legend in "*Deutsche Sagen*," 1816, upon which a German poem by Wolff and an opera by Victor Nessler were based.

The English form as given by Elder in 1839 seems to be an adaptation of the German, adapting Verstegan's legend to his own locality. Franchville was a populous town before the French invasion. Afterwards it took the name Newtown, and in 1790 had only six or seven houses in it. A local legend may have accounted for the depopulation by the exodus of the children.

The main facts of the German legend are given by Baring-Gould in his "Curious Myths of the Middle Ages": Hamelin town was infested with rats in 1284. One day a man came into the town most quaintly attired in a parti-colored suit. He was called "Bunting," after his dress. He announced himself a rat-catcher and offered to rid the place of vermin for a certain sum of money. The townsmen agreed. So he piped and led the rats to the Weser. Then the townsfolk repented of their bargain and refused to pay on the plea that the Piper was a sorcerer. On June 26, the feast of St. John and St. Paul, the Piper re-appeared and piped, leading the children. He led them toward a hill and into a door on the mountain-side. Two remained, one blind and the other dumb. The dumb child pointed out where the children vanished and the blind child told them how he felt when the Piper played. In some accounts only one child remained, a lame boy, who in after years became sad, bereft of the pleasant sights promised the children by the Piper. One hundred and thirty children perished. Fathers and mothers rushed to the mountain called "Koppenburg," but could see nothing but a small hollow where the children entered. The people mourned and called the street through which the Piper played "*Bungen-Strasse*," because no music (*Bunge*, "drum") may be played in it. When a bridal procession passed through it the music had to cease. Two moss-grown crosses marked where the little ones disappeared. On the wall of the house in the town was written in gold:

Anno 1284 am dage Johannis et Pauli war der 26. Junii dorch einen piper mit allerlei farve bekledet gewesen 130 kinder verledet binnen Hamelin gebon to Calverie, bi den Koppen verloren.

On the Rathhaus was sculptured, in memory of the event —

Im Jahr 1284 na Christi gebert
Tho Hamel worden uthgevert
Tho hundert und dreissig kinder dasulvest geborn
durch einen Piperunder den Koppen verlorn —

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And on the new gate —

Centum ter denos cum magus ab urbe puellos
Duxerat ante annos CCLXXII condita porta fuit.

For a long time the town dated its public documents from this calamity.

In 1892 Mrs. Eliza Gutch visited Hamelin Town to make a study of the Legend of the Pied Piper. She has described this visit and her observations in a most interesting study of the myth in "Folk Lore," Vol. III.

She found Hamelin twenty-five miles from Hanover, a charming old town of eleven thousand inhabitants. It had a quaint main street called the *Osterstrasse*. Near its entrance was a fine seventeenth century dwelling called the *Rattenfanger Haus*, bearing on its one end an archaic German inscription, dated 1284. At the other end of the street was the Wedding or *Hochzeitshaus*, erected 1610–17, for marriage festivities. This building also bore an inscription. Mrs. Gutch found the River Weser flowed west of the town, not south, as according to Browning. Its people were making good use of the legend for purposes of advertisement: they made rats of sugar, chocolate, and other materials, to sell to tourists. In one window tin whistles were ticketed "*Rattenfanger Pfeifen.*"

In 1887 photographs of the Piper were plentiful — not of the original Piper, but of the burgher who impersonated him in the pageant, "*Das Rattenfangerfest in Hamelin,*" which was celebrated by the town in June, 1884.

During the pageant the revels lasted two days. On the first day Herr Pietsch stood out and piped; and multitudes of children dressed in gray, with rat-like masks and india-rubber tails, swarmed after him. On the second day he piped again; and children in old-world dress followed after as he led them to a hill, "Koppelberg" — but they all marched back again. During the pageant Julius Wolff, who made the poem, "*Der Rattenfanger vom Hameln,*" was present; as was also the Alsatian composer, Victor Nessler, whose opera is a musical rendering of Wolff. Since the pageant the sculptor Hölbe has produced the Piper of subtile malignancy. At the time of Mrs. Gutch's visit, Hamelin was collecting money to erect this statue in the *Pferdemarkt.*

Upon investigation, Mrs. Gutch accepted the tradition of the Pied Piper as probably true, elaborated from some early happening; the luring of the children may have been a natural occurrence. The legend could have been elaborated from some mock fight on the Koppen when many young men were slain and lost to their parents. Mrs. Gutch spoke of two similar traditions:

In 1643, in London, occurred a *Kinderhausgang*. It is told how "some odd Fellows went skulking up and down London Street, and with Figs and Raisins allured little Children and so purloined them away from their Parents and carried them a ship-board far beyond the Sea, where, by cutting their Hair, and other Devices, they so disguised them that their own Parents could not know them."

A like tradition is attached to Cave Hill, near Belfast, which is given in "The Sea Piece," published 1750. It tells how:

A blinking Piper once with magic Spells,
And strains beyond a vulgar Bagpipe's sounds,
Gathered the dancing Country wide around.

Mrs. Gutch has interpreted the Pied Piper as the Sun who banishes nocturnal rats with his brightness. The name "Bunting" was given as a source of color and "Kockerill" as a bird of dawning.

"The Legend of the Pied Piper" was not chronicled by contemporary scribes now known to us. In the sixteenth century, when men were stimulated to make books, the Legend often appears. It was mentioned by Fincelius, a doctor, in 1556; and by Hondorff in 1568. In 1577, Weir, in his "*De Praestigus,*" speaks of the facts of the legend as having been written in the annals of Hammel, read in books of the Church and seen in painted windows of the Church — "of which fact I am eye-witness," he concluded.

The story of the juvenile emigrants is still credited in Transylvania. The *Almesche Hohle*, in the northeast, is the place they re-issued to the light of day. At the village of Nadesch the arrival of the German ancestors is still commemorated annually. Lads dress up, assemble about a flag, dance and march about the streets singing. Questioned they say: "Thus came our forefathers, free people like ourselves, from Saxonia into this land, behind the flag and drum, and with staffs in their hands. And because we have not invented this custom, neither did our ancestors invent it, but have transmitted it from generation to generation, so do we too desire to hand it down to our children and grandchildren."

Many stories similar to "The Pied Piper" have been current in Germany and elsewhere. They would all seem to explain the tale as a wind-myth, the Piper symbolizing the wind in its various aspects. In Goethe's "Erl-King," a little fellow riding late at night with his father hears the erl-king chanting and promising him the glories of Elf-land. The father tells him it is the wind whistling among the trees. But the song has lured the child away and when the father unfolds his mantle the child is dead. In Germany the rat or mouse symbolized the soul. Odin, in his wild hunt, rushed over tree-tops accompanied by the spirits of brave heroes. This lure of the wind appears in the episode of Ulysses and the Sirens. The song of the Sirens — which name comes from a Greek word meaning to pipe or whistle — is the wail of the rising storm in the cordage, which forebodes shipwreck.

Sometimes the wind whistles in the grass and sets trees in agitation. This dancing phase of the wind gave rise to numerous myths of the wind as a musical instrument, that sets everything capering. One of these myths is "The Wandering Jew," in which a boy obtained a bow that would bring down anything he aimed at. He shot a bird and it fell into a bush of thorns. When a Jew went into the bush to get the bird the lad struck up a tune which kept the Jew dancing among the brambles until he paid a handsome release. A most pleasing form of the dancing wind-myth is in "Irish Fairy Tales," collected by Mr. Crofton Croker. This is the tale of the blind piper, Maurice, who would play an air that would set everything capering. One day when he piped by the seashore he charmed the fishes out of the sea. Crabs and mackerel, whiting and haddock, all came tripping and springing. Then after the dancing fish came a mermaid, who whispered to the piper of the charms of the deep. She charmed the Piper into the salt sea and he was seen no more.

In some tales the wind has the power to create sleep. This is the whistling autumn wind. In the English tale of "Jack and the Bean-stalk," the Ogre who was once the All-Father, possessed three treasures: a harp which played of itself enchanting music; bags of gold and diamonds; and a hen which daily laid a golden egg. The harp which Jack stole is the wind; the bags are the clouds dropping the shining rain; and the golden egg is the sun laid every morning by the red hen, dawn.

Perhaps "The Pied Piper" is in reality an Apollo myth. Apollo was called Smintheus because he delivered Phrygia from a plague of rats. As animals of darkness rats may have been symbols of night driven from the land of Apollo, typifying the Sun. The legend seems to be related to the myth of Orpheus also. Orpheus was the son of Apollo, who played on his lyre so alluringly that birds and beasts had to listen, the rocks crowded round him, and herbs and trees started to grow. This has been beautifully told in Ovid. Of Orpheus, Shakespeare in King Henry VIII, has sung:

Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves when he did sing;
To his music plants and flowers

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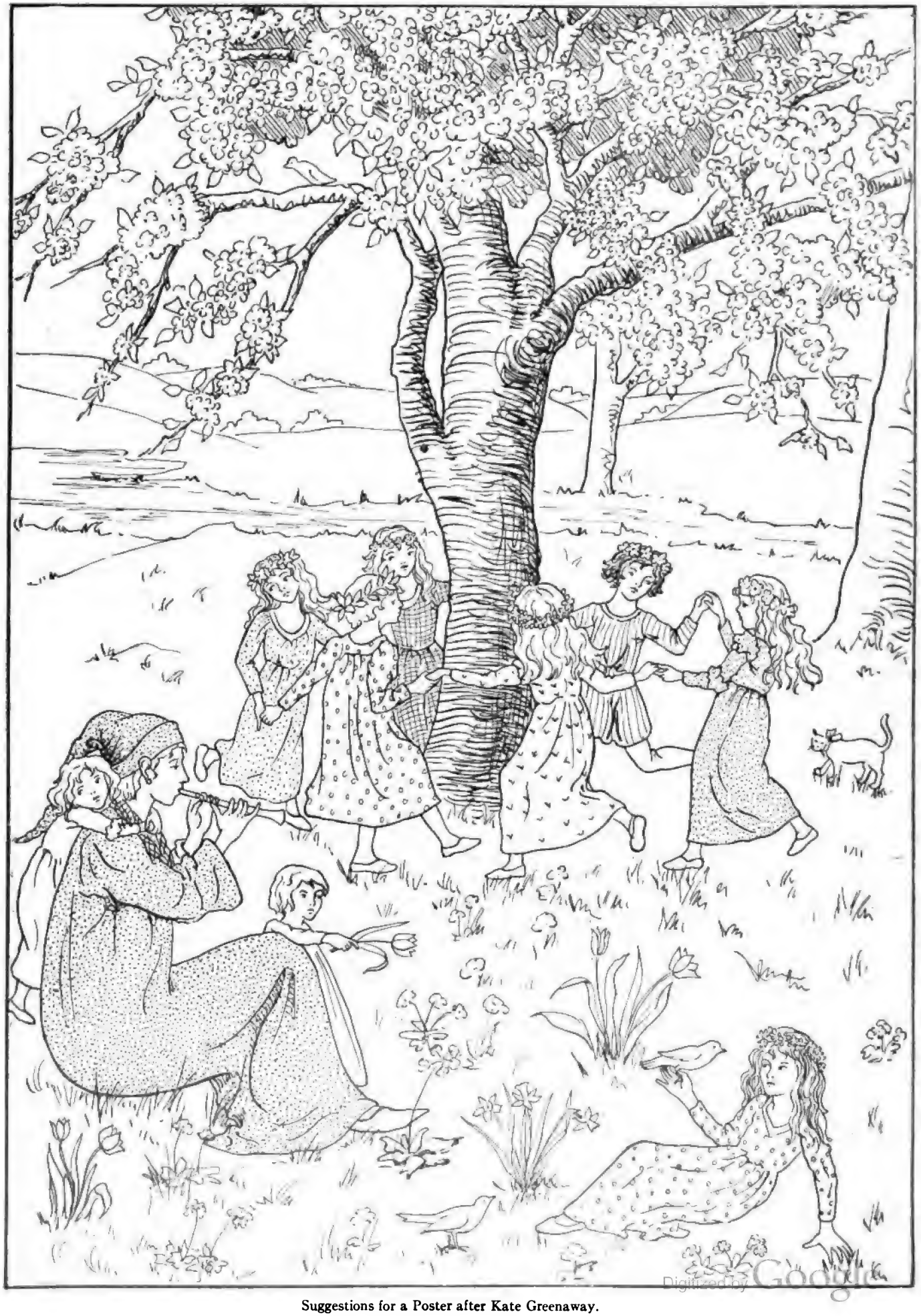

Suggestions for a Poster after Kate Greenaway.

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Ever spring; as the sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art
Killing care and grief of heart
Fall asleep, or, hearing, die.

An Esthonian tale of the sons of Kalew is a similar tale of the wind's charm, quoted by Baring Gould in "Curious Myths of the Middle Ages:

In the dusky pine-tree forest
Sat the eldest son of Kalew,
Singing 'neath a branching fir.
As from swelling throat he chanted,
Danced the fir-cones on the branches;
Every leaflet was astir.
All the larches thrill'd, and budding,
Burst to tufts of silky green;
Waved the pine-tops in the sunset,
Steep'd in lustrous purple sheen.
Catkins dangled on the hazels,
On the oak the acorn sprouted,
And the black-thorn blossom'd white,
Sudden wreathed in snowy tresses,
Fragrant in the evening glory,
Scenting all the moonlit night.

In England the most interesting relation of "The Pied Piper" is "The Friar and the Boy," or "The Young Piper's Pleasant Pastime," given in Ashton's "Chap-Books of the Eighteenth Century." This was "emprynted at London in Flete St. at the synge of the sonne, by Wynkyn de Worde." No date. A copy of this is in the public library, Cambridge. It was reprinted by Ritson and by Hazlitt. Ritson said of it: "The poem is probably of French extraction, taken most likely from some collection of old Fabliaux." A London edition is dated 1617. It was probably taken from a more ancient tale entitled "Jack and His Stepdame," published by Mr. Wright. This ancient tale is interesting as the source of the familiar nursery rhyme of "Little Jack Horner."

The Chap-book was one of the most popular ones, and one of the best, as it was interesting, humorous and natural, and its illustrations were simple and had point. It went through many editions. The story is about Jack, whose step-mother was harsh and whose father was kind. Jack had to mind the cows. One day he gave an old man food, for which he was granted three wishes: He received: (1) a bow which never missed its mark; (2) a pipe, with these words:

A pipe I have for thee, my son,
The like was never known,
So full of mirth and mickle joy,
That whenso'er 'tis blown,
All living creatures that shall hear
The sweet and pleasant sound
They sha'n't be able to forbear,
But dance and skip around;

and (3) that whenever his step-mother looked cross at him she should, against her own will, behave in a rude and unseemly manner.

At evening the old man left and Jack tried his gifts.

His cows began to caper then,
The Bulls and Oxen too,
And so did five and twenty men
Who came this sight to view,
Along the road he piping went,
The Bulls came dancing after,
Which was a fit of merriment,
That caus'd a deal of laughter.
For why, a friar in his gown
Bestrides the red cow's back,
And so rides dancing thro' the town,
After this young wag Jack.

When he came home his father handed him a capon, at which his mother frowned. Punishment was prompt so that she had to retire, Jack bantering her.

That night a Friar came, to whom the mother complained of Jack. When the Friar attempted to thrash Jack, Jack promised to show him something. He took his bow and shot a pheasant, which fell in a thorn-bush. When the Friar was in the bush Jack played his pipe. — The frontispiece is a lovely quaint picture of this: Jack piping, with the lambs beside him; the Friar in the bush; and houses in the distance. — The Friar told the father, who then asked Jack to pipe. But the Friar begged to be tied to a post first. Then Jack piped and everybody danced. The poor Friar was almost dead with bruises until Jack's father put a stop to the piping. The Friar then summoned Jack before a proctor. The proctor requested Jack to pipe. All had to dance and Jack refused to stop until his freedom was promised. Here the first part of the book ended. A second part, which was coarse, was added later.

"The Pied Piper," then, is evidently a very old and widespread myth which became localized as a legend in Hamelin, Brunswick, and, which in England became appropriated for Franchville.

As a poem for the children, this legend as written in the ballad by Browning, may be given most suitably to the second and third grades. There are four beautiful editions of the poem: one, illustrated by Hope Dunlap, published by Rand; one illustrated by T. Butler Stoney, published by Dutton; one illustrated by Margaret Tarrant, published by Dutton, and one illustrated by Kate Greenaway, published by Warne. The edition here used is the Kate Greenaway one.

This charming edition was published in 1888. It contained thirty-five illustrations by Kate Greenaway, engraved and printed in colors by Edmund Evans, published by Routledge. The original drawings for it were sold for a large sum to Palmer and Howe of Manchester. The book met with immediate and gratifying success.

At the time it was produced Ruskin was attempting to teach Kate Greenaway perspective. He wrote to her: "Finished the rats, have you? But you ought to do dozens of rats in perspective, with radiating tails!" Of "The Pied Piper" Ruskin said: "It is the grandest thing she has ever done!" To Kate Greenaway, on receipt of a copy, he wrote: "It is all as good and nice as it can be, and you have really got through your rats with credit — and the Piper is sublime and the children lovely. But I am more disappointed in the 'Paradise' than I expected to be — a real view of Hampstead ponds in the spring would have been more celestial to me than this customary flat of yours with the trees stuck into it at regular distances — And not a Peacock! — nor a flying horse! !"

Miss Greenaway's nephew Eddie sat for the Pied Piper. A poor drawing on p. 31 and a solecism on p. 39 might be interesting to note.

In handling the poem in school* the question may be asked by teachers: "What may be done with the poem?"

1 The entire Browning poem may be read by the children. Special use may be made of the illustrated editions.
2 The entire story of the legend may be told by the children.
3 Three most lyrical passages may be memorized.
4 A Dramatization of the poem may be read by the children in parts.
5 Children could illustrate the tale with drawings or cut paper. Teacher could make a frieze of the children following the Piper. Figures in water color could be cut out and pasted on a gray background.
6 Children could go to see the modern play, "The Pied Piper," by Elizabeth Preston Peabody. This is a most beautiful play in four acts, that leaves a pleasing impression of the Piper. He taught the people to care for something more than money, to be faithful to their word, and above all, he showed them the joy of life, the freedom of the wild wind, the beauty of its song, and its appeal to children.

* Many suggestions regarding the teaching of a tale as "The Pied Piper," and the return to be expected from the children, are given in the author's "A Study of Fairy Tales," Houghton, Mifflin Company, 1916.

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THE PIED PIPER OF HAMELIN Rackham

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8 They could work up a dramatic game in connection with the poem.
9 They could learn Blake's poem, "Piping Down the Valleys Wild."
10 The teacher could read to the children, "And Piped Those Children Back Again," by Josephine Scribner Gates," in *St. Nicholas*, November, 1914. This is a modern completion of "The Pied Piper." It makes the little lame boy left in Hamelin when the Piper closed the door of the mountain the means of the restoration of the other children to their parents.
11 In the third grade, children could use in connection, the myths "How Apollo Got His Lyre" and "Orpheus and Eurydice."

A simple dramatization of "The Pied Piper" may easily be worked out by the children. It could be arranged in the following acts and scenes. (*Make use of the corresponding illustrations in the Greenaway Edition.*)

ACT I, SCENE I — *Town Hall*

Mayor and Corporation sitting. People in a body come flocking. They say Stanza III of the poem. Present complaint. Council deliberate an hour. Mayor soliloquizes. Stanza IV. Piper knocks. People take in his looks and strange figure. Piper addresses the Council. He tells what he can do, what he has done, and asks for 100 guilders. Mayor and Corporation promise 50,000 guilders. *Illustration*, p. 12.

ACT II, SCENE I — *Street*

Piper plays. Rats flock after. They follow to the River Weser. All but one, who tells how music felt to him. *Illustration*, p. 20.

ACT II, SCENE II

People of Hamelin ring bells, poke out nests, and block holes. *Illustration*, p. 20.

ACT II, SCENE III

Piper returns and asks for pay. Mayor asks him to take 50 guilders. Then defies him. *Illustration*, p. 23.

ACT III, SCENE I — *Street*

Piper returns and plays. Children follow to Koppelberg Hill. A door in the mountain opens. All go in but one lame boy, who tells how the Piper's playing made him feel. *Illustration*, pp. 25, 28, 41.

ACT III, SCENE II

People of Hamelin in mourning. Have a Council. Decree: That lawyers date documents from this day and with these words:

And so long after what happened here
On the twenty-second of July,
Thirteen hundred and seventy-six;

That the street be called "Pied Piper's Street"; That no sound of mirth or music be allowed in the street; That the story be written upon a column; And that the story be painted on the church window.

ACT III, SCENE III — *The Piper's Hill*

Children in the happy hill, the Piper's Paradise. *Illustration*, Cover of the book.

An outline of a lesson follows in which the aim is to have the children combine artistically the telling of the legend, the memorization of a portion of the poem, and a dramatic game:

Lesson Outline

I 1 Child as narrator tells the story of the legend up to the description of what the rats did.
2 Another child may recite:*

Rats!
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

3 Dramatic dance of the rats.
II 1 Narrator continues the story of the legend. Tells of the Council and of the Piper's coming.
2 Another child may recite:

And ere three shrill notes the piper uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling,
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives —
Followed the Piper for their lives.
From street to street he piped advancing,
And step for step they followed dancing,
Until they came to the river Weser,
Wherein all plunged and perished!
Save one; . . . .

3 Dramatic dance. Piper leading the rats.
III 1 Narrator continues. Tells how people broke their promise. Piper returns.
2 Another child recites:

Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)

* Permission to quote from The Cambridge Edition of Browning's "The Pied Piper of Hamelin," has been generously given by Messrs. Houghton & Mifflin Company.

(*Continued on page 132*)

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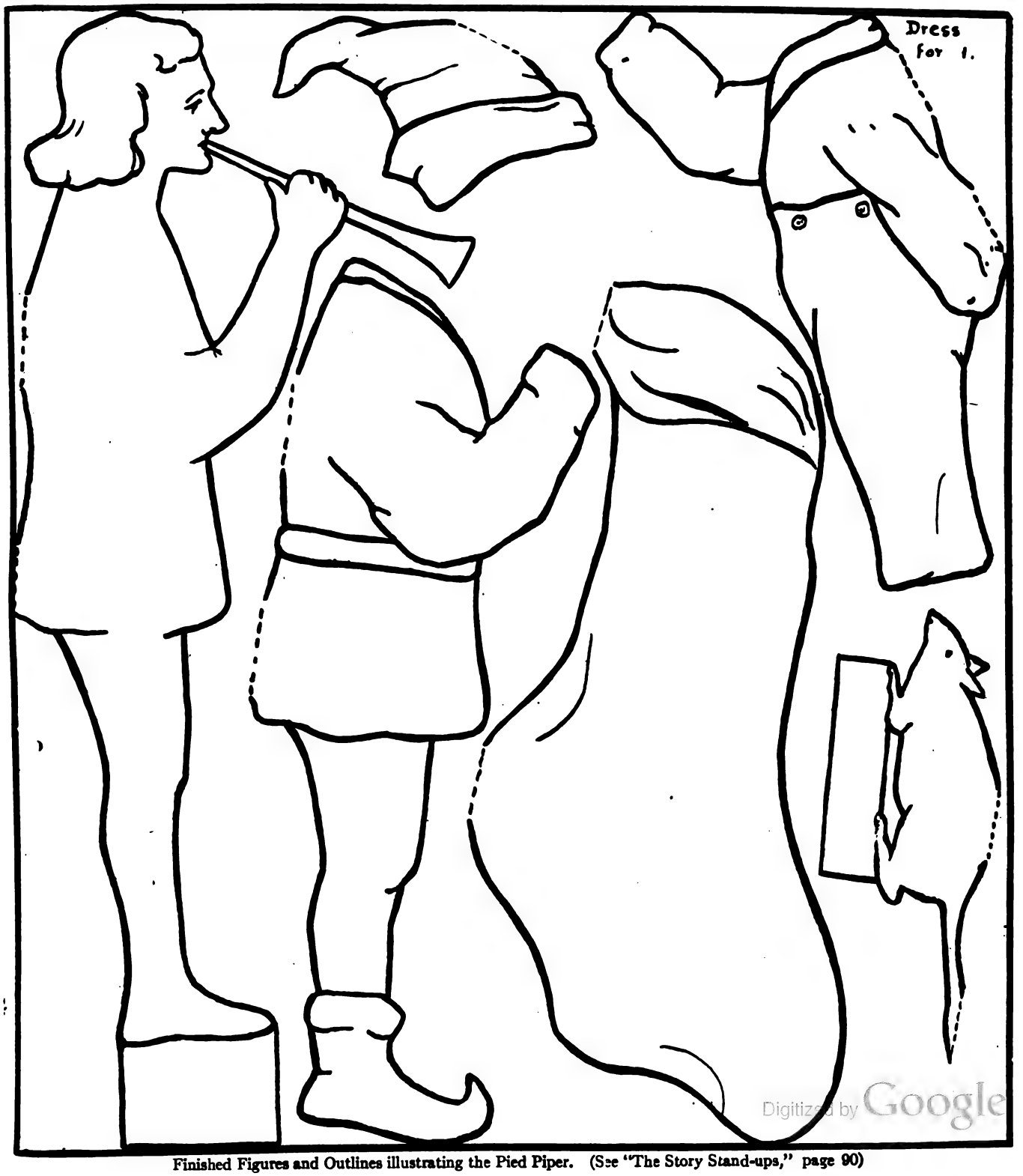

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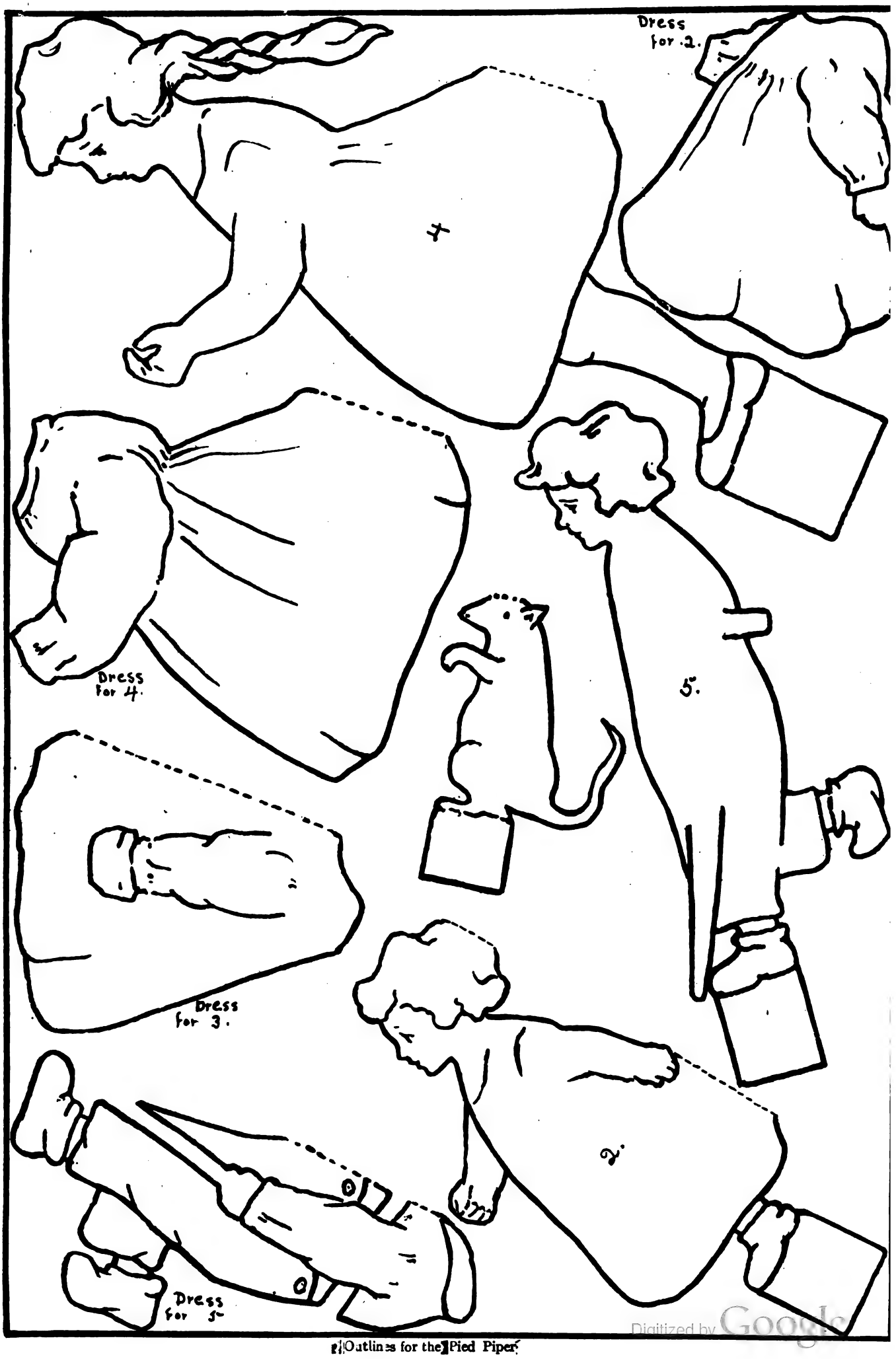
Finished Figures and Outlines illustrating the Pied Piper. (See "The Story Stand-ups," page 90)



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Supplementary Reading and Language Lessons

A Language Lesson from "Through the Looking-glass"

Clara Kern Bayliss

"I didn't think —" began Alice, who once lived in Wonderland.

"Then you shouldn't talk," interrupted Humpty Dumpty.

"Where is the servant who answers the door?" asked Alice in impatience.

"What has the door been asking?" drawled the Frog.

"I see nobody coming," Alice answered.

"I only wish I had such eyes," remarked the King. "It's as much as I can do to see real people by this light."

"Messenger, who did you pass on the road?" asked the King.

(He means *whom* did you pass," whispered Alice.)

"Nobody, your Majesty," replied the Messenger.

"Quite right, "said the King. "This young lady saw him, too. So of course Nobody walks slower than you."

"I do my best," said the Messenger in a sullen tone. "I'm sure nobody walks much faster than I do."

"He can't do that," said the King, "or else he'd have been here first."

"There is nothing like eating hay when you are faint," said the King.

"I should think throwing cold water over you would be better," suggested Alice.

"I didn't say there was nothing better," the King replied, "I said there was nothing *like* it."

"And the box is no use without them," said the Knight.

"In winter when the fields are white
I sing this song for your delight"—

only I don't sing it," added Humpty Dumpty as an explanation.

"I see you don't," Alice said.

"If you can *see* whether I'm singing or reciting, you have sharper eyes than most people," Humpty Dumpty remarked severely."

"Would you be good enough to stop a minute?" panted Alice.

"I'm *good* enough," the King said, "only I'm not *strong* enough. You see a minute goes by so fearfully quick! You might as well try to stop a Bandersnatch."

Fables for Supplementary Reading

Grace Norton Whittaker

THE LION AND THE ELEPHANT

"What is the matter with our king,?" asked the Fox one day.

"I do not know," replied the Wolf. "He was well enough when I saw him this morning. Why do you ask?"

"When I went to call upon him just now he was groaning and growling so that I was afraid to go near him."

Let us go and see what he is doing now," said the Wolf.

"That is a good plan," replied the Fox. "I should like to know if he is ill."

They went through the woods very quietly. They kept in the shadow of the trees. They were afraid the Lion would see them. Soon they heard groans and growls.

"There, what did I tell you?" cried the Fox. "Do you think that he is sick or only angry?"

"I'm sure I don't know," replied the Wolf. "Why don't you ask him?"

"O, O, O! I am the most wretched beast in the whole world,!" groaned the Lion. "I may as well die."

"You are such a friend of his that I thought that you would ask him," said the Fox.

"No, no, Friend Fox," cried the Wolf. "You can't get me to do it. Try it yourself if you want to know. But here comes the Elephant. He will not be afraid of the Lion. He will stop to talk to him."

"O, yes," said the Fox. "If we listen we shall hear all about it."

"Good morning, Friend Lion," said the Elephant. "You seem to be in trouble this fine morning. Can I do anything ro help you?"

"Indeed I am in trouble but no one can help me," answered the Lion with a groan. "I am so frightened that I want to die."

"You frightened! You, the king of beasts! I can't believe it."

"But I am. I am so frightened that I tremble all over."

"Pray tell me who there is that can frighten you so," said the Elephant.

"You will laugh at me, I know. Such a very small creature did it. I could eat him at one mouthful. It is the cock over there in the barn-yard."

"Ha, ha, ha!" laughed the Elephant. "Afraid of the cock! That is a good joke!"

"It is not the cock, but the noise he makes. Whenever he crows I am too frightened to move."

"Just forget all about it till he crows again," said the Elephant.

"I wish I could," replied the Lion. "I have tried. I am the unhappiest animal alive."

"Excuse me for laughing," said the Elephant. "I did not mean to be unkind."

Just then the Elephant began to shake his head and to flap his ears as if something were troubling him very much. He seemed very frightened.

"What troubles you so?" asked the Lion. "Nothing could hurt you. You are so strong and big."

"Just look at this little buzzing gnat," said the Elephant.

Now it was the Lion's turn to laugh. "A little thing like that hurt you!" said he. "He is so small that I cannot see him from here."

"He is not very large," replied the Elephant, "but if he should sting the innermost part of my ear I should go mad with pain."

"I see! I see!" said the Lion. "Everyone has his troubles. I will try to forget mine. After all, the cock does not crow all of the time. When he is still I will forget him. I will think of pleasant things."

"That is what I do," cried the Elephant. "As you say, mine is a very tiny trouble and it does not last long. There goes the gnat. I think I had better go, too. Goodbye."

"What do you think of that?" asked the Wolf. "I never dreamed that the Lion and Elephant were afraid of anything."

"Nor I," said the Fox. "But I think now that perhaps they have as many troubles as anyone."

Presentation

Our new story is about several animals. One is the fox. James may tell me the best fox story he knows.

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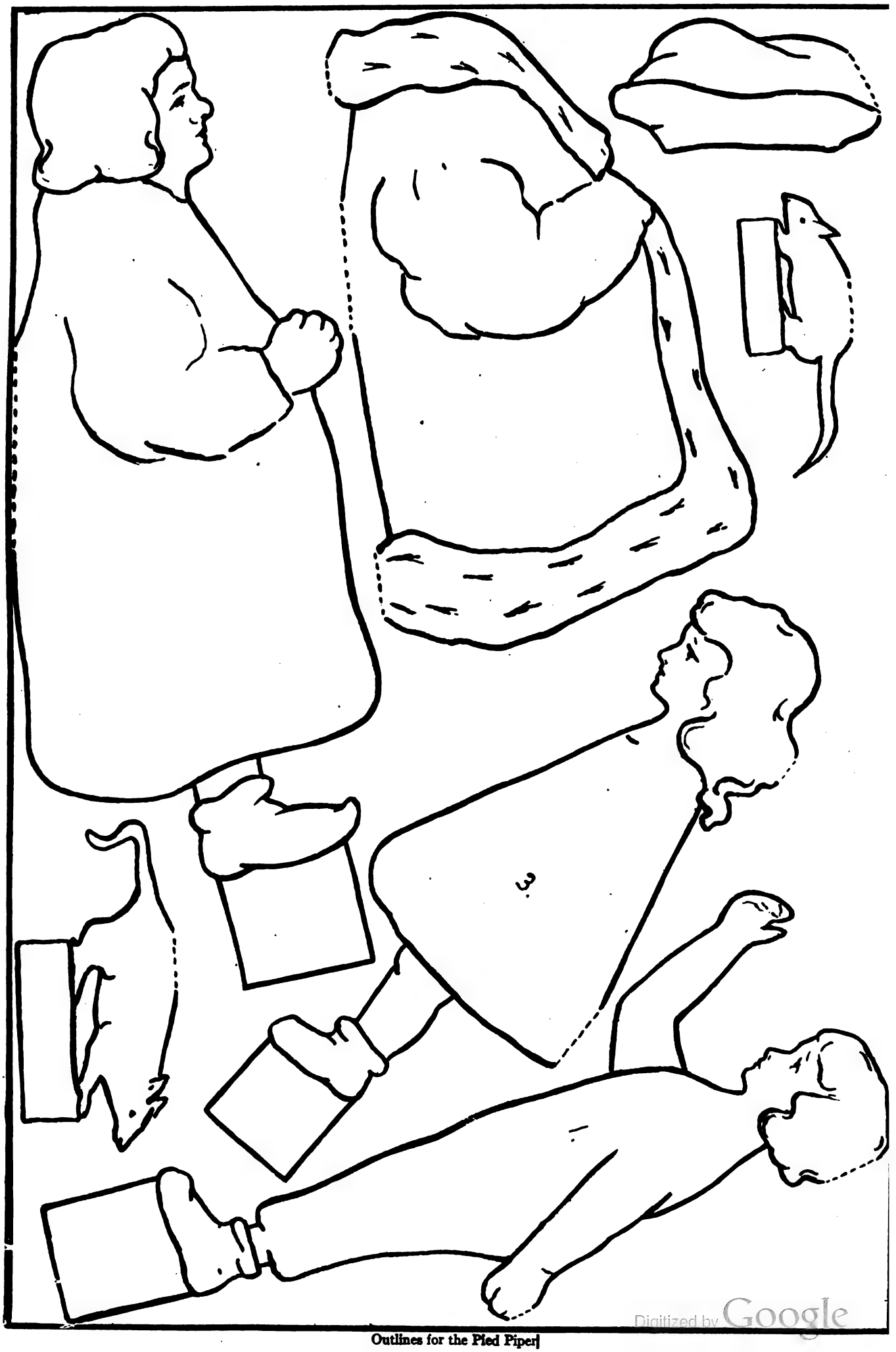

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Outlines for the Pied Piper

Very good, James. Another animal in the story is the wolf. Who would like to tell a story about him. Well done, Mary. Still another animal is the lion. Charles would like to tell a story about him. Well told, Charles. The other animal is an elephant. You have all seen elephants, but no one has heard a story about him. We have one now and it will tell us that the big fellow has his troubles as well as other animals. (Pass copies of the story.)

Read till you learn what the fox heard. What was it? What do you think was the trouble? Read aloud.

We will read till we learn what they decide to do. Tell me what they did. What did the fox say? What was the wolf's reply? Read aloud.

The fox thought of a way to find out what was the matter with the lion. Read till you learn his plan. What was it? What do you think of it? Why? Read aloud.

The elephant will not be afraid to talk to the lion. Read till you learn what was the matter with the lion. Tell me. What do you suppose frightened him? Can you not think of something that he might fear? James thinks that it might be a man with a gun.

Read till you learn what it was. Are you surprised? What do you think the elephant said? Read aloud.

What could there be about the cock that an animal like the lion would fear? Read till you find out. Tell me. What did the elephant think of it? Do you think it strange? Why? Read aloud.

Read till you learn what the elephant did very soon. Tell me. What do you think was the matter with him? Read aloud.

Find out what was the trouble. Tell me. Read it aloud.

What do you think the elephant will say? Read till you learn why the elephant is afraid. Why? Read aloud.

Read till you find out what the lion said to him, then. Tell me what he said. Read aloud.

Finish the story. What did the elephant say? What did the fox say? The wolf? Read aloud.

Anne may read the whole story. Well done, Anne. You may select children for the wolf, fox, lion and elephant. You may play the story. Ask some one to read the descriptions. Choose other children to take your parts and we will see if they can play it as well as you did. Charles may be the judge and select those who do the best to play our story for Miss A's children tomorrow morning.

(First reading in each case should be silent reading.)

A Page for Story Tellers

Ways of Opening a Story

Ida E. Roger

Unless teachers give definite assistance to pupils in regard to the ways of opening the story, it will generally be discovered that whatever variety in opening may occur tends to emphasize the time element; *e.g.*, a choice of one of the following expressions is usually selected by the unguided child:

Once upon a time
Ages and ages ago
Once there was (or lived)
In olden times
Long, long ago
Long ago when the world was young

Pupils should be reminded that stories found in books may open in one of *three* ways, and illustrations of these three ways should be discovered and read to class by the pupils during a class period when they are allowed to search in story books or readers. The three ways of beginning any story include:

1 Opening with the time element.
2 Opening by naming a character or characters.
3 Opening by centering attention upon locality.

Illustration

Time Element	*Character opening*	*Locality*
Ages and ages ago there dwelt an aged hermit high up on a cliff near the sea.	Peter Cooper was a poor boy who became famous.	Far across the sea in the country called Germany is a little village named Hamelin.

The following variations of the same sentence will indicate the three types of opening:

Character	*Locality*	*Time*
King Alfred was one of the best loved kings of ancient England.	In old England there was a much loved ruler named King Alfred.	In olden days there dwelt an English ruler called Alfred.

Another story showed three possible openings:

Robin Hood was one of the most famous of old English heroes.	In Sherwood Forest, in England, there once held sway an outlaw whom men called Robin Hood.	Years ago in the days of King Richard part of England was much distressed because of a strange, bold fellow who lived with his outlaw band in Sherwood Forest.

The Coming of Finn — An Irish Fairy Story

IT was the Eve of Samhain, which we Christians call All Hallows' Eve.

The King of Ireland, Conn, the Hundred Fighter, sat at supper at his palace at Tara. All his chiefs and mighty men were with him. On his right hand was his only son, Art the Solitary, so called because he had no brothers. The sons of Morna, who had kept the boy Finn out of his rights and were at the time trying to kill him if they could, were here, too. Chief amongst them was Gaul mac Morna, a huge and strong warrior, and Captain of all the Fians ever since that battle in which Finn's father had been killed.

And Gaul's men were with him. The great long table was spread for supper. A thousand wax candles shed their light through the chamber, and caused the vessels of gold, silver, and bronze to shine. Yet though it was a great feast, none of these warriors seemed to care about eating or drinking; every face was sad, and there was little conversation, and no music. It seemed as if they were expecting some calamity. Conn's sceptre, which was a plain staff of silver, lay beside him on the table, and there was a canopy of bright bronze over his head. Gaul mac Morna, Captain of the Fians, sat at the other end of the long table. Every warrior wore a bright banqueting mantle of silk or satin, scarlet or crimson, blue, green, or purple, fastened on the breast either with a great brooch or with a pin of gold or

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silver. Yet, though their raiment was bright and gay, and though all the usual instruments of festivity were there, and a thousand tall candles shed their light over the scene, no one looked happy.

Then was heard a low sound like thunder, and the earth seemed to tremble, and after that they distinctly heard a footfall like the low, deliberate tread of a giant. These footfalls sent a chill into every heart, and every face, gloomy before, was now pale.

The King leaned past his son, Art the Solitary, and said to a certain Druid who sat beside Art, "Is this the son of Midna come before his time?" "It is not," said the Druid, "but it is the man who is to conquer Midna. One is coming to Tara this night before whose glory all other glory shall wax dim."

Shortly after that they heard the voices of the door-keepers raised in contention, as if they would repel from the hall some one who wished to enter, then a slight scuffle, and after that a strange figure entered the chamber. He was dressed in the skins of wild beasts, and wore over his shoulders a huge thick cloak of wild boars' skins, fastened on the breast with a white tusk of the same animal. He wore a shield and two spears. Though of huge stature his face was that of a boy, smooth on the cheeks and lips. It was white and ruddy, and very handsome. His hair was like refined gold. A light seemed to go out from him, before which the candles burned dim. It was Finn.

He stood in the doorway, and cried out in a strong and sonorous, but musical, voice:

"O Conn the Hundred-Fighter, son of Felimy, the righteous son of Tuthal the legitimate, O King of the Kings of Erin, a wronged and disinherited youth, possessing nowhere one rood of his patrimony, a wanderer and an outlaw, a hunter of the wildernesses and mountains, claims hospitality of thee, illustrious prince, on the eve of the great festival of Samhain."

"Thou art welcome whoever thou art," answered the King," "and doubly welcome because thou art unfortunate. I think, such is thy face and form, that thou art the son of some mighty king on whom disaster has fallen undeserved. The high gods of Erin grant thee speedy restoration and strong vengeance of thy many wrongs. Sit here, O noble youth, between me and my only son, Art, heir to my kingdom."

An attendant took his weapons from the youth and hung them on the walls with the rest, and Finn sat down between the King of Ireland and his only son. Choice food was set before him, which he ate, and old ale, which he drank. From the moment he entered no one thought of anything but of him. When Finn had made an end of eating and drinking, he said to the King:

"O illustrious prince, though it is not right for a guest even to seem to observe aught that may be awry, or not as it should be, in the hall of his entertainer, yet the sorrow of a kindly host is a sorrow, too, to his guest, and sometimes unawares the man of the house finds succcor and help in the stranger. There is sorrow in this chamber of festivity. If anyone who is dear to thee and thy people happens to be dead, I can do nothing. But I say it, and it is not a vain boast, that even if a person is at the point of death, I can restore him to life and health, for there are marvelous powers of life-giving in my two hands."

Conn the Hundred-Fighter answered, "Our grief is not such as you suppose; and why should I not tell a cause of shame, which is known far and wide? This, then, is the reason of our being together, and the gloom which is over us. There is a mighty enchanter whose dwelling is in the haunted mountains of Slieve Gullion in the north. His name is Allen, son of Midna, and his enmity to me is as great as his power. Once every year, at this season, it is his pleasure to burn Tara. Decending out of his wizard haunts, he standeth over against it, till it is consumed. Then he goes away mocking and triumphant. This annual building of Tara, only to be annually consumed, is a shame to me, and till this enchanter declared war against me, I have lived without reproach."

"But," said Finn, "how is it that thy young warriors, valiant and swift, do not repel him, or kill him?"

"Alas!" said Conn, "all our valor is in vain againstt this man. Our hosts encompass Tara on all sides, keeping watch and ward when the fatal night comes. Then the son of Midna plays on his Druidic instrument of music, on his magic pipe and his magic lyre, and as the fairy music falls on our ears, our eyelids grow heavy, and soon all subside upon the grass in deep slumber. So comes this man against the city and shoots his fire-balls against it, and utterly consumes it. Nine years he has burnt Tara in that manner, and this is the tenth. At midnight to-night he will come and do the same. Last year (though it was a shame to me that I, who am the high King over all Ireland, should not be able to defend Tara) I summoned Gaul mac Morna and all the Fians to my assistance. They came, but the pipe and lyre of the son of Midna prevailed over them too, so that Tara was burned as at other times. Nor have we any reason to believe that the son of Midna will not burn the city again to-night as he did last year. All the women and children have been sent out of Tara this day. We are only men of war here, waiting for the time. That, O noble youth, is why we are sad. The 'Pillars of Tara' are broken, and the might of the Fians is as nought before the power of this man."

"What shall be my reward if I kill this man and save Tara asked Finn"?

"Thy inheritance," answered the King, "be it great or small, and whether it lies in Ireland or beyond Ireland; and for securities I give you my son Art and Gaul mac Morna and the chief of the Fians."

Gaul and the captains of the Fianna consented to that arrangement, though reluctantly, for their minds misgave them as to who the great youth might be.

After that all rose and armed themselves and ringed Tara round with horse and foot, and thrice Conn the Hundred Fighter raised his awful regal voice, enjoining vigilance upon his people, and thrice Gaul mac Morna did the same, addressing the Fians, and after that they filled their ears with wax and wool, and kept a stern and fierce watch, and many of them thrust the points of their swords into their flesh.

Now Finn was alone in the banqueting chamber after the rest had gone out, and he washed his face and his hands in pure water, and he took from the bag that was at his girdle the instruments of divination and magic, which had been his father's, and what use he made of them is not known; but ere long a man stood before him, holding a spear in one hand and a blue mantle in the other. There were twenty nails of gold of Arabia in the spear. The nails glittered like stars, and twinkled with live light as stars do in a frosty night, and the blade of it quivered like a tongue of white fire. From haft to blade-point that spear was alive. There were voices in it too, and the war-tunes of the enchanted races of Erin, whom they called the Tuatha De Danan, sounded from it. The mantle, too, was a wonder, for innumerable stars twinkled in the blue, and the likeness of clouds passed through it. The man gave these things to Finn, and when he had instructed him in their use, he was not seen.

Then Finn arose and armed himself, and took the magic spear and mantle and went out. There was a ring of flame round Tara that night, for the Fians and the warriors of Conn had torches in their hands, and all the royal buildings of Tara showed clear in the light, and also the dark serpentine course of the Boyne, which flowed past Tara on the north; and there, standing silent and alert, were the innumerable warriors of all Erin, with spear and shield, keeping watch and ward against the son of Midna, also

still singing and talking to the wind, but thinking in the back of her head how nice and warm and cozy it would be at Grandma's house.

By and by through the snow she saw something yellow. It was Aunt Caroline's house. It was the smallest house Carol had even seen. It looked like a picture of the one where Red Riding Hood's Grandmother lived.

There was a little round hill back of it. The hill looked like a great white frosted cake. Carol didn't stop to look long. Suppose Aunt Caroline should see her and call her in.

Then, "Tap! Tap! Tap!" sounded something on the front window of Aunt Caroline's house. "Stop! Stop! Stop!" it said as plainly as could be.

Carol didn't want to stop. But of course she did. You always did whatever Aunt Caroline said to do — if you could. Somebody was in the window. Carol couldn't see whether it was Aunt Caroline, or Mary Ann, the woman who lived with her.

It was Aunt Caroline. She came out on the porch.

"Take off those snowshoes, brush your feet, and come in. Step on the rugs. Your mother wants to speak to you," she said.

Carol took off the snowshoes, and brushed off as much snow as she could. Then she went into Aunt Caroline's prim, old-fashioned living-room, where the telephone was.

"Carol dear," said Mamma's anxious voice, a minute later into Carol's ear, "oh, I'm so glad you're there! I thought you would never come! I've been sitting right here waiting and waiting. I ought never to have let you go in such a storm. Now stay right there, dear, till Father can come and take you to Grandma's. I'll phone her that you're safe with Aunt Caroline."

"Oh Mamma, dear!" cried Carol into the receiver. But there wasn't any answer.

And there she was with Aunt Caroline and the yellow cat, Jewel, in the little yellow house. Outside, was one of the biggest blizzards February or any other month had ever known. Even Mary Ann had gone to her own home in town to stay until Sunday night.

Aunt Caroline sat by the window knitting. She fretted about the storm and Joe Weller, the neighbor's boy, who couldn't get there to shovel her out. She fretted because Mary Ann had gone. She fretted because Mamma had let Carol start in such a storm.

Carol sat in the other window with the wristlet she was knitting for Father's birthday. She knitted a few stitches, then she ravelled them out and knitted them again.

"Your father will be old and gray before he gets that wristlet," said Aunt Caroline, "if you don't stop ravelling it."

"I ravel better than I knit," said Carol, gravely.

"Why don't you learn to knit properly?" snapped Aunt Caroline.

"I don't know," said Carol.

She knitted along, not daring to ravel any more, no matter how it looked. Jewel snored. The old clock tick-tocked, tick-tocked. At last, in a hoarse, wheezy tone, it struck four.

"May I take a book, please, Aunt Caroline?" asked Carol.

"Yes," said Aunt Caroline, as if she'd much rather say "No." "If your hands are clean and you don't turn down the corners," she added.

Carol had never before thought of turning down a book's corners. If it really didn't hurt, like pinching a finger, it would hurt the book's feelings. Carol loved books.

"What for, Aunt Caroline?" she asked, half way to the bookcase.

"Because it spoils the book," said Aunt Caroline.

"I didn't mean — I meant" —

"Don't stammer so, child!" cried Aunt Caroline, sharply. "Do you think I want a stuttering, stammering namesake? Now, what do you want to say? Out with it!"

"What would you turn down its corners for?" said Carol.

"I wouldn't," said Aunt Caroline, "and be sure you don't, either!"

You never could get anywhere with Aunt Caroline. Carol took a small blue book from its shelf. It had very small print and no pictures at all. Somehow, it made her think of Aunt Caroline. She put it carefully back and tried another. But that was no better. So she sat down again by the window to watch for Father. It was almost dark.

"Your father won't come to-night, you'll see, young lady," said Aunt Caroline. "So we may as well make up our minds to it."

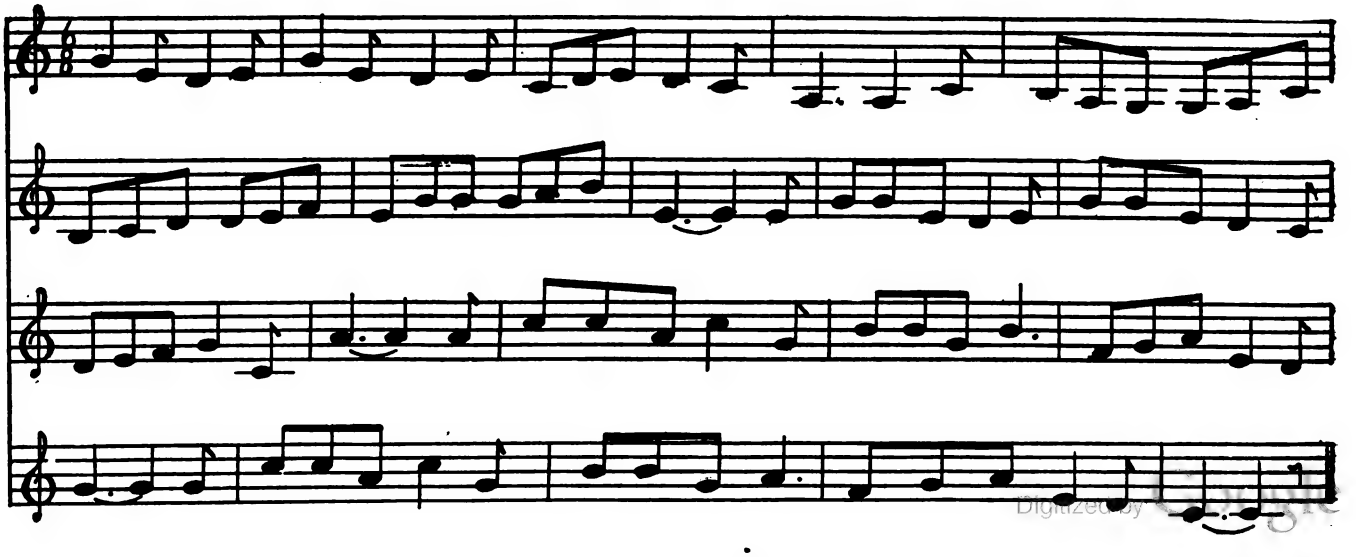
Not come to-night! Carol looked up the road and down the road, or tried to. There wasn't much up nor down. All she could see was snow, snow, snow! Just then the phone rang sharply. Aunt Caroline answered it.

"Your father says he'll come for you in the morning," she said. "He can't get here to-night. And your mother says for you to be a good girl!"

(*To be continued*)

Windmill Song

(See page 122)



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Miss Elizabeth

The Pied Piper

(Adapted from Browning's "Pied Piper of Hamelin")

It seems that long, long ago there was a little town that was dreadfully troubled with rats. One day a queer looking man came to the town. The Mayor promised this man a large sum of money if he would rid the town of the rats. This queer man took away the rats, but the Mayor did not keep his promise. Now what do you think happened?

The Pied Piper can be very effectively dramatized in costume. The Piper, of course, is gowned in red and yellow. The Mayor wears a black flowing robe and a white wig. All the ladies dress in long dresses and wear bonnets of some kind. For the children, choose the smallest pupils. They can wear their white dresses and baby hoods. The baby who was in the cradle wears a white cap and white bloomers. This cradle baby creeps when the children run after the Piper. Long cambric tails are fastened to the brownie suits, that have been used in other plays, and they are used for the rat costumes.

SCENE I Mrs. Elizabeth is in her home rocking and singing her baby to sleep. Her callers come and go. She chases the rat that bites her baby, then sings and rocks the cradle until the curtain is drawn.

SCENE II The stage is in readiness for the town meeting. The Mayor is seated at his desk. The people enter and the discussion takes place. Finally the Piper comes and takes away the rats that run after him from different parts of the stage. When the rats are gone the Mayor asks the gentlemen to take off the chairs. While the chairs are being removed, the children come in from both sides of the stage.

When they are ready for the bonfire, the Piper returns for his money. Finally he takes the children, but the lame boy returns. When the lame boy reports, all the parents slowly leave the stage, all of them weeping. Then the lame boy lies down to sleep and has a dream. He dreams that the children return with the Piper and take him with them. So the children come in, following the Piper. They see the lame boy asleep and throw him a kiss. He awakes and they take him away with them.

CHARACTERS All the schoolroom may take part. Those whose names are not mentioned are the rats and the children.

SCENE I

(The mother is sitting in her home, rocking her baby in its cradle. Callers come.)

Mrs. Elisabeth Go to sleep, baby. I won't let the rats disturb you. (*Sings*)

By-lo Baby Bunting,
Daddy's gone a-hunting,
To get a little rabbit skin,
To wrap the Baby Bunting in,
By-lo Baby Bunting, bye.

(*Mrs. Cleona raps.*)

Mrs. Elizabeth Come in. Pardon me for not coming to the door, but I am afraid to leave my baby for one minute. Have a seat.

Mrs. Cleona Thank you. I can't stay long.

Mrs. Elizabeth Why are you in such a hurry?

Mrs. Cleona I am very busy at present.

Mrs. Elizabeth You are!

Mrs. Cleona Yes, But I am not saying much about it. (*Rats squeak.*) Oh, those dreadful rats! Did you know that they bit Mr. Evan's baby while it was asleep in the cradle?

Mrs. Elizabeth Yes, what are we going to do?

Mrs. Cleona Yes, what? If the mayor doesn't do something we'll send him off packing.

(*Mrs. Louise raps.*)

Mrs. Elizabeth Please watch my baby, Mrs. Cleona, while I go to the door.

Mrs. Cleona Certainly.

Mrs. Elizabeth How do you do, Mrs. Louise?

Mrs. Louise How do you do, Mrs. Elizabeth? I am pleased to see you, Mrs. Cleona.

Mrs. Cleona Thank you, Mrs. Louise. (*Rats squeak.*)

Mrs. Louise Oh, that squeaking and shrieking! I hear it everywhere.

Mrs. Cleona Yes, now they fight the dogs and they kill the cats.

Mrs. Elizabeth But the worst of all is, they bite the babies in their cradles. Will you excuse me for a moment?

Both Certainly, Mrs. Elizabeth.

Mrs. Cleona How is your baby, Mrs Louise?

Mrs. Louise A little nervous, my dear.

Mrs. Cleona I am very sorry. What is her name?

Mrs. Louise Arabella Jemima, my dear.

Mrs. Cleona Unusual, isn't it?

Mrs. Louise I think so, my dear.

Mrs. Elizabeth (*enters*) Have a glass of lemonade, ladies.

Mrs. Cleona Thank you, Mrs. Elizabeth. I am very fond of lemonade.

Mrs. Louise Thank you, my dear. (*Rats squeak.*)

Mrs. Cleona There it is again. We cannot even have a chat on account of their squeaking and shrieking.

Mrs. Elizabeth We have no peace.

Mrs. Cleona Peace! They will eat us out of house and home.

Mrs. Elizabeth I am sure that it is time there was something done.

Mrs. Cleona I fear that we have a lazy old mayor.

Mrs. Louise I think that the mayor is much worried over the situation.

Mrs. Cleona Well, why doesn't he do something, then?

Mrs. Louise This is a difficult problem, my dear. Did you know that there is to be a meeting to consider this rat problem?

Mrs. Cleona Yes, and all the mothers should attend this meeting; for the houses are full of rats, the barns are full of rats, the stores are full of rats, the churches are full of rats, there are rats everywhere.

Mrs. Elizabeth I am so glad that you are a public speaker, Mrs. Cleona, for we certainly need you to talk on the rat question.

Mrs. Cleona I am prepared to say a great deal. (*Rats squeak.*) There is no use of our trying to visit, there is no pleasure in anything. (*Rats squeak.*) I might as well go.

(*Continued on page 128*)

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Ideas to Try

An Appreciation of Our Flag

Bess Dixon

WE read much about art and music appreciation, but did it ever occur to you that an appreciation of our flag could do much in molding the life of a child? This appreciation is not brought about by a code of "you musts" and "you must nots," but by bits of history which will arouse this appreciation in the child. Read or tell this story to the children and note the effect it has upon them at that time and in the succeeding days.

Years and years ago, when the United States was just a baby country, George Washington, our first president, wanted it to have a flag. He knew what he wanted this flag to look like, but he could not sew. Betsey Ross lived in Philadelphia. George Washington heard she could sew very neatly, so he decided to ask her to help make a flag. He told her how he wanted the flag made, but materials were scarce in those days. Of what could they make the flag?

You could never guess of what the red stripes were made. They were made of an old red flannel petticoat which belonged to Betsey Ross. But where did they get the white goods to make the white stripes and the stars? Robert Morris, a friend of George Washington's, gave a white shirt so that the white stripes and the stars could be made. Where could they get the blue to make the blue field? George Washington gave his blue army coat. That blue field looks like the sky and that is the way Betsey Ross wished it to look.

George Washington had told Betsey Ross to make a six-pointed star, but she said, "The stars in the sky have but five points. Let us make these stars five-pointed, too." George Washington liked this idea and the five-pointed stars were made.

Count the stars in the blue field. How many are there? Do you know why there are forty-eight stars? It is because there are forty-eight states in the United States now. At first, there were only thirteen stars in the blue field, and they were put in a circle. But when the United States grew to be a big country, more states were added. So the stars were put in rows. How many rows of stars are there now? How many stars are there in each row?

Now, count the stripes. Yes, there are just thirteen. They stand for the thirteen colonies which were in the country before we had any states at all. Oh, those thirteen stripes mean so much to us! If those people in the thirteen colonies had not been willing to go without all the things we now enjoy, the United States would never have been such a great nation to-day. Many times those people were hungry and cold. Mary of Plymouth tells us that little children were often so hungry that they chewed the leaves of the checkerberry bush to keep them from feeling the hunger.

How proud we are of those thirteen stripes!

What do you suppose those colors in the flag mean? Why did Washington choose red, white and blue? Do you know what those colors whisper to you? "Be brave," says red. "Be true," says blue. "Be pure," says white. Do you not think the colors whispered to our big Yanks? Did they not go across the ocean because they wanted the world to be pure? Were they not brave men, true to the flag?

And now, that the war is over, if the big Yanks and the little Yanks will listen to those colors whispering, will not this be a wonderful country? None of Uncle Sam's children can do wrong if they listen to the whispers of the colors in our flag. It is no wonder that the men and the boys take off their hats when the flag goes by

Activities for the Language Period

Ida E. Roger

Grade Supervisor, Mt. Vernon, N. Y.

A PANTOMIME PLAY

(As a preparation for spoken dramatization)

Differentiation of actions should be stressed to represent the various emotions and feelings which the child should later show in subsequent types of lively dramatizations. The teacher herself should first portray varying moods of animals and human characters, and encourage the pupils to guess the solution of this puzzle which she presents to them. Later individual pupils should interpret other characters and moods, following out their own (not teacher's) suggestions. Both individual and group action should be drawn out. The degree of the teacher's *own* ingenuity will be a probable measure of the *enthusiasm of the class.*

Act so as to portray the picture of a lazy dog, the cross dog, the dog chasing butterflies, the hungry dog, the hungry cat, the sleepy cat, the watch dog, the pet pony, the run-away horse, the angry waves, the swaying trees, etc.

It will be noted that the last mentioned give opportunity for group action.

Add to list suggested.

The guessing game will result from actor asking, "What sort of a cat am I?" "What kind of a horse am I?" Etc.

Reading lesson to be printed upon board as a *preparation* for use of dramatic reading*b ooks.* The children should be shown that the names of characters are *secret* words which are not read aloud but merely whisper which character in the play is *to speak.*

Word drill should precede story reading if there should be a few words apt to present difficulty

CHARACTERS

FIDO, GRANDMOTHER, KITTY, MAX, TEACHER

I

Fido Where, oh where, is the little boy who owns me?

Grandmother I think he has gone to school. Max, are you gone?

Fido Bow-wow-wow! Where are you, Max?

Grandmother Go find Max, Fido! Go to school!

Fido Bow-wow! I'm off to find Max! He is a fine boy! How glad he will be to see me! Bow-wow-wow!

Kitty Why is that black dog running so? Does he see *me?*

Fido Hurrah! hurrah! This is a fine path! I see why Max likes to *walk* to school! I wonder what he does there? What does he carry books for?

Kitty I'm *so* thankful that dog has gone by!

Fido *This* must be the path, for I scent Max! That must be his school! Hurrah! I shall run in and shout Bow-wow!

II

Teacher Max, will you please take these scissors to the office to Mr. ——?

Max Certainly, Miss ——, I shall be glad to! (*Max starts to the office.*)

Fido Bow-wow! Hurrah, Max! Hello! *I'm* here! See me! Bow-wow-wow! (*Max jumps and turns to see his dog.*)

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Socialization in Grade I

A. E.

Socialization allows this, or at any rate I allow it.

My grade has three divisions, according to ability, 1B, 1C, —1C.

Now, while I am working with the C division, English speaking five-year-olds, perhaps the —C's, foreign-born five-year-olds, need help with seat work.

Every member of the —C's has a special "mother" in the B's.

When the direction is given, "Mothers, help your babies," a competent B flies to her own "child," and the teacher can give her time to the class at table.

A Conservation Device

A. E.

In these days of conservation, we have to employ make-shifts.

Carry a bundle of clean newspapers to school.

Fold and cut out together a number of eight or ten inch squares. Repeat, until there is a square for each pupil. Fold, singly, once.

With a punch make holes one half inch apart, along the double edge, so that, when opened, the perforations are on opposite sides.

Pass papers.

Tell the children to open them and mark with colored pencil all the known words.

After this exercise has lasted long enough, have the pupils take rulers and draw horizontal lines from hole to hole. The hole is plainer than the dot.

With scissors carefully follow these lines.

The little ones may then color the strips with wax crayons. Cut in two and paste into necklaces or festoons.

Materials

Paste	Newspapers
Colored pencils	Wax crayons (broken)
Scissors	Rulers

The Phonic-Picture Game

Mabel C. Bjornstadt

"Please play it again," is a request which every teacher is grateful to be asked, because it is an indication of genuine enjoyment on the part of the children. Whenever "The Phonic-Picture Game" is played by my pupils, most of them ask to have it repeated. It promotes quick thinking, competition and real enthusiasm. The game is made and played as follows:

Select a great number of attractive pictures to paste on 6 x 9 sheets of heavy paper, one picture for each sheet. On the other side of the paper print and write the name of the object represented, or the verb suggested by the picture pasted on that particular card; for example, "horse" if the picture be that of a horse, or "run" if the picture be that of the act of running.

The game is played by showing to the class the cards, one by one. Only the side with the words upon it must be seen by the children until the word has been named by some one. The child who solves the word first is given the card and he is delighted to show the other pupils the picture on the other side of the paper. The game proceeds rapidly until all the cards have been named. Naturally, the pupil who has earned the greatest number of picture cards wins the game.

This game is a real test of the children's mastery of phonics. It is desirable to select many pictures, the names of which contain family words, as, ook, ight, at, all, ar, etc.

The phonic game described above often becomes an incentive for better work and greater effort in the daily phonic classes. I sincerely hope that it may be as great a help to other teachers as it has been to me.

A Favorite Letter Game

E. C.

Children always enjoy a game of hide-and-seek, especially when accompanied by the time-honored jingle of

"Little pigs, come to supper,
Find me out the bread and butter."

This fact, then, may be turned to good account when the study of phonics begins to get rather dry. Make small letter cards about two inches square. Mark the capitals on one side and the small letters on the reverse. Four or six copies of each letter should be made. Use the following plan for the study of a new letter:

First tell a story about the letter and its sound. Illustrate it with pictures on the board. Dramatize, and let the children copy it with clay, chalk, or any other suitable material. Distribute hektographed copies to be colored. Heap the small square cards on the teacher's table and choose four children to find the letter from among these. Clap the one who discovers it first. When each have discovered one, let them pass slowly up and down the aisles, showing their card, while class repeat the name and sound of the letter. They may then choose four more children, who should be sent from the room while the four letters are hidden. Let the door be opened while the class repeat "Little Pigs" — always with great gusto! — and the search may then begin. The lookers-on generally enjoy giving a hint of their nearness to the finders by using the words "Hot" or "Cold." When all are discovered they are again taken round the class while the latter repeat the name and sound. Four more children are again chosen and the game recommences.

This device might, of course, be used for the memorizing of words, figures, tables, etc. The cards should not be hidden in very difficult places, as the game is, after all, a means to an end, and it is necessary to concentrate the energy and time chiefly on the learning of the letter.

Battle of Words

After teaching the spelling of a number of supplementary words related to a language topic, for a review of these we sometimes play the lesson which we call a "Battle of Words."

It is played in this way:

Children choose two pupils, whom we call the generals. They stand down aisles on each side of room and facing blackboards, on which the words are to be written.

General A's name is written on the blackboard under which is written the number of soldiers he has. General B's name and number of soldiers are written on the other blackboard.

General A chooses one he thinks is best speller in class. General B chooses one, and so on until all pupils are chosen. Now the two armies are lined up for battle.

General A steps to his board and writes any one of the words he chooses, which have been previously taught. Then he hands crayon to his first soldier and takes his stand at opposite end of his line.

General B now writes any word on the board, facing his

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line, and hands crayon to his first soldier and takes place at opposite end of his line.

In this manner each soldier proceeds to write a word, doing it rapidly. They are not allowed to write the same word twice on the same board, and if a child fails to think of a word, teacher may name one for him to write.

When all have finished, teacher steps to board and marks and writes correctly any misspelled words. We play that the ones who miss their words are killed in the battle, and must stand in the corner.

Now write under each general's name the number of soldiers killed in battle. Ask the generals to step to their board and find how many men are left (thus a problem in arithmetic).

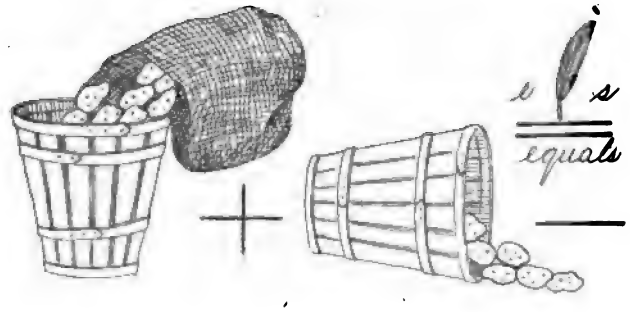
The general who loses the fewer number of men wins the battle, and a yellow star is placed on his board. Each child who has missed his word now writes it correctly in his personal word list for study.

An Arithmetic Device

1 2 3 4 5 6 7 8 9 10

In order to familiarize beginners with the forms of the figures and also to enable them to recognize similarity of form the following device is most helpful.

Take a piece of cardboard about as long as the width of the pupils' desks and place the printed figures from 1 to 10 in a row. If you have no printing press, cut the figures from old calendars and paste on. On separate little cardboard discs make figures from one to ten. While the teacher is occupied with one section, place on the desk of each pupil in the idle section one such strip of figures and a handful of separate figures and have pupils assort them, placing in piles under the corresponding figures on the strip. This is very entertaining as well as educative in its value.



Arithmetic in the First Grade

Minne Moliver

Any teacher who has had even a little experience in the first grade knows that, simple as the work may seem, there are a few difficult steps both in presenting the work on the part of the teacher, and in grasping the idea on the part of the pupil.

For instance, in 1A the children, even the slow ones, as a rule, learn to decipher figures and recognize them. But when they enter on 1B arithmetic the task begins.

After several years of teaching in the first grade the following idea dawned on me and likewise, luckily, on my pupils, and as a result all are much happier. It is this:

I sketched a burlap bag, telling them it is filled with potatoes; then under it a basket in a vertical position and one lying in a horizontal position. They eagerly watched the basket, the main attraction. From the bushel bag (I sketched potatoes) could be seen several potatoes falling into the upright basket. From the other one potatoes were falling out.

Now to the first basket, more and more potatoes were being added from the bag above it — yes, we could *plus* more and more. From the other one potatoes were falling out — there were less and less — yes, any time we had less it meant *minus*.

This concrete way of presenting + and — in so impressive a way, in general, has greatly helped my 1B.

The term *equals* is often greatly abused, "epils" being the fad among them. The sketch with the quil has worked marvelously, and now every child without hesitation says "equals."

A Lesson Plan in Spelling

Katharine McSpadden

Critic teacher, East Tennessee State Normal School

SPELLING is an uninteresting subject to many children. No doubt one reason is that they do not feel the need for it, that is, they are given no motive for learning to spell. When the same plan of procedure is followed day after day it becomes monotonous and uninteresting. Variety adds to the interest of any subject.

After the children are given a proper motive for learning to spell, and have a clear idea of what is to be done, (1) the eye must see, (2) the ear must hear, (3) the voice must reproduce, (4) the hand must write. This can be accomplished by the following method:

1 The teacher writes the word on the board in large script, pronouncing as she writes.

2 The children
- *a* Spell the word as the teacher writes it on the board again.
- *b* Write the word in the air as the teacher writes it on the board.
- *c* Spell the word with the eyes closed.
- *d* Write the word on the board, pronounce and spell.
- *e* Write the word on paper.

The accompanying plan illustrates this in detail.

I Topic

Two new words.
Five review words.

II Teacher's Aim

1 To make spelling automatic to children.
2 To present an interesting situation in which there will be an actual need for the spelling of the words.

III Child's Aim

1 To learn to spell and write two new words and review five old words in order to play the game.
2 To go to the picnic.

Subject-Matter

New words — "late," "child."
Review words — "like," "book," "must," "give," "house."

Procedure

Did you ever go to a picnic where you had to ride in a train?

Would you like to go to one to-day?

Let us play that our picnic is to be at a place named "late." (Teacher writes "late" on the board in large script as she pronounces the word.)

What do you buy before you can ride on the train? (Ticket)

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Then we must each buy a ticket to "late."

(Teacher writes the word on the board again and spells as she writes.)

Here is a little girl who is sick and cannot go. I am sure she will want to hear all about your trip when you get back, but I am afraid you will forget some of the stations where the train stops. Can you suggest anything that will help you to remember them? (Write them down.)

She will want to know where the picnic was, so hadn't you better learn to write "late"?

Could you come to the board and cover part of "late" and make another word? ("ate.")

We know how to spell "ate," so the "l" is the only new part of the word.

All of you spell "late" as I write it on the board again.

Write it in the air as I write it on the board.

Look at it for a minute.

Close your eyes and see if you can remember how it looks.

Spell it softly.

Look at it and see if you remembered correctly.

Who can come to the board and write "late"? (Have several children come to the board and write and spell the word.)

Everyone write "late" on your paper, using muscular movement.

You know how to write the name of the place where the picnic is to be.

When you start home what will you need?

(Ticket home)

Let us play that our home is named "child."

Let us learn to write "child."

(Teach "child" in same manner as "late" — children spelling as the teacher writes the word on the board, children writing the word in the air, on board and last on paper.)

We are now ready to start on our picnic. You remember you said you wanted to copy your ticket to show your sick friend, so get out one sheet of paper and pencil. (Children take writing position as the teacher counts 1–2–3–4–5.)

Do not write the name of any station unless you are sure you know how to spell it.

The first name on your ticket is "child," the name of your home.

Everyone write "child." (Using muscular movement.)

We are all on the train and now leaving town.

The first stop your ticket shows is at a station called "like." (Children write "like" under "late.")

The next is called "book."

The next, "must."

The next, "give."

The next is "late," where we are to have the picnic. (Children write each word as the teacher pronounces.)

Everyone gets off the train here and we will have lunch. (Let several children tell what they brought for lunch and pretend they have a picnic dinner. Then they are ready to start home.)

What must we have before we start home? (Tickets.)

Yes, buy your ticket.

The first name on your return ticket is "late."

Everyone write "late."

Going home what will be the name of the first station? ("House.")

The next is "give." (Reverse the list going home.)

Everyone gets off the train at home. ("Child.")

Did you have a nice time at your picnic?

Summary

Can you tell your little sick friend where you went?

I will copy the entire ticket on the board for you, and let us see if you have written all of the stations correctly.

What did your first ticket say? (First child looks at his paper and pronounces and spells "child." All the others check their words from the teacher's list on the board, to see if they are written correctly. Second child spells "like," third child, "book," etc.)

Can you tell her about your trip home? (Next child says, "The first name on my return ticket was "late.")

What was the first station going home?

(Reverse the list.)

When "child" is spelled the last time they have finished telling the sick friend about their trip and the lesson is ended.)

A Nerve Saver

Myrta Wiltsey

Rulers for seat or board use for beginners may be made from the heavy paper board upon which dress goods are wound these days. The printer will cut them into inch strips for you at little or no cost. Sixteen inches is a convenient length. When one of these is accidentally (or otherwise) knocked to the floor, it strikes with a gentle thud that does not put kinks into your nerves. A good supply of these costs practically nothing in money or labor, and when one is broken it is not a calamity. I find, however, that the children generally take pride in keeping them in good shape.

Later in the year the inch and half inch may be marked upon these with little trouble.

PLAY IS MAGIC POWER!

To teach Language successfully take your cue from the children's play activities. Miss Myra King has done this and presents forty-four interesting and helpful games to supplement the regular language work in her book of 100 pages entitled

"Language Games"

Some of the forms on which these games are based:

It is I	She and I	teach, learn
It is he	I am he	sit, set
It is we	Whom do you want?	lie, lay
It is they	may, can	good, well
He and I		like, love

These games are for use in the First, Second and Third Grades and may be profitably used in some Fourth Grades.

They are not intended to take the place of regular language work but rather to supplement that work, giving the necessary drill without making that drill irksome.

The attention of the children is directed wholly to the *fun* in playing the game — they should not think of it as language work.

The games are so planned that every child in the room may have an active interest in every part of the game, so that each one is interestedly attentive to all that is said and done.

SPECIAL FEATURES

A blank page is left at the end of each game. In these the teacher will find it helpful to note any variations in the games which she may find especially applicable to her own class, locality or other condition.

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The Drummer Boy

February Games

Annebelle R. Bucknam

February comes next, with his valentines gay,
He also brings Washington's birthday.
He's a dear little fellow, but not very tall,
For he is the shortest month of them all.

Patriotism should be the absorbing thought for February. We must try to teach the ideals of American citizenship. Many of our schools have a large number of different nationalities assembled within their four walls. Here is the opportunity to accomplish the real Americanization of all these future citizens of our country.

This quotation from Longfellow is indeed true:

Were half the power that fills the world with terror,
Were half the wealth, bestowed on camps and courts,
Given to redeem the human mind from error,
There were no need of arsenals and forts.

All the time and effort will be worth while if in future years they are all able to say, as in this little poem, that they are "just American."

Just to-day we chanced to meet
Down upon the busy street,
And I wondered whence he came,
What was once his nation's name.
So I asked him, "Tell me true,
Are you Pole or Russian Jew,
English, Irish, German, Russian,
Belgian, Spanish, Swiss, Moravian,
Dutch, or Greek, or Scandinavian?"
Then he gave me his reply,
As he raised his head on high;
"What I was is naught to me
In this land of liberty;
In my soul, as man to man,
I am just American."

Tell the children stories of the boyhood of Washington and of Lincoln. Teach this to the tiniest class, for the children all have a certain reverence for one who "never told a lie."

To be as great as Washington,
We could not if we would,
So we've made up our minds
To try to be as good

The children like to dramatize the stories of the deeds of great men. In soldier dramatization emphasize the fact that anyone who does his duty in any walk in life is a true soldier, even though he never has to carry a gun.

In the following all may wear soldier caps and carry flags, or just three boys may be chosen to wear soldier caps, one to carry a flag, another a drum, and a third a gun.

The children all repeat or sing, using music to the familiar "Soldier Boy":

Drummer boy, drummer boy, where are you speeding,
Rolling so gaily your ratapian?

The drummer marches around drumming, and he answers:

I go where my country my service is needing,
Rolling so gaily my bold rataplan.

The children sing as the flag bearer marches in:

Color boy, color boy, where are you hieing,
Waving your banner of red, white and blue?

The flag bearer answers:

I go where the flag of the free should be flying,
Waving my banner of red, white and blue.

As the boy with the gun marches along the children sing:

Soldier boy, soldier boy, where are you going,
Bearing so proudly your knapsack and gun?

Then he answers them:

I go where my country my duty is showing,
Bearing so proudly my knapsack and gun.

The children ask them all:

When will you come again, soldier boys, playing,
Drumming and waving and bearing the gun?

The boys now answer:

Not while our country our duty is showing,
Drumming and waving and bearing the gun.

After this all march around the room or playground led by the flag bearer, the drummer, and the boy with the gun.

All children like to play band and soldier even with only imaginary instruments and guns.

One boy is chosen and he marches around saying, and also imitating the motions:

It makes me feel so fine and gay
When drums are beat and bugles play.
The big bass-drum
Goes dum-dum-dum,
The horns play tweedle dee,
And every toot and every beat
Just catches hold of my two feet
And makes them run away from me.
And this is what I hear them say
As down the street they march away;
Te dum, ratta dum, ratta dum, dee, dum, dum dee,
Te dum, ratta dum, shout "hurrah," boys, with me!
Tweedle, twee twee twee, tweedle anything you can,
For I'm going to be a soldier when I get to be a man!

Then he chooses another soldier, and both march around

The Parade

repeating the above. The second soldier chooses a third, and so on until all are marching.

At the word "hurrah," all may stop and give three hurrahs. All imitate the motions of drumming and blowing the trumpet as they say the words.

The children in this game form a ring. One child stands in the center to represent Johnny, or use the child's name. The other children also imitate the drum, horn, bells and flute in concert. If possible have the child in the center use a real drum, horn, bells, and flute or trumpet, as he sings, using the music of "Jolly Old St. Nicholas":

The children sing first:

Johnny is a merry boy,
He likes to sig and play;
Now it is his greatest joy
To beat his drum all day.

Then Johnny answers:

Thus I go from morn till night,
Drumming away with all my might.
Drum, drum, drum, drum, etc

The second time the children sing, using the same words, except the fourth line. This time they sing, "To blow his horn all day," and in his response he sings his second line:

Blowing away with all my might,
Toot, toot, toot, toot, etc.

The third time the words are: "To ring his bell all day," and the answer:

Ringing away with all my might,
Ding, dong, ding, dong, etc.

And the last verse as follows: "To play his flute all day," answered by Johnny with:

Little Patriots First Flag Drill

Playing away with all my might,
Tra-la-la-la-tra-la, etc.

Or choose a different leader for each instrument.

If the above is used as a part of the Washington's birthday celebration let the children repeat or sing the following, using the music of "Good-morning, Merry Sunshine," as Stuart's picture of Washington standing by his white horse is placed at the front and draped with one large or two small flags.

(*Continued on page 125*)

What T.C.U. Will Do For

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Being Like Washington

Ruth L. Jenkins

TIME — Day before Washington's Birthday.

CHARACTERS
Teacher
Twelve or fifteen children, including Frank, Henry, and John
Mother

SCENE I — *The School Yard*

(*Teacher at right stage door in act of dismissing class. Children wear hats and coats, and carry books. They may also wear Washington badges or carry hatchets made during the art period.*)

Teacher Good-night, boys and girls. Have a pleasant holiday.

Class Good-night, Miss Brown.

(*Children cross stage, walking, skipping, etc., and exit left. Group of six boys gather at front to examine marbles. Henry enters right and joins them.*)

Boys Hello, Henry!

Frank Just think! a whole holiday to-morrow because it's George Washington's birthday.

Henry Aren't you glad?

Frank Yes. I wish he had a dozen birthdays.

John (*who carries a flag*) Miss Brown said we ought to be like Washington because he was such a great man. I am going to be like him. I'm going to be a soldier and fight for my country! (*He salutes in military fashion, while the others wave hats and shout, "Three cheers for the soldier!"*)

Frank And I'm going to be like him, too. I'm going to be the President and rule my country! (*Throws out chest and puts thumbs in imaginary vest pockets. Boys wave caps and cheer, "Hurrah, for the President!"*)

John What are you going to be, Henry?"

Henry Well, I hardly expect to have the honor of being President, and I prefer not to be a soldier unless my country needs me. I admire Washington most because he was honest, brave and true. So that's what I intend to be.

John H'm! that isn't being like Washington. Washington did great things. I'm more like him than either of you.

Frank No, you aren't! I'm most like him because I'm going to be President.

John (*doubling up his fist*) No, you aren't!

Frank I am, too.

John You aren't!

(*Others appear delighted at the prospect of a fight. Harry quickly steps between them.*)

Henry Don't quarrel, boys. We'll ask mother about it to-night. She'll know who is most like Washington.

John and Frank All right, we'll do that.

John (*with military manner*) Ready, march!

(*Boys fall into line, playing imaginary horns, drums, etc., and making their own music, march off stage.*)

(CURTAIN)

SCENE II — *Kitchen*

(*At left, mother washing dishes on table; chair and coal-bucket nearby. At right, chair; small stand containing three books and work-basket. At rear, John, Henry and Frank, playing marbles and talking naturally as they play.*)

Mother John, won't you dry the dishes for me? I'm dreadfully tired to-night.

John (*continuing to play*) You go, Henry. I'd rather play marbles.

Henry All right, mother, I will. ((*Goes to table, takes cloth and wipe dishes. Turns to boys*) Say, Bud, you can't guess what I found after I left you, this afternoon.

Frank (*with much interest*) An agate?

Henry Better than that. A purse with a dollar in it!

Frank What did you do with it? Kept it, didn't you?

John (*interrupting*) He? No, indeed! He ran up the street to see if an old woman had lost it. Of course she had.

Mother I'm glad you found her, son. Honesty is the best policy, always. And now, boys, I'm sorry to interrupt your game, but you must get the wood and coal.

Frank (*shooting his marble*) Oh, wait till we finish this game!

Mother (*taking bucket*) I might as well do it myself.

Henry (*intercepting her and taking the bucket*) I'll get the coal. (*He leaves, and returns with the coal. Gets book, seats himself and studies. Mother clears away dishes, takes sewing basket from stand, and seats herself at right center. Takes stocking from basket and runs hand into an enormous hole.*)

Mother Gracious! What a hole! Boys surely do wear out their stockings. (*Proceeds to darn. Turns to Frank and John.*) Lads, you'll have to get your lessons if you want to go to grandfather's to-morrow. It will be too late when we reach home to-morrow night.

Frank I hate lessons! I wish we didn't have to go to school.

Mother I think you would be sorry should your wish come true. A small chance you would have to earn a living if you couldn't read, write or figure.

(*The boys gather up marbles and come forward. Suddenly Frank remembers the argument and addresses his mother.*)

Frank Oh, I nearly forgot! We want to know who is the most like Washington, John, Henry, or I. John expects to be a soldier, Henry is going to be an honest man, and I intend to be the President. Who is the most like him, mother?

Mother (*pausing in her work and looking at the boys*) George Washington was a great soldier and fought for his country. He was the President and ruled his country. But best of all, George Washington was a good man. He was honest, and true, and stood for the right. I think Henry is the most like him.

Frank and John (*thoughtfully*) I guess you're right, mother, and we're going to be like him, too.

John (*starting for the coal bucket*) I'll get the coal, mother. (*Then disappointedly*) Oh, it's all here!

Mother Yes, Henry got it.

John (*coming back*) Well, I'll do it to-morrow and every evening afterward. See if I don't.

Frank And I'll wipe the dishes every night.

Mother That will be splendid. I'm sure that's being like Washington.

Frank (*hustling to get his book*) And I'm going to get my lessons.

John So am I.

(*John and Frank make a dive to the stand for their books and rushing back, drop themselves on floor between Henry and their mother, and assume attitude of hard study.*)

Mother (*rising*) Let's all be like Washington.

Boys (*rising*) Yes, yes!

Mother (*extending right hand*) We'll be honest.

Frank We'll be helpful.

John We'll be brave.

Henry And we'll be true.

(*As each boy adds his pledge, he places his right hand on preceding one. At conclusion, a boy bearing a large American flag enters and stands at center of stage. Group extend hands toward flag.*)

All We'll be loyal to our flag
In everything we do.

(CURTAIN)

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Seat Work

(*Continued from page 94*)

noting each pupil's difficulties and the extent of improvement that was made after the first trial.

41 There is abundant opportunity for the application of fundamental addition facts, that is, these which make up the forty-five combinations, in working out such series as the following:

1	11	21	31	41	51	61	71	81	91
1	1	1	1	1	1	1	1	1	1
2	12	22	32	42	52	62	72	82	92
1	1	1	1	1	1	1	1	1	1
4	14	24	34	44	54	64	74	84	94
2	2	2	2	2	2	2	2	2	2

After a number of these series have been put on the board by the teacher, perhaps the pupils may be able to work out other series if the beginning combination is given.

After the pupils have had the series in order, select from various series and have the pupils write answers.

Example;	53	29	87	44	92	66	37
	4	1	2	5	6	8	9

Then there are subtraction series. Eighty-one of these may be built up, using one of the fundamental subtraction facts as a basis.

Examples

2	12	22	32	42	52	62	72	82	92
—1	—1	—1	—1	—1	—1	—1	—1	—1	—1
9	19	29	39	49	59	69	79	89	99
—6	—6	—6	—6	—6	—6	—6	—6	—6	—6
17	27	37	47	57	67	77	87	97	
—8	—8	—8	—8	—8	—8	—8	—8	—8	

After using them in regular order as here listed, arrange them irregularly.

43 The pupils in the second grade should be made familiar with some of the geometrical forms, as circle, square, sphere, cylinder, cube. The following exercises are suggested to supplement the class work.

a Trace and cut circles.
b Cut circles freehand.
c Draw circles freehand.
d Trace and cut small circles of colored paper and use them in making domino cards for the first grade number class.
e Write names of circular objects that are in the schoolroom, at home, seen on the street, in the stores, etc.
f Construct a circular marker of heavy cardboard and use it in making circles.
g Measure and cut squares of various sizes.
h Fold a 4 inch square into sixteen small squares. How many different sizes of squares are made by the folds? Measure a square of each size.
i Model spheres of clay.
j Write the names of objects which are spherical in shape.
k Model cylinders of clay.
l Write the names of objects which are cylindrical in shape.
m Model cubes of clay.
n Write the names of objects which are shaped like a cube.

Bring the Piano to the Class—

Instead of the Classes to the Piano

The mountain did not come to Mahomet, as the ancient proverb goes, so Mahomet went to the mountain.

THE method of bringing all, or a number of classes, to the assembly hall for music instruction is bringing the mountain to Mahomet, figuratively, and is impractical because of the time consumed in assembling and dispersing. Yet this system is necessary where the cumbersome, old type of piano is used.

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Little Pilgrims in Holland

Alice E. Allen

THAT the children may give this little play understandingly, tell them the story of the Pilgrims in Holland — why they came there, how long they stayed, what they did, and why they left.

Divide the smaller children who are to take part into Little Hollanders and Little Pilgrims. The older children may be the Older Pilgrims and give the dialogue. The Pilgrims all wear prim Puritan costumes.

The Little Hollanders wear as much of Holland's well-known dress as possible — girls, dark or blue dresses, white aprons and caps; boys, overalls made short, or knickers, blouses or fancy vests; close, round dark caps, with fringes of flaxen hair. Just among themselves, any little touch of Dutch costume will do. But if possible, make for each Little Hollander a pair of wooden shoes. Directions for making these were given in PRIMARY EDUCATION for November, 1917, in "A Dutch Dance," by Annie E. Dakin, something as follows:

Use children's old rubbers. Cut wooden soles from cigar boxes and tack them on to the rubbers with soft copper tacks (using iron last which rivets them). Paint the whole a light brown.

The Skating Song may be given with imaginary skates, of course,. But it will add to the fun if each child taking part has a pair of roller-skates. Each child should be provided with some bit of out-door costume — probably a cap — for this song.

Little Hollanders are divided into groups (if only a few children are taking part, put only one or two in some groups). They represent the "Voices" of Holland: 1 Canals; 2 Homes; 3 Windmills; 4 Tulip Bulbs; 5 Storks; 6 Scrubbing Brushes; 7 Wooden Shoes. One little girl is Holland herself. She should be a round, jolly, Dutch housewife.

All children take places on stage, or in space reserved for play. Little Hollanders, with Holland leading, are on one side; Pilgrims, big and little, are on the other.

Little Hollanders (sing, with motions, led by Holland)

Welcome to Holland

(See music on page 121)

Welcome, welcome,
To the, Land of Holland.
1 Warm her touch, for though she's Dutch,
A kindly heart has Holland.
Blue her eyes, like flax her hair,
Brisk she is and busy,
2 Turning windmills everywhere,
Till you're almost dizzy.
3 Welcome all, welcome all,
To the Land of Holland.

Welcome, welcome,
To the Land of Holland.
Warm her touch, for though she's Dutch,
A kindly heart has Holland.
4 Broad canals, like ribbons blue,
On her breast criss-crossing,
5 Tulip flowers of every hue
From her cap are tossing.
3 Welcome all, welcome all,
To the Land of Holland.

Welcome, welcome,
To the Land of Holland.
Warm her touch, for though she's Dutch,
A kindly heart has Holland.
6 "Click-a-click!" her needles fly,
Not a stitch they're dropping;
7 While her wooden shoes so spry
Keep on "Klip-a-klopping!"
3 Welcome all, welcome all
To the Land of Holland.

1 Offer hand.
2 Turn windmills.
3 Hold out both hands in greeting.
4 Point to breast.
5 Point to cap.
6 Knit.
7 Walk about briskly, still knitting, "klip-klopping."

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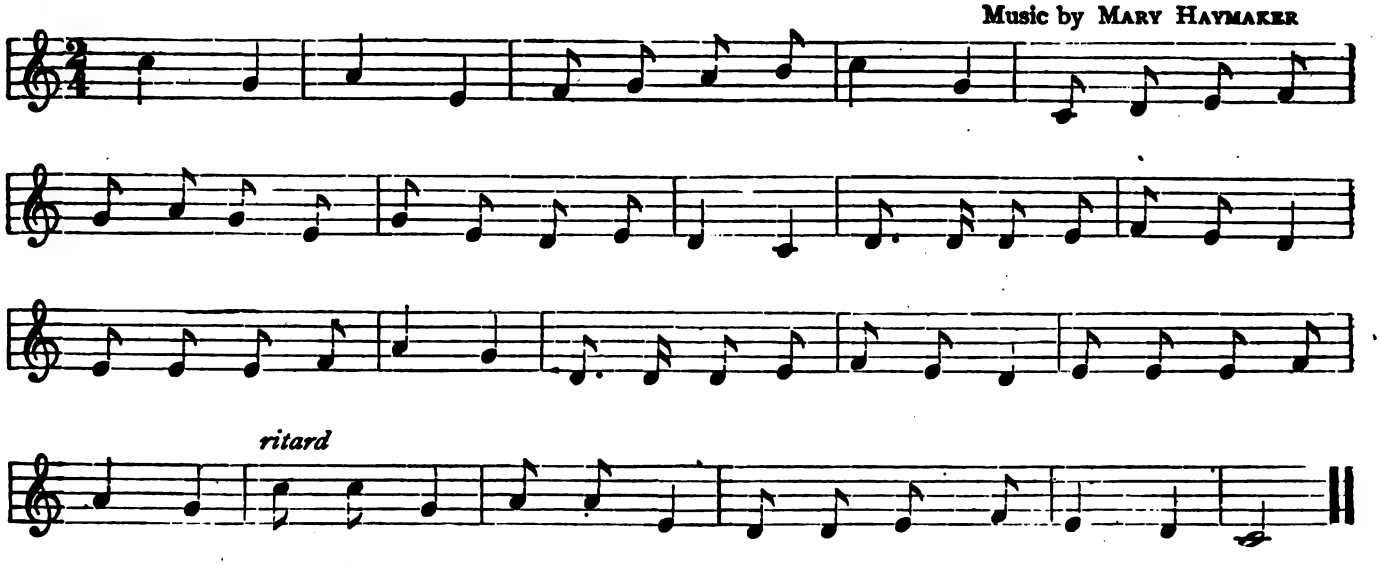
Welcome to Holland

Music by MARY HAYMAKER



VOICES OF HOLLAND

(An exercise in song and verse for Holland and Little Hollanders)

Holland (*recites*)

I have many voices,
Up and down the land;
Each one tells you something —
Can you understand?

(*She may call each group by name, as "Canals, what have you to say?"*)

Canals

We carry all manner of boats —
Canal-boats that little homes are;
And ships that go forth, east, west, south, and north,
To wonderful countries afar.

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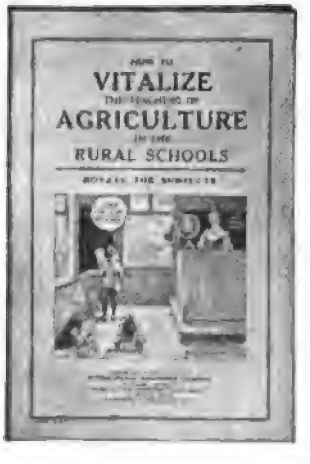

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We mirror the trees and the flowers
If ever of work there's a lack;
And Holland herself — the quaint little elf —
Smiles in at the face that smiles back.

Homes

(*On Land*)

All Holland's a garden,
Where every house grows
Set down in its place
Like a tulip or rose.
Blue, red, green, or yellow,
It blooms in its bower,
As neat and as sweet
As a little Dutch flower.

(*On Water*)

Out on the water-ways,
Float, float, float,
Stormy days, sunny days,
Goes a small boat.
Kaatje lives on it,
Little Hans, too,
Day in, day out,
All summer through.

Kaatje's so jolly,
Hans is so gay —
If you'd be like them,
Live, so they say,
On a canal boat,
Then, though you roam,
Up and down, up and down,
You're always at home!

Windmills

Windmill Song

(See Music on page 110)

Fairies set the windmills going,
Round and round, now we're going;
All round and round, round and round,
Round and round, now, see us go!
Against the blue sky,
Our pretty wings fly,
Like silver-white clouds they seem;
Against a blue sky,
A soft lull-by,
Humming to dyke and stream;
Against the blue sky
Now quiet we lie,
Lost in a little dream.

Fairies set the windmills going,
Round and round, now we're going;
All round and round, round and round,
Round and round, now, see us go!
And now as we whirl,
The color of pearl,
We're hurrying toward the west;
And now as we whirl,
With mad little swirl,
Eastward we turn with zest;
And now as we whirl,
And now as we twirl,
Our secret you have guessed.

Winds, not fairies, turn the windmills,
Round and round, now we're going;
All round and tound, round and round,
Round and round, now, see us go.
We're Dutch windmills gay,
No dear little fay,
But winds turn us fast or slow;
We're Dutch windmills gay,
We're busy all day,
Every wind we show;
We're Dutch windmills gay,
You're watching — Oh, say,
North or south does it blow?

During first four lines of each stanza, children whirl themselves gaily about, as much like windmills as possible. Throughout they interpret words, lifting their hands to show "pretty wings," going slowly, and at last standing still, "Lost in a little dream."

In second stanza they turn to west, then to east; last stanza, they sing very impressively. At close they may give any little windmill dance, if desired.

In order that these words may fit the music, use one note for each word or syllable, except where there is a hold over two notes at end of line, as on "go" (fourth line).

One of the Windmill Children (*recites*)

The Windmill

Behold a giant am I
Aloft here in my tower,
With my granite jaws I devour
The maize, the wheat and the rye
And grind them into flour.

I look down over the farms;
In the fields of grain, I see
The harvest that is to be,
And I fling in the air my arms,
For I know it is all for me.

I hear the sound of the flails
Far off, from the threshing floors,
In barns with their open doors;
And the wind, the wind, in my sails
Louder and louder roars.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious din:
I cross my arms on my breast
And all is peace within. — *Longfellow*

Tulip Bulbs

Five Little Tulips

First (*all kneeling*)

Five little tulip bulbs
Slept in a row
In a Dutch garden
Under the snow.

Second (*all waking*)

Something awoke them —
Was it the wind?
Was it a sunbeam
Tender and kind?

Third (*jumping up*)

Five little tulip bulbs
Left off their naps;
Put on new dresses,
Tied down new caps.

Fourth (*spreading skirts*)

Two wore sun-yellow,
Two wore fire-red,
The other one put them
Together, 'tis said.

Fifth (*with Dutch bow and dance step*)

Five little tulip bulbs
To do had much,
Bowing and dancing and
Singing in Dutch:

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All (going away, as words suggest, leaving one, who pleads to be picked.)

This little tulip went out to the market,
This little tulip crossed the seas;
This little tulip found her wings and flew away,
This one was kidnapped by the bees;
This one, all alone, cries, "Some one pick me, please,
Oh, please!"

One of the Tulip Children (recites)

A Little Dutch Garden

I passed by a garden, a little Dutch garden,
Where useful and pretty things grew,
Heartsease and tomatoes,
And peas and potatoes,
And lilies and onions and rue.

I saw in that garden, that little Dutch garden,
A chubby Dutch man with a spade,
A rosy Dutch frau
With a shoe like a scow,
And a flaxen-haired little Dutch maid.

There grew in that garden, that little Dutch garden,
Blue flag-flowers, lovely and tall,
And early blush roses,
And little pink posies,
But Gretchen was fairer than all.

My heart's in that garden, that little Dutch garden,
It tumbled right in as I passed,
'Mid wildering mazes
Of spinach and daisies,
And Gretchen is holding it fast.

— *Hattie Williams*

Storks

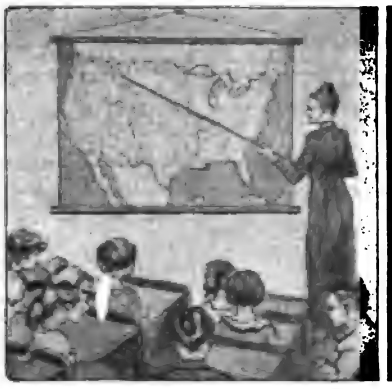
The Good Old Holland Stork

(See music on page 124)

O, the good old Holland stork,
Though he has no song to sing,
His legs are long and his wings they are strong,
And he's happy as a king.
You may praise the nightingale,
Or talk of eagles free,
But here's to the good old stork —
He is good enough for me!

O, the good old Holland stork,
A frog or two he'll pluck,
And if he's willed in your chimney to build,
He'll surely bring you luck.
You may praise, etc.

O, the good old Holland stork,
The friend of fays and elves,
Do you suppose that in some way he knows
All the things they keep to themselves?
You may praise, etc.



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Scrubbing Brushes

Scrubbing Day

Swish, swish, splash, splash,
What makes all this splatter?
Swish, swish, splash, splash,
What can be the matter?
Scrubbing Brushes all are out,
'Tis their "busy day" — no doubt —
Rub-a-dub; a rub-a-dubbing,
This is Holland's day for scrubbing.

Swish, swish, splash, splash,
Streets must be made sweeter;
Swish, swish, splash, splash,
Homes must be made neater;

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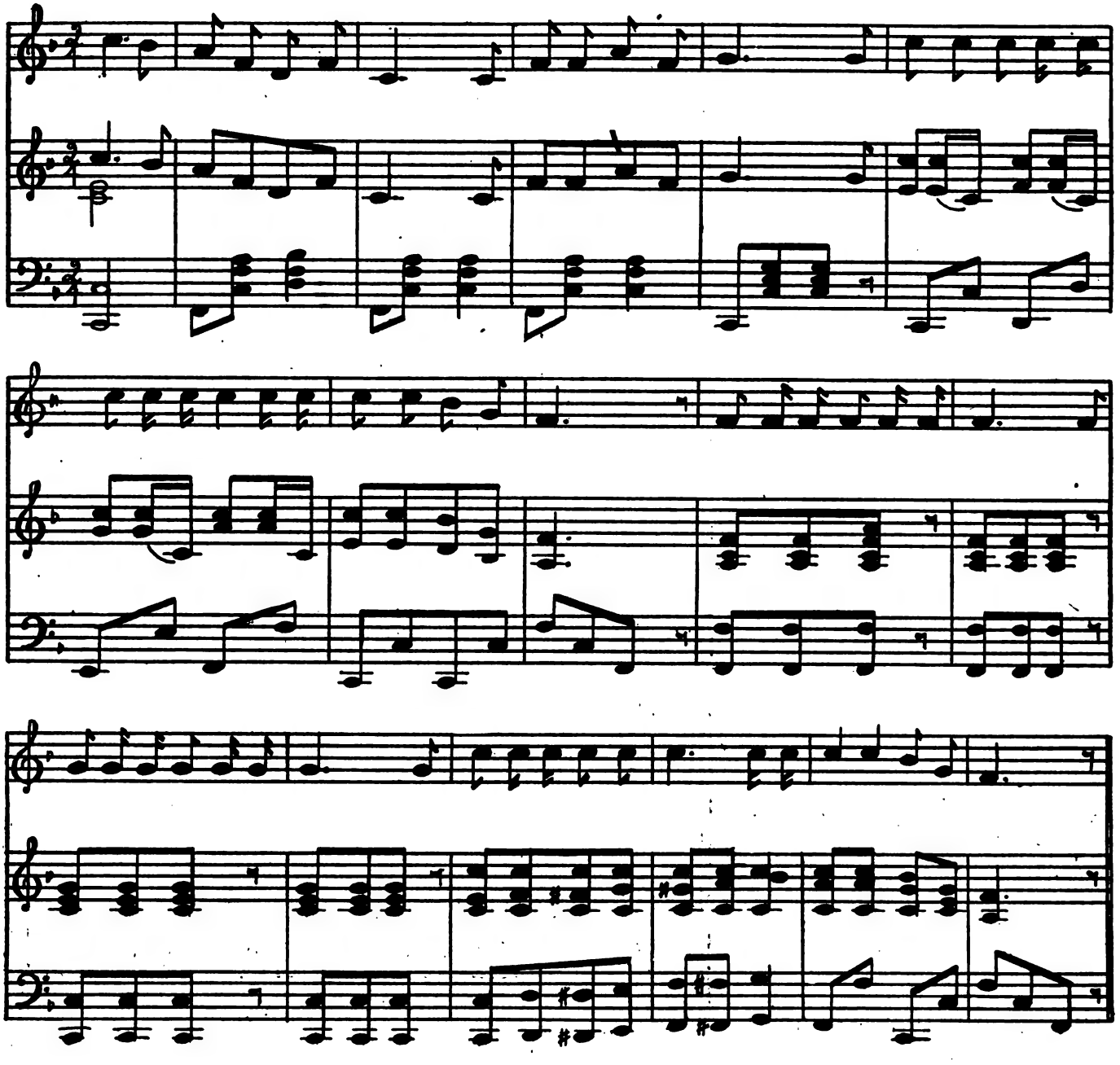
The Good Old Holland Stork



Not one speck of dust we've found,
But we'll cover all the ground,
Rub-a-dub; a-rub-a-dubbing,
This is Holland's day for scrubbing.

Swish, swish, splash, splash,
Flowers, you'd best be watching,
Swish, swish, splash, splash,
You'll a bath be catching.
Storks, away you'd better fly,
You'll be washed and hung to dry —
Rub-a-dub; a-rub-a-dubbing,
This is Holland's day for scrubbing.

Wooden Shoes

Song of the Wooden Shoes

(From "A Dutch Dance," by Annie E. Dakin, in November PRIMARY EDUCATION, 1917)

¶(*At close of dance, which closes the exercise "Voices of Holland," one of the Little Pilgrims comes forward, and with one of the Wooden Shoes children recites*)

Leather Boot and Wooden Shoe

Said the little leather boot to the little wooden shoe,
A-clattering down a Dutch street, "Good morning — how are you?"

Said the little wooden shoe to the little leather boot,
With eager little Dutch tongue, "O, I am vera goot!"

Said the little leather boot to the little wooden shoe,
"I'm longing for the hedgerows, where pink hawthorn grew!"

Said the little wooden shoe to the little leather boot,
"As well you'll like a Holland dyke and tulips, too, will suit!"

Said the little leather boot to the little wooden shoe,
"But I shall miss the May-pole when all the skies are blue!"

(*Continued on page 127*)

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Abraham Lincoln

(*Continued from page 83*)

Tenth Child "Gold is good in its place, but living, brave, and patriotic men are better than gold."

Eleventh Child "The responsible man has long since agreed that intemperance is one of the greatest, if not the greatest, of all evils among mankind."

Twelfth Child "With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in: To bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and orphans; to all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

First Child It has been truly said, "America has never had a president who found such words in the depth of his heart." As Thomas Edison has said, "His character and service to this country will stand as a monument long after the granite monuments erected to his memory have crumbled in the dust."

Short Division

(*Continued from page 95*)

will be very little correction necessary by the pupil and no great harm will be done if occasionally the papers are not marked. A hasty glance will suffice to show if the child has grasped the fact that 42, 43, 44, 45, 46, 47 and 48 each contain six 7's. It is a drill which makes work for the pupil without being a burden for the teacher.

I worked this out very carefully with a third grade class three years ago. The fourth grade teacher assured me they could divide. I used it last year in a third grade class that I now have in the fourth grade. I am surprised to see how quickly and accurately they do their short division. I have some pupils in the class who are trying to skip the third grade. I have given them the drills to take home and they are getting their short division without any apparent difficulty.

I use this method through short division by 12 in the third grade. This year I am using a similar drill in long division with 13, 14, 15, 16, 17, 18, 19. How that will work remains to be proven.

I know that with two or more grades and very little time to supervise seat work it affords a safe and profitable drill. The children enjoy the work because it is kept within their comprehension and they can get correct or nearly correct papers. This in itself is an incentive. We enjoy doing things we can do well.

February Games

(*Continued from page 117*)

Washington, the soldier true,
Who won our land for me and you,
Brave soldier! from each girl and boy
Accept our hearts of love and joy;
Marching here in merry glee,
We'll all be soldiers like to thee.
Oh, Washington, there is none like thee,
Brave soldier! noble, gay and free.

Oh, Washington! We love thy name;
Oh, Washington! We love thy fame.
By his white horse, see him stand,
Spur on heel and hat in hand,
Ready for the battle's fray,
Where right he knows will win the day!
Oh, Washington, there is none like thee,
Brave soldier! noble, gay and free.

Children always enjoy drills of any kind if they are suitably arranged. Let them have a simple flag drill, ending with a salute to the flag.

Select any number of children or allow all to participate in the following drill with the flags.

Children march in, an even number from each side, flag held upright in right hands.

Face front in rows of four or six children.

1 Arm forward.
2 Wave flags — 1 to 2 counts.
3 Arm back at side.
4 Arm upward raise.
5 Wave flag — 1 to 2 counts.
6 Arm back at side.
8 Arm toward left obliquely raise.
7 Arm toward right obliquely raise.
9 Each two children cross flags at front.
10 Flags again upright at right side.

All here repeat:

May every land beneath the sun,
Become united all as one.
And the U. S. flag unfurled
Become the Peace Flag of the world.

Raise flags high and wave to the music as many counts as desired.

Follow with a salute to the large flag held in front by a larger child.

Then continue the drill as follows:

11 Numbers 1 to 10 may be repeated if desired.
12 Half the children face right, the other half face left.
13 March around once and then off toward right and left exits.

Use a drum, a piano, or a victrola for the music for the marching.

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You can weigh exactly what you should

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Thin Bust, Chest, Neck or Arms	Poor Complexion	Dizziness	Sleeplessness
Round Shoulders	Lack of Reserve	Rheumatism	Torpid Liver
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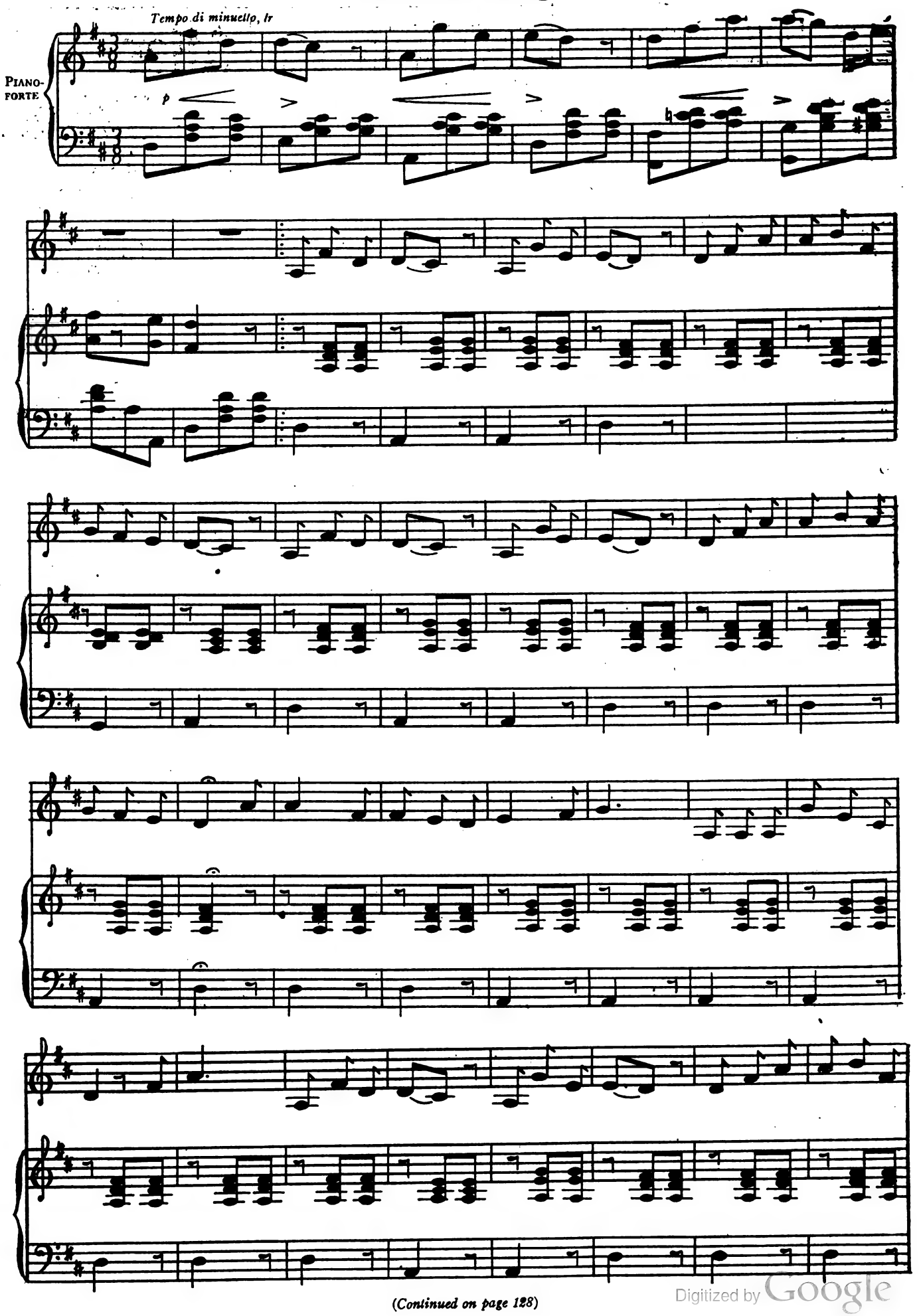
Skating Song



(Continued on page 128)

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Little Pilgrims

(Continued from page 124)

Said the little wooden shoe to the little leather boot,
"All Holland goes a-skating, soon, for all the birds are mute!"

Said the little leather boot to the little wooden shoe,
"Awhile I'll stay, but I am bound to countries strange and new."

Said the little wooden shoe to the little leather boot,
"Good luck will go where'er you go if Love lays out the route!"

Skating Song

(See music on page 126)

Holland may sing the first stanza, if desired, all the Little Hollanders singing chorus with her; Little Hollanders sing second stanza, taking places back of her, ready for skating; Little Pilgrims join in a third stanza, and all sing last chorus, taking places so that there is a Little Pilgrim between each two Little Hollanders. At close of song, give any fancy skating exercises, if desired. If children are too small for this, let them skate about as they choose. Music continues. At close of skating, they go to back of the stage, and when they return each Little Pilgrim wears something of the Little Hollanders, so that he looks more Dutch than English.

Winter now comes,
Snapping his thumbs,
Winds are out playing his fife and his drums,
All in a thrice,
Shining and nice,
Holland's canals turn to streets made of ice.
And Holland watches with round blue eyes,
"Let us make holiday now," she cries;
"Skating let's go,
Skating let's go,
'Twill make us healthy, wealthy and wise!"

Hear Holland's call,
Heindrick and Paul,
Gretchen and Pietje, Katrina, and all,
Put on your wraps,
Pull down your caps,
Buckle your skates and be sure of the straps.
And Holland watches, etc.

Wrestling and Fear,
Patience and Cheer,
All little Pilgrims with names new and queer,
Skating's begun,
Come, everyone,
You will all say, "Was there ever such fun?"
And Holland watches, etc.

Other Pilgrims (one after another, as Little Pilgrims come to front of stage, with their bits of Dutch dress)

What — are these children *ours*?
Is *that* Wrestling?
Where is Love?
I don't see Remember or Fear anywhere!
There, there, in the blue cap, the wooden shoes, etc.
They are turning Dutch.
My baby says Dutch words.
The Dutch are a good people, but we are English, not Dutch. We want our children to grow up English.
Let us go back to England.
That we cannot do. In England we cannot worship God as our hearts tell us is right.
These kindly Dutch people do not care how we worship, so long as we are honest and good. We can sing and pray and preach as we want to.
Across the sea there is a new country, called America. It is partly settled by English people.
There are goodly farm lands.
There we could build homes and churches and worship God as we think right.
And we could still speak English and be English. And our children would be English, too.
A little ship waits even now in the harbor. Let us go.
Let us go to America and make there a new England!

Little Pilgrims

First
In England we were Puritans,
Both big and little folk,
Our dress and speech were very plain,
We didn't laugh or joke.

All
We were so dignified and grave,
To us this sober name they gave.

Second
In Holland, we are Pilgrims, all
The fathers and the mothers,
Remember, Wrestling, little Love,
Fear, Patience, and the others.

All
And all the babies, though they're new,
Are ready to be Pilgrims, too.

Third
A Pilgrim is a wanderer;
And we must follow far
Across a dark and stormy sea
One single guiding star.

All
But wander, wander as we must,
We will not fear — "In God we trust!"

All Pilgrims

Forth to America

(Music — "America"

Across an ocean blue,
There lies a country new,
With paths untrod,
Though love our hearts will bind
To England left behind,
There shall we freedom find
To worship God!

Forth to America!
God's hand now points the way,
Forth let us fare;
Hearts brave and strong we'll take,
And for old England's sake,
We Pilgrims soon shall make
New England there!

Form tableau, Pilgrims in foreground face east, as if leaving Holland; Hollanders in background, waving farewell. While music continues, show at a distance, or through an open door, a little bit of the New World — an Indian, or something else as characteristic. Or, if desired, have the American Flag lifted just for a minute.

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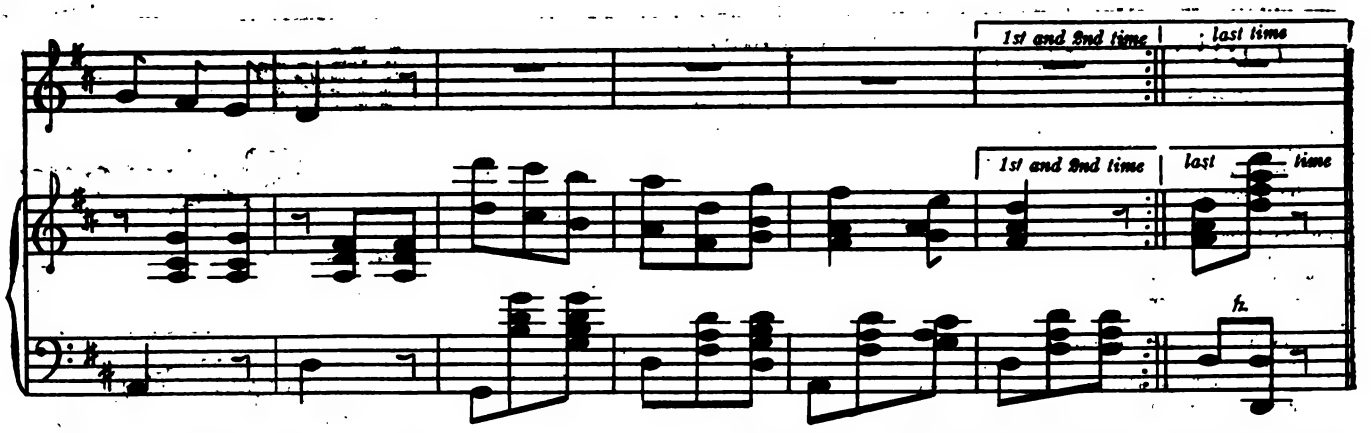

The Pied Piper

(*Continued from page 111*)

Mrs. Elizabeth Oh, don't hurry away!

Mrs. Cleona I must go. I must tell all the mothers to attend this rat meeting.

Mrs. Elizabeth Yes, do tell them!

Mrs. Cleona Good-bye, ladies. Come to the meeting prepared to say something.

Mrs. Louise Oh, my dear! I could not speak in public.

Mrs. Elizabeth Nor I. (*Rats squeak.*)

Mrs. Cleona You must speak. That noise should make anyone speak. Good-bye. (*She goes.*)

Both Good-bye. (*They sit again.*)

Mrs. Elizabeth She is such a good woman.

Mrs. Louise She must be a wonderful speaker.

Mrs. Elizabeth She is a wonderful speaker. You will think as I do when you hear her. (*Rats squeak.*)

Mrs. Cleona That noise makes my baby tremble.

Mrs. Elizabeth My baby screams when she hears the rats. I am so glad that she is asleep.

Mrs. Louise I think that I must go, too.

Mrs. Elizabeth Oh, don't hurry away! (*Rats squeak.*)

Mrs. Louise Oh, dear! Your rats are worse than mine.

Mrs. Elizabeth Perhaps yours are better fed than mine.

Mrs. Louise That is nice of you to say so, but I am doubtful. Good-bye.

Mrs. Elizabeth Good-bye. Come again.

Mrs. Louise Thank you. I'll see you at the meeting.

Mrs. Elizabeth Yes, I'll call for you.

Mrs. Louise Oh, please do so! Good-bye. (*She goes.*)

Mrs. Elizabeth Everything is quiet; now I think I can leave the baby while I do some baking. (*She leaves the baby asleep in the cradle. While she is away a rat comes in and bites the baby. She hears the baby cry and runs in with a tin pan that she throws at the rat.*) Oh, you wicked rat! (*Rat runs.*) Poor baby, go to sleep again. (*She rocks and sings.*)

By-lo, Baby Bunting,
Daddy's gone a-hunting,
To get a little rabbit skin
To wrap the Baby Bunting in,
By-lo, Baby Bunting, bye.

Scene II — *Town Meeting*

(*Mayor is sitting at his desk.*)

Mr. Evan (*enters*) Good morning, Mr. Mayor.

Mayor Good morning, Mr. Evan. Have a seat.

(*Several men enter talking.*)

Mr. Newton Dreadful problem, dreadful!

Mayor Good morning, Mr. Newton.

Mr. Newton Good morning, Mr. Mayor.

Mayor Good morning, Mr. Kenneth.

Mr. Kenneth Good morning, Mr. Mayor.

Mayor Good morning, Mr. Roy.

Mr. Roy Good morning, Mr. Mayor.

(*Each one shakes hands with the mayor and says "Good morning."*)

Mr. Kenneth (*shakes hands with Mr. Evan*) How is your baby, Mr. Evan?

Mr. Evan Much better, thank you. He slept well last night.

Mr. Roy Was it your baby that was bitten by the rats, Mr. Evan?

Mr. Evan Yes, it was.

All Poor man, poor man!

(*Ladies enter.*)

Mayor And here are the ladies. Good morning, Mrs. *Cleona.*

Mrs. Cleona Good morning, Mr. Mayor.

Mayor Good morning, Mrs. Elizabeth.

Mrs. Elizabeth Good morning, Mr. Mayor.

Mayor Good morning, Mrs. Greta.

Mrs. Greta Good morning, Mr. Mayor.

(*The mayor shakes hands and greets each lady.*)

Mayor Gentlemen, give the ladies the front seats. (*The gentlemen do so.*)

Mrs. Cleona (*spies Mr. Evan*) How do you do, Mr. Evan? And your baby was bitten by those dreadful rats?

Mr. Evan Yes, he was.

All (*softly*) Poor man! Poor man!

Mayor Ladies and gentlemen, please come to order. We are ready to discuss the rat question. If any one has a remedy, please tell us what it is.

Mr. Evan Mr. Mayor.

Mayor Mr. Evan.

Mr. Evan The rats have bitten my baby while it was asleep in the cradle and there must be something done at once. (*Strikes the desk.*)

Mr. Dallas Mr. Mayor.

Mayor Mr. Dallas.

Mr. Dallas They eat the cheese out of the vats.

Mr. Kenneth Mr. Mayor.

Mr. Mayor Mr. Kenneth.

Mr. Kenneth They split open the kegs of salted sprats.

Mrs. Elda Mr. Mayor.

Mr. Mayor Mrs. Elda.

Mrs. Elda They lick the soup from the cook's own ladles.

Mr. Newton Mr. Mayor.

Mr. Mayor Mr. Newton.

Mr. Newton They built a nest in my best Sunday hat and I think that the city should pay me damages.

Mrs. Janet Mr. Mayor.

Mr. Mayor Mrs. Janet.

Mrs. Janet I wish to read a list of all the different kinds of rats that are in this town. There are

Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers
Families by tens and dozens,
Brothers, sisters, husbands and wives.

Mayor Ladies and gentlemen, we know all these things. But how are we going to get rid of the rats? That is the question.

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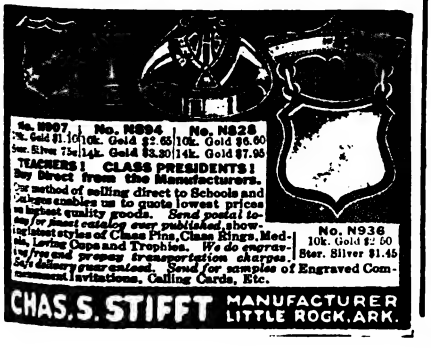

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A Hygiene Lesson

(*Continued from page 86*)

Q. What does she give baby so that he will grow big and strong?
Ans. Air, water and food.
Q. What kind?
Ans. Pure.
Q. If the little plant and the little baby did not have air, water and food, what would happen?
Ans. They would not grow.
Q. If we have pure air, pure water, pure food, what will we grow to be?
Ans. Healthy.
Q. If we are healthy, how will we look?
Ans. Beautiful.
Q. What can we all have that is better than money?
Ans. Health.
O. What is the finest treasure to have?
Ans. Health.

Plant

Parts of plant — roots, stem, blossoms, leaves.

Compare with a healthy child — feet, body, head, lungs, trunk, face.

General conversation or comparison of plant and child by class.

Aim

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To see the beauty of the child expressed by the face.

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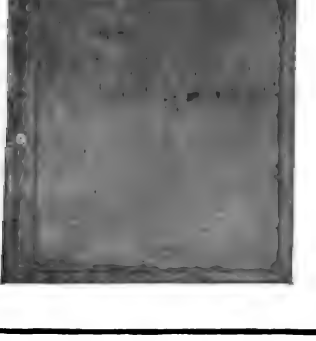

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(Continued from page 131)

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Continued on Opposite Page

The Pied Piper

(Continued from page 101)

There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues clattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter;

3 Dramatic dance. Piper leading the children.

IV Conclusion. The conclusion, which has given rise to the adage, "Always remember to pay the piper," may be recited by the narrator, or the lesson may end with the dramatic dance. Conclusion:

So, Willy, let me and you be wipers
Of scores out with all men — especially pipers!
And, whether they pipe us free from rats or from mice,
If we promised them aught, let us keep our promise!

Directions for The Shepherdess

(See Music on page 87.)

FIRST VERSE

1 Hands loosely clasped at waist, lean forward smiling.
2 Point and look upwards.

SECOND VERSE

3 Finger on lip.
4 Move feet as though walking very slowly.
5 Action of opening a door wide.
6 Point upwards.

THIRD VERSE

7 Point downwards, moving fingers levelly from left to right.
8 Same as 4, but droop head and arms.

FOURTH VERSE

9 Look over left shoulder.
10 Look down at crossed arms, as though carrying a lamb.

FIFTH VERSE

11 Drop head on right arm as though asleep, shut eyes.
12 Move hand upwards from waist-level to head.
13 Move hand across very slowly above head, looking up, from left to right.
14 Same as 4.

YOUR EYES NEED MORE OF LOVING CARE than your Teeth, and with as much regularity. Don't let your Eyes grow dull and lusterless, keep them lubricated. Since the Moving Pictures came, it has become a custom among the better class of men and women to go home after the show and right away Murine their Eyes. Two drops to rest, refresh and cleanse. Those wearing glasses — or who use their eyes constantly — will find great relief in Murine applications.
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Art Appreciation

(*Continued from page 88*)

little bridges, up the hills, past the great oak forests, to visit them in their own quaint homes!

The Story of the Artist

The artist who painted "A Primary School in Brittany" was named Jean Geoffroy (zhon zho'frwa). He is still living in a little village in Brittany, France, near the little school pictured in so many of his paintings. He is very fond of children, painting many pictures of them and counting them among his best friends. It is his especial delight to paint pictures of the poor but hard-working fisher folk or peasants in this little village. His pictures always tell a story, often so plainly they hardly need a title.

The original of this oil painting is privately owned.

The Ninth Annual Convention of the National League of Compulsory Education Officials was held in Philadelphia, on December 3, 4, 5, 6, 1919, Charles A MacCall, of Newark, the President, being in the chair.

The proceedings opened with an inspiring address by Mr. P. P. Claxton, United States Commissioner of Education.

Papers were read by Dr. John W. Davis, Director of Attendance, New York City, Mrs. Helen T. Wooley, of Cincinnati, W. S. Deffenbaugh, of the United States Bureau of Education, Arthur F. Lederle, of Detroit, Henry J. Gideon, of Philadelphia, James D. Sullivan, of the N. Y. State Department of Education, and Mrs. Cora M. Bain, of Miami, Florida.

Mr. Henry J. Gideon, of Philadelphia, was elected President for the ensuing year.

Warm Your Blood

Some people, for all their wraps, are a-cold whenever they are out-of-doors, even in normal winter weather.

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(*Continued from Page Opposite*)

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—George Herbert

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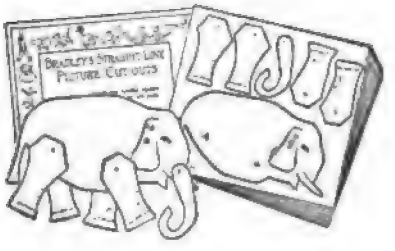

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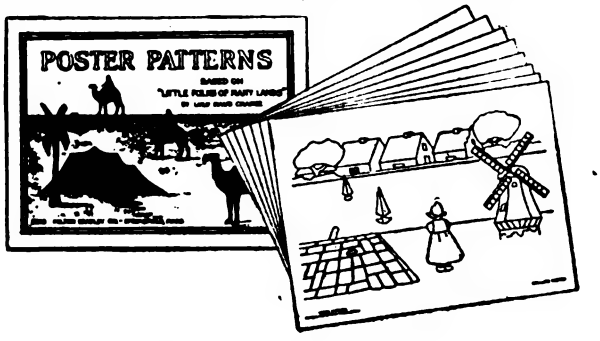

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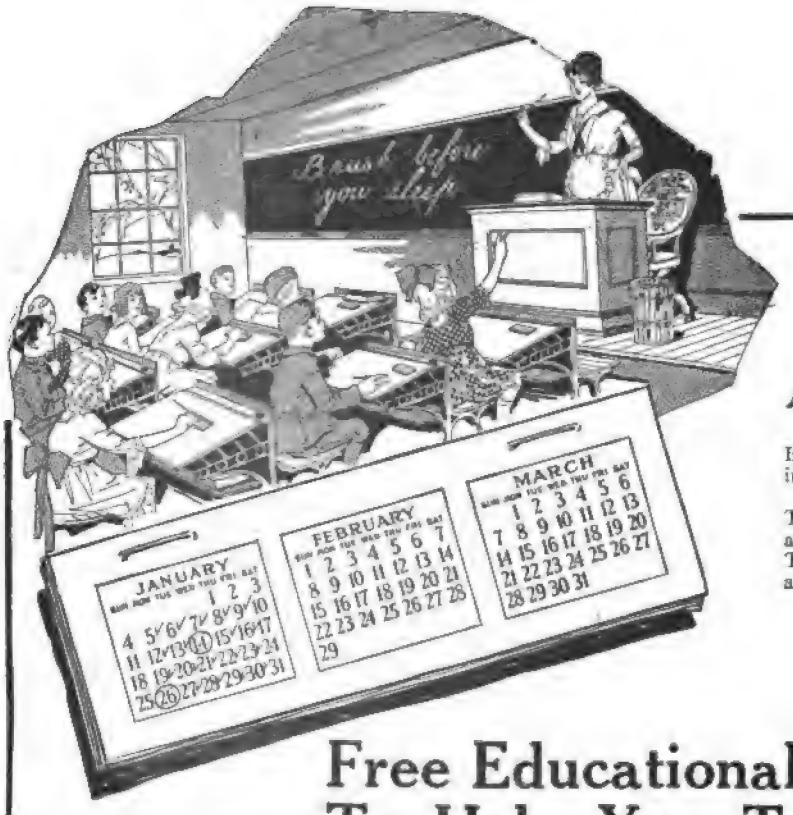

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Educ. PRIMARY EDUCATION

MARCH 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
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The Schoolhouse Stands by the Flag

Ye who love the Republic, remember the claim
Ye owe to her fortunes, ye owe to her name.
To her years of prosperity past and in store,
A hundred behind you, a thousand before.
'Tis the schoolhouse that stands by the flag.
Let the nation stand by the school;
'Tis the school-bell that rings for our Liberty old,
'Tis the school-boy whose ballot shall rule.
The blue arch above us is Liberty's dome,
The green field beneath us Equality's home,
But the schoolroom to-day is Humanity's friend—
Let the people the flag and the schoolhouse defend.
'Tis the schoolhouse that stands by the flag,
Let the nation stand by the school;
'Tis the school-bell that rings for our Liberty old,
'Tis the school-boy whose ballot shall rule.

—*H. Butterworth*

To a Dandelion in Hawaii

How came you here, my precious dandelion?
I saw you last in view of Vermont's hills,
Where cowslips border springs and rills,
And buttercups all richly golden, too,
Smile at the sun and drink the dew!

Like meeting far from home some well-known friend,
Your dear, familiar face gladdens my heart
And bids reluctant teardrops start;
I had not thought to see you here so far
From home, my bonnie, gold-washed star!

In boyhood days we picked your stem of seeds,
Telling our ages or the time of day
By blowing all we could away,
Counting those left, for hours or years, and so
Finding how old we were, and when to go!

So now again I pluck your ripened stalk,
Whose seeds refuse to drop, blow as I will.
Have they forgot their cunning—I, my skill—
Or are years gone beyond recall,
Marked by the seeds which do not fall?

Whether 'tis so or not, I love you well,
Flower of my homeland in this distant clime;
This glimpse has bridged the hurrying stream of time,
Joining together now and then—
The present with the days when I was ten.

—*E. S. Goodhue*

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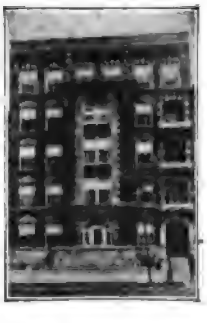

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Volume XXVIII **MARCH 1920** **Number 3**

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

"The time has come when we shall have to discriminate in the teacher's pay, between the prepared and the unprepared. Too long has a teacher been a teacher regardless of training and ability. Until school officials recognize special preparation in a substantial way there will be a small incentive for our young people to prepare as they should. Until training is encouraged, we shall likewise have a shifting profession. Last year out of 6554 teachers 2014 have normal school educations and 629 are college graduates, mostly found in our high schools. Of these 6554 teachers, 4281 are teaching for the first time in their present positions. Stability likewise is an essential of an efficient system of schools

"I believe in preparedness. I do not deceive myself in a belief that, no matter how we abhor war, war is at an end. So long as there is in the hearts of men avarice, greed, cupidity, revenge, selfishness and deception, just so long will nations embody the same traits of character, and as long as men and nations are unwilling to abide by the golden rule, so long must pestilence, famine and war stalk over the summit of civilization. It seems necessary, therefore, to have preparedness in military science. Just now the United States Congress has before it a program for an expenditure of $989,578,757 for the army and $542,031,804 for the navy — making more than $1,500,000,000 for military preparedness, and the government is well able to provide it.

"But all of the states of the Union combined are spending less than half that amount on the education of the 24,000,000 on-coming citizens. Only about $400,000,000 is spent on teachers' wages. Few wise people place more money in the casket than they do in the jewel. I would spend more money for education in a democracy than for war. The coming generation will call us to reckoning unless we provide for them the elements of individual success and of national strength. Will the coming generation be worth the cost; is the American democracy worth perpetuating?"—*Commissioner of Education for Maine.*

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Children's Songs

MOST children take to music as readily as a duck to water and should be sung to by their mother or nurse from the earliest age. Really musical people will have no difficulty about finding songs suitable to sing to infants; they can invent them out of their own skulls. I think the majority of people can invent tunes and with a little practice can sing the musical ideas that come into their head. I therefore strongly recommend parents (and I include under this heading fathers, whatever their occupation — unless, indeed, they are on the Stock Exchange and their voices would terrify their children) to make a resolution, and let nothing deter them from it, to sing to their children as soon as they are born.

I advise starting at once, because their first efforts are likely to be nervous and self-conscious, and it is well to get the preliminary, the beginner's stage over before the baby's power of resistance develops. Naturally, at first, the parent will get the greater share of the pleasure, and I shall not disguise the fact that what I am advocating will be probably more beneficial to the parents than the child. We all lose an enormous deal of pleasure in life from having lost the habit of singing spontaneously to ourselves. You will occasionally hear a man confess, with that audacity that covers but does not conceal a wild shamefacedness, that he is in the habit of singing in his bath, when, of course, he feels absolutely alone. Now the supreme merit of children — and I speak as one who finds them rather a nuisance — is that you can still feel alone when you are with them; and, as a consequence, you can sing to them recklessly. If there is anything in you at all you will find, probably to your great astonishment, that your singing "goes down," that these extraordinary diminutive creatures like it, and that what you would not dare to do in the presence of your friends, who, if you did, would ask you to stop that noise, is considered by them to be great fun. Strange as it may seem, the children are right. There is an extraordinary amount of latent talent in the world, and the wonderful inheritance of folk-song which every country can show, and which is not the work of professional musicians, but of ordinary people with a natural instinct of music just expressing their emotions vocally in a melodic line that frequently in beauty and complexity can bear comparison with the finest songs of the greatest composers, proves that it has always existed, and that the enormous growth of purely professional music in modern times has in some ways had a distinctly repressive and destructive effect.

Only a few months ago an Italian lady came to London and sang, among many other beautiful things, the song which she had taken down from the lips of a shepherd in an island in the Mediterranean. This shepherd did not know one note of music from another; he was in this respect a mere child, and a bar of the simplest music put into his hands would have been unintelligible to him, yet he was in the habit of climbing to the upper reaches of the mountains, where he lived, every morning before dawn and singing to the sun as it arose above the sea a song of such strange and indescribable beauty that when it was sung by this lady in that London hall the people sat as if they had been put under a spell. They were transported, magically transported into another world.

There is an idea current that music must be simple for children. This is quite a mistake as regards vocal music, always provided the music is expressive and not academic, or merely highly and cleverly wrought. Children, as a rule, learn to appreciate very complex music astonishingly quickly; of course, they cannot read it or sing it without a great deal more practice than it takes to enjoy hearing it; but nowadays the methods of training children in this most njoyable, most social, most satisfying of all the arts have so advanced that children of nine and ten can do feats of sight-reading and part-singing that astound the old-time professional musician, whose valuable years of childhood were absolutely wasted on useless drudgery. The basis of the modern transformation in the methods of teaching music to children is the recognition of the fact that ear-training is the fundamental, the one vital factor. Theory's all dead moonshine, pure but unillumined nonsense. Almost the first step to becoming a musician is to throw all the works that were ever written on harmony and counterpoint into the dustbin. You are only doing what the authors of those superfluous treatises have done themselves, for nearly all of them have contradicted, at one time or another, everything they have said. The great composer has never taken the slightest notice of them, and some of these professors of a dark science have even issued books in which they have gravely and publicly eaten their own words.

Therefore the right way to begin musically educating your children is to sing songs to them, preferably your own songs, but in any case not only your own songs. I remember but faintly the songs on which I was brought up. I can remember the entire tunes of those I remember at all, but only a few of the words. I cannot give the music here, but I will give the names and those few words I recollect. There was one about a lady who loved a swine: "There was a lady loved a swine" . . . I have forgotten the rest of the words, but they were to the effect that she called him by various endearing names and he simply said, "Humph!" or something of the sort — at any rate there was a refrain that went: "'Humph,' said he."

It must be close on twenty years since I heard this song, but I shall be able to sing the tune at a moment's notice until I die.

There was another song of which I was very fond:

A frog he would a-wooing go.

I had a great partiality for this song but, strangely enough, I have completely forgotten what the objection was to his going "a-wooing," although I have a dim recollection that through his unhappy persistence in going "a-wooing" some dire fate befell him. But perhaps I am mixing this song up with another.

By far my greatest favorite of all the songs I knew as a child was one about a miller — a jolly miller I seem to remember, but a far from jolly song. To me it seems curious that my impression of this song should be such a profoundly unhappy one, for the words, you will remember, go — with what I feel always to be a personal appositeness that to this day still takes my breath away:

I care for nobody, no, not I, and nobody cares for me.

Perhaps it is common to children to feel that they are extraordinarily isolated and alone; but whatever the reason, and whether a general experience or a personal idiosyncrasy, I always to this day instinctively sing this song to myself when I am uncommonly depressed, and never without bringing tears to my own eyes — which is an extraordinary fate to befall a Jolly Miller's song.

— W. J. Turner in the Athenæum

The Wind

The wind is sweeping up the clouds
From the pavements of the sky;
The wind is sweeping up the leaves,
Clean and pure the pathways lie.
The wind is new — is always new —
And a new broom sweeps clean.
O that the wind might sweep my soul
Where so much dust has been!

— Fredegond Shove

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A Reading Lesson in Hawaii

WE have all nationalities here and thus the method is somewhat different from that used in the "States." The chief aims in teaching a beginner to read are: (1) to give the child a reading vocabulary so he can do outside individual reading for him self; (2) to give him a talking vocabulary large enough for him to express his thoughts clearly; and (3) to arouse an interest in reading to such an extent that the child will endeavor to read whatever books or papers may be in the home.

The average child who first comes to school in these Islands cannot talk nor understand the English language very well, if at all, and thus the teacher is required to give him words the meaning of which he can easily learn, and also such words as can easily be said and read.

It is well to choose a good primer, and follow it as closely as possible. The material to be taught will depend greatly upon the children, but I shall take what I consider an average class of pupils and give a brief outline of the method used.

All the children between the ages of six and ten years are active, and action words will appeal to them more than the others. For this reason I chose the word "run" to begin with. In the first place I had one child run to the door. Nearly all the children will know what it is to "run," but if they do not, the teacher will have to illustrate by running, herself. After several of the children had run to the various things in the room — the door, the window, the desk, the chair and the blackboard — I placed the word "run" on the board in large print and told them that the chalk said "Run." I then placed this sentence on the board: "Akila, run." and told Akila to do what the chalk said. I made sentences, using as many of the names of pupils as were recognized, and then took up the words, "hop," "sing" and "jump" in the same way. I then asked the children what else could run and the words dog, cat, girl and boy were given. One at a time these were taught. Then I said: "I can run," suiting the action to the words.

I then wrote the sentence, "I can run," on the board. I gave constant and continued drills on the words each day, making such sentences as "The dog can run," "The cat can run and jump," and "The bird can hop and fly." All action words can be taught in the same way as "Run" was taught. By the end of the first two months most of the class knew all the work covered, so I divided them into A and B and continued the harder work with the A, giving the B Class a repetition of the lessons covered. My class is composed of about seventeen hold-overs, who know a little bit to begin with, and seventeen other children who did not know anything — twelve of them being beginners. I used the spelling words as a word drill, and as soon as the children could recognize the word "to," began on the phrases. In the sentence "Run to the door," *to the door* should be underlined and special emphasis placed upon the reading of it. Have the children read it silently and then stand and say it all without saying each word disjointedly. In the morning we have phonics and word drill, accompanied by games and stories, to arouse an interest and in the afternoon we have "Reading for Expression," during which time special emphasis is placed upon the phrases.

As all teachers have probably noticed, the children here, and especially the Japanese, are inclined to read in a "sing-song" fashion, coming *up* at the end of each sentence instead of dropping the voice, whether it is a question or not. Sometimes I say the word "Stop" short and quick, and the child stops before thinking, thus bringing his voice down. A great deal of drill has to be given to break the children of this habit, which they learn in their own schoolroom and which the other nationalities imitate.

After the word "run" has been learned, it can be used as a phonetic word, the R and the UN being separated. Other words as d-og, c-at, c-an, c-ow, h-op and b-oy can be used in the same way. The phonetic drill in connection with the reading should be only on the words of the reading lesson, as time is given in the program for a separate phonetic period.

As to the games which can be used for word drill:

A game of baseball is always interesting to the children and can be played as follows: Choose about eighteen of the best readers in class and divide them into two nine's. Chose the best reader on one side for pitcher and on the other for first batter. The "pitcher" is given the pointer and is allowed to point to any word on the board (a list will have to be put on previously) and the batter must tell the word. If he misses, it is one "out," but if he tells it correctly, it is a "home run." As soon as there are three "outs" change sides. The side having the most "home runs" at the end wins.

Draw a tree. It can be an orange, apple, papaia or banana tree. Place the words on the tree (fruit) and have the different children go to the board and pick fruit, one at a time. Suppose it is a papaia tree. The child misses a word. Say: "Oh, that's too bad, you dropped a papaia and will have to climb down and get it! Mary may go to the tree and pick papaias while you are getting the one you dropped." Draw a picture of a boat, a train, an automobile or an airship and see how many children can go riding (all those who can tell words). At the end of the ride take a walk. (Have the words placed horizontally along the board.) If a child misses say: "Oh, you stubbed your toe and fell! Akila, you will have to help him up." Akila then tells that word and the first child goes on.

Draw a tree on the board and tell the following story:

"Here is a big apple tree. Now high up in the tree there is a (bird). Under the tree I see a (girl) playing. Along the road toward the tree comes a (boy) whistling. I see a (dog) running along behind the (boy). When the boy comes to the (tree) he climbs up and says to the (girl), 'Come with me.' The (girl) stands up and climbs the (tree). Then the (boy) goes down and says to the (girl), 'Come with me and play.' The (girl) climbs down again. They run home together. The (dog) is chasing the (kitty) which runs to the (tree) and climbs up to the old (cat)." The words in parenthesis, as girl, boy, dog, cat, tree, bird, must be written on the tree as the teacher tells the story. The sentence, "Come with me," must be written at one side when she says it. Pause and have the children supply these words.

Many other games can be invented by a wide-awake teacher which will amuse and at the same time, instruct, the children.

Friday afternoon I give busy work, in order to impress the phonograms and easier words learned during the week. For this work I have used the following:

I hunted up a pile of old magazines and tore out the pages containing the most words which they knew. Sometimes I have them cut these out and place them on the desks. Other times I draw a blue circle around the words and have them tell me what they are. Again I give them the sentence-building phonograms (which can be bought in cards), and have them make all the words which they can.

I sometimes typewrite their sentences on a sheet of paper and paste a picture on, representing the sentences, and have these read.

I have found with the methods above used that practically all the children have learned some words, and about half the class know more than thirty words.

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Projects for Primary Grades III

A Project for Little Children

Elizabeth I. White

The World War is over and there is no longer the necessity for little children to hear about soldiers and their suffering, nor is there work for them to do. What is to take the place of this work and how are we to use, to good advantage, the helpful sympathy that has been aroused in even the tiniest the past months?

Can we not turn some of our attention to the helpless and appealing feathered friends, the Birds? If we are to really save them from extermination we must teach the child first to know about birds and to love them. Then as he grows older he will not have the desire to kill, rob the nests and play the part of young savage.

If a teacher of little children is to make bird study of real value there must be plenty of material. Of course pictures play an important part, but even more important are *nests*.

When a child has seen the nest of an oriole, handled it and heard about the way in wihch it was woven, he has a respect for the home of a helpless bird and is willing to do his part in protecting it. Of course very few little children have any desire to rob nests, but the older brother may have reached that stage. The newly acquired knowledge and desire for service carried home and repeated at the dinner table is often just the right word given unconsciously to restrain the older brother.

It is better to have children learn a few accurate facts about a few birds than to learn the names of many that would never be recognized. The robin, flicker, oriole and swallow are good examples, for their food, habits and nests are so very varied.

Can one feel that it is superficial to teach a child that orioles eat tent caterpillars and thus destroy many insects which ruin our trees? And that the robin, although he does eat some strawberries and cherries, destroys thousands of harmful bugs?

Clay is, perhaps, the most satisfactory medium of expression for the child. Free hand drawing, making jointed paper birds, which they color, are other good ways of bringing bird life in close contact with the child.

The accompanying picture gives an idea of what was accomplished in one New Jersey surburban kindergarten. And I have no fear that the children who worked to make and paint a clay robin sitting on the nest, protecting her eggs, will ever have the slightest desire to harm in any way any bird. The flicker, if in his home, trhough contact with the real nest, has become a real friend and must be protected in spite of his noisy habits.

One nest is not enough for this work and I appeal to teachers to be on the lookout for different kinds of nests in the fall of the year, so that when you are ready to take up the subject in the spring material will be at hand. As the leaves fall nests are easily seen, and may, without a scruple, be taken before the strong winds and snow destroy them.

Is it not worth while to make an extra effort at that time to collect material so that more definite work can be accomplished in the spring?

A Red Cross Project

HOW WE EARNED THE MONEY TO BUY A DRESS FOR OUR FRENCH ORPHAN

Allie K. Higgins

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MY second grade in their nature study had been observing the germination of seeds. They were also having stories, poems and songs relating to Easter, when it occurred to me that we might make an Easter offering this year to our French orphan.

How we might do this was discussed. Some of the children said they could bring some money. I told them I wanted them to make the money at school in some way, so they could feel that it was their very own. I suggested that as they had learned something about seeds, they might plant some tomato and cabbage seeds in our window boxes, and sell the plants and buy a dress for our French orphan, calling it our Easter offering to Simone Hoffa.

The plan was accepted and all were eager to help. Two of the boys made a trip to the seed store to get a catalogue. The class looked through the catologue to decide what kind of seeds they should buy and the price of each. They decided on one package of Early Jersey Wakefield cabbage seeds at ten cents a package and one package of Bonny Best tomato seeds at five cents a package. Two girls then went to the store to purchase the seeds. Several children brought soil from their gardens at home. To this a little sand was added. The directions on the packages for planting the seeds were read by the children. The seeds were planted and watered daily. The children observed their growth from day to day.

When our plants were ready to sell we discussed ways of informing the public that we had plants for sale, and we decided it would be best to write a circular letter. We decided that this letter should explain that our class had tomato and cabbage plants for sale at ten cents a dozen; that proceeds were for the benefit of our French orphan; that the money must accompany the order; and that plants were to be delivered the next day. The

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following day the children wrote the circular letter and carried it around our neighborhood after school soliciting orders.

The next day they returned with more orders than we were able to fill. Baskets of tagboard were made in which to deliver their plants. Several larger children assisted in taking up the plants, wrapping them in wet paper, placing them in baskets on which was written the name and address of the customer.

Those who were not successful in getting an order assisted others in delivering their plants. The sum of $3.15 was cleared on the project.

Samples of dress material were shown the children, and by a vote of the class a pink and white gingham dress was decided upon, as well as a pink hair ribbon.

Many arithmetic problems and spelling words grew out of the work. There were also oral language lessons in which we discussed what they would say to a person whom they might approach to solicit an order, and what they would say to their customers when they delivered the plants. For written language a letter was written to Simone telling her of the gift the class was going to send her.

Besides this work which the children had done in various subjects, they were learning a lesson in thrift, and also learning that it is their happy privilege and duty to love and care for little children less fortunate than themselves.

Correlated Arithmetic

I Mary and Helen went to the seed store to buy 1 package of cabbage seeds at 10 cents a package and 1 package of tomato seeds at 5 cents. What was their bill?

II What change did they receive from a quarter?

III Leon got an order for 2 dozen cabbage plants. How much money did he collect?

IV Mary sold Mrs. Williams 5 dozen tomato plants. How much money did she collect?

V Mrs. Siegleman has 40 cents to spend for cabbage plants. How many dozen can she buy?

VI Bennie sold Mrs. Straus ½ dozen tomato plants. What did the cost her?

An Oral Language Lesson

I

Child Good afternoon, Mrs. Shevick.
I should like you to read this.
Can I take your order?
How many do you wish?
They will cost you 20 cents.
Thank you.
I will deliver them to-morrow afternoon.

II

Child Good afternoon, Mrs. Shevick.
Here are your plants.
I am glad you like them.
I hope you will raise some fine tomatoes.
Good-bye.

A Written Language Lesson

The children wrote a letter to Simone telling her of the gift they had planned to send her. They made the following outline:

What are we going to do?
Tell how we got it or anything else you wish.
Closing sentence.

A Spelling Lesson

cabbage	new dress
tomato	enough
plants	dozen
planted	package
window	friend
boxes	Simone Hoffe

A St. Patrick Poster

Bess Dixon

March came and we learned something concerning the life of Saint Patrick. How the children pitied the sixteen-year-old lad who was sold into slavery in Ireland! They pictured him taking care of his master's pigs, the work required of him for seven years.

How relieved they were when the story told of his escape to Gaul! They were glad he intended to go back to Ireland some day, not as a slave, but as a missionary. And when he did return as such, he did his work so well that Ireland became known as "the Island of the Saints."

And how did he teach those heathen people? He taught them the doctrine of the Trinity by the use of the shamrock, the small white clover bearing three leaves on one stem. Does the poster show you Saint Patrick as a missionary?

The story concluded by telling us that Saint Patrick died on the seventeenth of March, and on that day the Irish people all over the world remember the man who made Ireland a better country in which to live.

The Crocus

Brave little crocus, what's in your cup?
Snowflakes and sunbeams I've gathered up.

Are you not hungry, lonely and cold?
Snowflakes sustain me, sunbeams enfold.

Byight, cheery crocus, we wish you'd stay;
Other flow'rs follow; I'll haste away.

—Belle Willey Gue.

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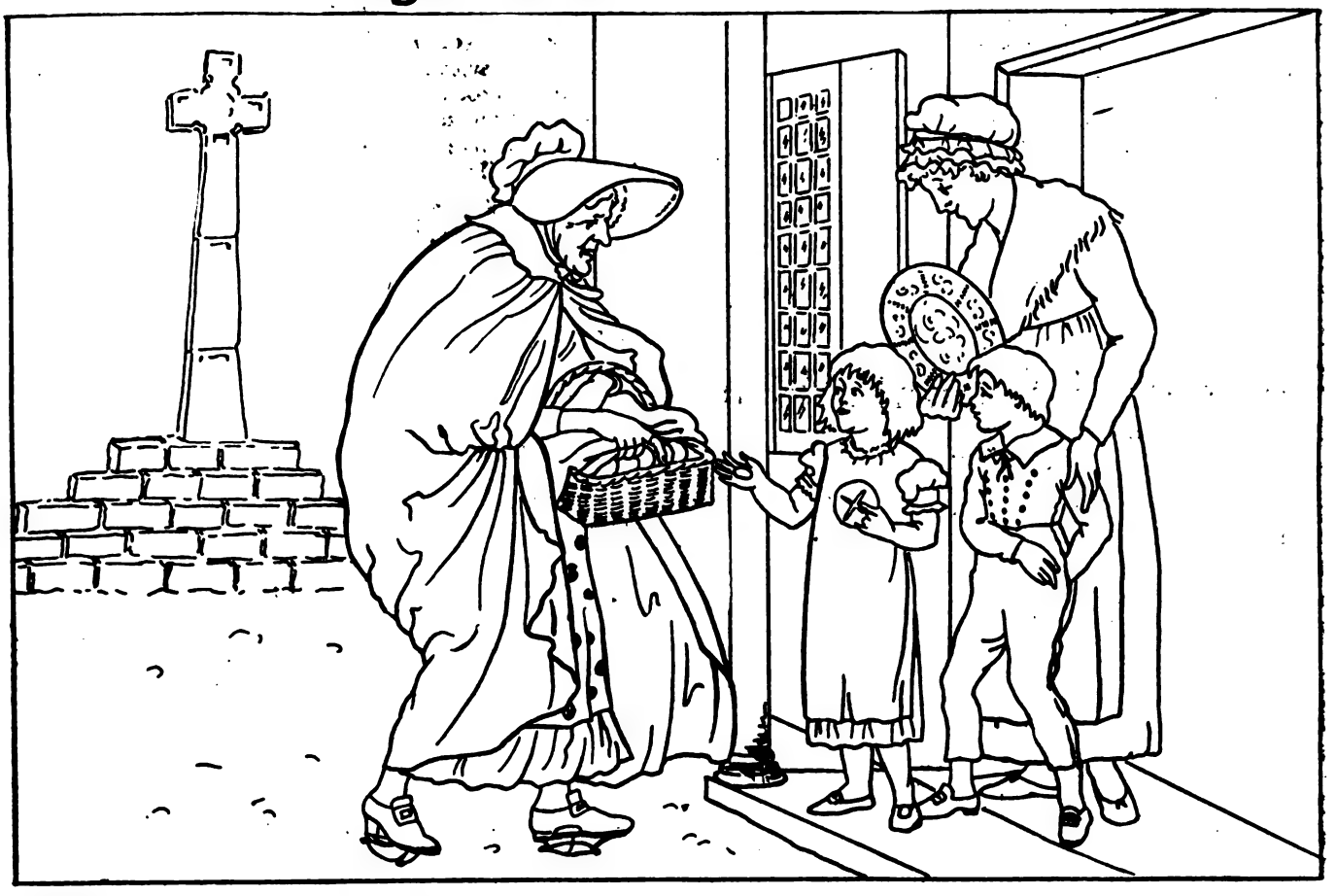
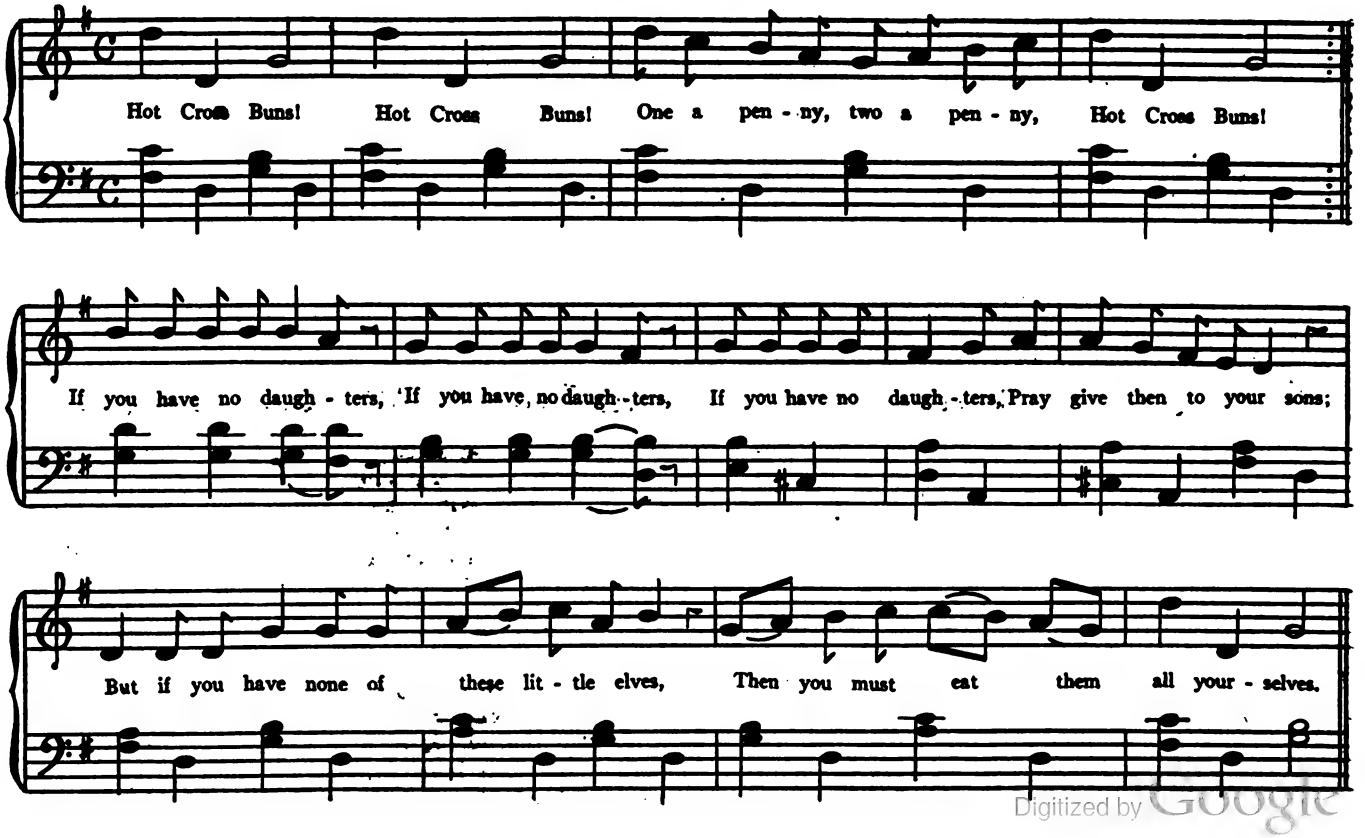
Page for a Color Booklet



Suggestions for Coloring

Color the faces and hands of figures flesh color. The old lady with the basket, red cape, blue dress, white apron, green bonnet and covering for basket, yellow basket and brown hens; boy, green suit, white collar, yellow hair, brown shoes and stockings; little girl, red dress, white apron, brown shoes and stockings, brown hair; mother, blue dress, white apron, yellow shawl, white cap; brown house, green shutters; green grass; blue sky; gray cross.

Hot Cross Buns



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English in the Grades VII

Rea McCain

Corrective Work—Games and Type Sentences

Need for This Work

We need corrective work in the language courses because imitation has bred errors. The child hears in the home or on the street some expression which he later needs to make clear his own thought. He uses it as he heard it and the result is not always in conformity with the rules of English Grammar. A bad habit is formed. Worse, an indelible impression is made upon the ear. As all correction of speech comes from objections registered by the ear there is small chance of improvement until so much emphasis has been laid upon the point that the child is conscious of a nervous pang when he uses the condemned term.

Aim of Games and Type Sentences

The aim of the game and the type sentence is to call the child's attention to the correct form in emphatic manner, and to do this by adopting some device which will not arouse antagonism. To correct invariably during recitation will tend to make the child self-conscious and this will prevent the free expression of thought. Since clearness of thought and careful organization of material is of so much more importance than any one verb form it seems a pity to tear to pieces a whole recitation to emphasize one word.

The game is fun, they want to play it and so there can be no question of antagonism. Moreover the correction implied is general. It is left for each child to make the individual application if he is guilty of that particular offense.

Again, aside from its language value, the game is useful because it gives relaxation from the school work. It is a chance for change of position and of interest which gives freedom without the mischief which is the bane of the unskilled teacher.

Undoubtedly games are a good thing.

Limitations

If, with this relaxation and enjoyment, there came the correction of errors the game would be the solution for the teacher's difficulties with language work. Unfortunately it does not carry over. The children repeat the words automatically, delighted with the repetition, and without much thought as to the reason for the form.

Think of the games you used to play and the way you did it. Do you remember "The Prince of Wales has lost his hat?" This is the way it goes. One stands in the center, the others are in a circle around. The leader says to some one of the others, "The Prince of Wales has lost his hat and blames it on to you, sir."

The one who is challenged retorts, "Who, sir? I, sir? No, sir, not I, sir."

The leader speaks again, ''Who, then, sir?"

"Number so-and-so."

I knew a little girl who played this game for several years. She was seldom caught napping and she liked it immensely, but *her* game was not that which was played by the others. Here is what she thought it was. "The Prince of Wales has lost his hat and blames it on to Uzer." This Uzer was not there to speak up for himself and the one to whom the leader spoke felt called upon to defend the absent "Uzer Izor? No, sir, not Izor." (Uzer's last name must be Izor. It was not at all like Johnny Smith and Sammy Blake, but then, the Prince of Wales would naturally have friends very different from her acquaintances and she felt very sorry for Uzer Izor, who would be terribly hurt and was not there to defend himself. (Oh, it was great fun to play this game! The little child I remember liked it better than any of the others, but she never knew until she was grown up that the game she played was not the one they played with her.

Watch that your children do not have as mistaken a meaning. They like to swing the words back and forth and they can do it very glibly without any idea as to what use they are to make of the form. It is not the game which is to correct, but the application which you make of the pleasurable excitement they have been feeling.

Usually the teacher has to point her moral, but once in a while the children will do it for her. A country school teacher has succeeded in eliminating the use of leave for let, which is very common in many districts. She says she did not do it herself, the children did it for her. One day she found a little girl in the corner of the school yard, crying bitterly. "What is the matter?" "They won't play with me." "We only did what she asked us to." A day or two before that they had been taught that it was incorrect to use leave in the sense of granting permission. They were teasing the child in the familiar way of youngsters. She, in high glee, put up her arm to ward them off and cried, "Leave me alone." They promptly obeyed, scampering off to the other end of the playground. She had meant "Let me alone!" and had expected them to keep on playing with her. The other children cried out in chorus, "She said to leave her alone and we did!"

It was a hard lesson and the one little girl cried bitterly, but no pupil in that school ever again said leave when he meant let without correcting himself, and the teacher told me six months later that she had not heard the mistake made for weeks. So much for the carrying over. Don't make your children unhappy, but see to it that the use of the game carries over, or else admit that you are filling up a hard period with a showy device and that you expect no result.

Method of Procedure with Games

First decide what mistake you want to correct. There are many which could be chosen, but it is well to confine the attention each year to a few of the most glaring. A young teacher prepared the following lesson plan, which was very successful:

TEACHER'S AIM To correct the common error of using "I seen" by impressing upon the minds of the children the correct form, "I saw."

CHILDREN'S AIM To play the game and do it a little faster and more correctly than the others.

PROCEDURE We shall play a new game this morning. First, I shall write a sentence on the board and I want you all to read it. (Teacher writes, "I saw a pony.") How many have been to the circus? Those who have may put their heads down and think of something they saw at the circus. All ready. What did you see, Mary? And you, Robert? Continue until all who had heads down have taken part. Now, how many have been to a park? Proceed as before. If all the children have not participated choose some other place. Let a child go to the window and tell what he saw there.

After this, when a child says "I seen," remind him of the correct form by asking, "What did you see at the circus?" Later "*What* did you see?" will be sufficient.

This game or drill should be carried on in a spirited

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way, the children not being allowed a great deal of time for thinking of what they saw, and should not be continued after the children begin to lose interest.

Additional Suggestions

If the game is one with questions and answers be sure that the response given is the logical one. I have seen children playing a game to inculcate the correct use of "It is I." It was done after the following manner: "Who saw a robin this morning?" "It is I who saw a robin this morning." This game may have taught "It is I," but it is a most absurd violation of good taste. If a friend should ask you the same question you would answer, "I saw a robin this morning." This doesn't give the chance to get in the desired expression, "It is I." Of course it doesn't. There was no reason for that answer. Children will feel that the standards you hold up are pedantic and unnecessary if you use such absurd models. Again, this particular correction is hardly worth making. Now that the professors of Harvard and Columbia say that usage justifies "It is me" it hardly behooves us of little fame to pick out this expression from many. We ourselves avoid using this sentence lest we seem pedantic and then we waste our time drilling on this point when the children say comfortably, "I seen him when he done it." Shift your spot light.

Conclusion of Lesson

A certain playful warning may be given at the end of the lesson. One primary teacher said, "If you ever use the wrong form now I am going to say 'Caught.' You will have to try hard and not let me catch you at all." This is excellent for a device, but it can be used only in one instance. If the child is told the same thing about half a dozen errors the fun is driven out of the game and it becomes only a part of the routine drill of the schoolroom.

Type Sentence

Some teachers obtain good results by means of the type sentence. This is a sentence containing a form upon which the class is to be drilled It is referred to every time that particular expression is given incorrectly

Suitable Material

The story in which the sentence occurs should be very familiar. Suppose the children have been told the story of George Washington and the Cherry Tree. You remember when the little boy was asked who had done the damage he said, "I did it, father. I did it with my little hatchet." Every child learns this story and it is a simple matter when a child says "I done it," to ask him what George Washington said. The sentence thus becomes a model on which the pupils are expected to model their speech and a standard to use in correction. The story must be a familiar one. If it is necessary to learn material for which there is no other reason than that it may give a model sentence, the plan is of doubtful value. In this, as in the use of games, moderation must be exercised. The effectiveness of the sentence depends upon the clearness with which it stands out in the mind. The tree must not be lost in the maze of a forest.

Extent to Which These Devices Should be Used

It has been said repeatedly that these devices must not be used too generally. There is an age limit, also. The first two grades give the best chance for using such things. Sometimes in the third grade there may be need for such games, but never beyond.

Studies in Art Appreciation VI

C. Edward Newell

Supervisor of Art and Handwork, Springfield, Mass.

At the Watering Trough — Jean Dagnan-Bouveret

Suggestive Method of Study

What do you first see in this picture? What is one horse doing? What is the other doing? What is the color of each horse? What are the trappings they are wearing called? Name the pieces of harness on their heads? Where are the bridles? Why are they here? What is the part of the bridle that goes in the horses' mouth called? Can you find bells on the harness? Where? Is there much water in the trough? Of what is the trough built? Who is standing near one horse? Is the man young and strong? How is he dressed? Where is his whip? Why does he not use it? What does he hold in one hand? What is in the other hand? Where is the young man looking? What kind of eyes has he? Is one of the horses also looking in the same direction? Tell where you can see light parts of the picture against dark ones, or dark against light. (Dark horse, light sky; dark hat, light sky; light face, dark hat; light shirt, dark horse; light ear, dark chest; dark harness, light horse; dark bridle, light head; light nose, dark water.) Do these darks and lights help you to see the picture more clearly? What forms a background for this picture? Whay do you like the picture? Have you studied another picture of animals? Tell about it and the artist who painted it.

The Story of the Picture

These two fine horse lived on a farm in France. They were used for the heavy farm work, but were always well treated and cared for by their young driver, whom we may see standing near them. He is holding the lines that lead to the halters. The headstalls or bridles have been taken off to be hung with a short string of bells over the hames at the side of the collar. The black horse has finished drinking, but the white one is still sipping the cool water from the large stone trough. The young man stands very erect in his leather boots and loose clothing. His whip is held in the bend of his arm, for at present it is not needed.

We seem to be looking directly at the young, dark-eyed man and the dark horse. They, in turn, seem to be looking directly back at us. It almost seems as though we had just walked toward them and our approach had attracted their attention. The placing of the dark against contrasting light repeats itself often and adds much of interest in this picture. It also helps us to catch the artist's message and see more clearly just what he wanted us to see. He wished us to feel the power of the kindly sympathy that may exist between man and beast.

The Story of the Artist

Men and women who paint and draw great and famous pictures are called artists. The artist who painted "At the Watering Trough" was named Dagnan-Bouveret (Dän-yon' Boov rā'). His parents gave him the very long name of Pascal Adolphe Jean Dagnan. When the child was but a baby his parents moved from Paris, where he was born,

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to Brazil, in South America. The little Jean's mother died when he was six years old. So the lad was sent home to France to his grandmother Bouveret, whose name, according to custom, he affixed to his own. The long name is of little importance. We seldom hear it used.

Dagnan-Bouveret was from the beginning determined to be an artist. When his father offered him an opening in his commercial business in Brazil, he declined it. This so angered his father that he at once stopped his allowance. The lad, nevertheless, held firmly to his ambition to paint. Jean continued his studies at a famous French school of art, called the Ecole des Beaux Arts, and because he was such an incessant worker soon became a successful painter. It was while visiting at the home of his father-in-law that he saw the subject for "At the Watering Trough." Several months were devoted to the painting of this one picture. It is considered one of the artist's best works and is now in the Luxembourg Gallery, Paris, France.

AT THE WATERING TROUGH. *Dagnan-Bouveret.*

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Popular Ballad Studies for Grade III

Laura F. Kready

Part II

Festival Songs

May Songs

May-Day is derived from Maia, the mother of Mercury, to whom Romans sacrificed on this day. Ceremonies were also paid to Flora, the goddess of fertility of the fields. The doll, which is often the central object of May garlands, is an image of Flora.

Maia is a surname for *Cybele*. Others derive it from *Majores*, saying that Romulus called the month "May" in honor of the Senators. Or it is derived from the Sanscrit for *grow*, the growing or shooting month. An old calendar tells that boys went to see the May-trees on April 30. The Floralia of ancient Rome were celebrated on April 28–30. Some say that May-day is a repetition of the phallic festivals of India and Egypt, which took place when the sun entered Taurus, to celebrate Nature's fertility. *Phallos* in Greek means "pole."

In England, little girls dress fantastically, parade the village, carrying sticks, to the top of which are tied bunches of flowers, and sing:

The flowers are blooming everywhere,
O'er every hill and dale;
And oh! how beautiful they are,
How sweetly they do smell!

Go forth, my Child, and laugh and play,
And let your cheerful voice,
With buds and brooks and merry May,
Cry out, "Rejoice! Rejoice!"

Or children dance around the May-pole, singing:

Round the May pole, trit, trit, trot!
See what a May pole we have got;
Fine and gay,
Trip away,
Happy is our new May-day.

Song of the Mayers

Remember us poor mayers all,
And thus do we begin,
To lead our life in righteousness,
Or else we die in sin.

We have been rambling all this night,
And almost all this day,
And now returned back again,
We have brought you a bunch of May.

A bunch of May we have brought you,
And at your door it stands,
It is but a sprout, but it's well budded out
By the work of our Lord's hands.

The hedges and trees they are so green,
As green as any leek,
Our heavenly Father, He watered them
With His heavenly dew so sweet.

The heavenly gates are open wide,
Our paths are beaten plain,
And if a man be not too far gone,
He may return again.

The life of man is but a span,
It flourishes like a flower;
We are here to-day, and gone to-morrow.
And are dead in an hour.

The moon shines bright, and the stars give light,
A little before it is day,
So God bless you all, both great and small,
And send you a joyful May.

From "English Folk-Rhymes," by Northall, p. 240, used by courtesy of the publishers, Kegan, Trench, Trubner & Co., London.

French May Song

It is the merry month of May, Winter has taken flight;
I could not keep my heart at home that bounded for delight:
And as I went, and as I came, I sang to the season gay,
It is the May, the Merry May, the merry month of May!
E'en as I came the meadows by, the wheat-fields have I seen,
The hawthorn branches all a-flower, the oat-fields growing green;
O Trimazos!

Madam, I thank you for your coin, and for your courtesy;
It is for Mary and her Babe, and it is not for me:
But I will pray the Child for you to whom your gift is given,
That He return it you again more royally in heaven.

This is the "Song of the 'Trimazos,'" given in "Games and Songs of American Children," by W. W. Newell, used by courtesy of the publishers, Harper & Bros.

A French writer has described the old French custom: "On the first of May, dressed in white, they put at their head the sweetest and prettiest of their number. They robe her for the occasion: a white veil, a crown of white flowers adorn her head; she carries a candle in her hand; she is their queen, she is the *Trimouzette*. Then, all together, they go from door to door singing the song of the *Trimouzettes;* they ask contributions for adorning the altar of the Virgin, for celebrating, in a joyous repast, the festival of the Queen of Heaven."

English May Carol

Rise up the Mistress of this house, with gold along your breast,
For the summer springs so fresh, green, and gay;
And if your body be asleep, we hope your soul's at rest,
Draw near to the merry month of May.

God bless this house and harbor, your riches and your store,
For the summer springs so fresh, green, and gay;
We hope the Lord will prosper you, both now and evermore,
Drawing near to the merry month of May.

From "Games and Songs of American Children," by W. W. Newell, used by courtesy of the publishers, Harper & Bros.

Harvest Song

Harvest home! Harvest home!
The bells they do shake and the bells they do ring.
So merrily we bring harvest in, harvest in,
So merrily we bring harvest in.

From "English Folk-Rhymes," by Northall, p. 260.

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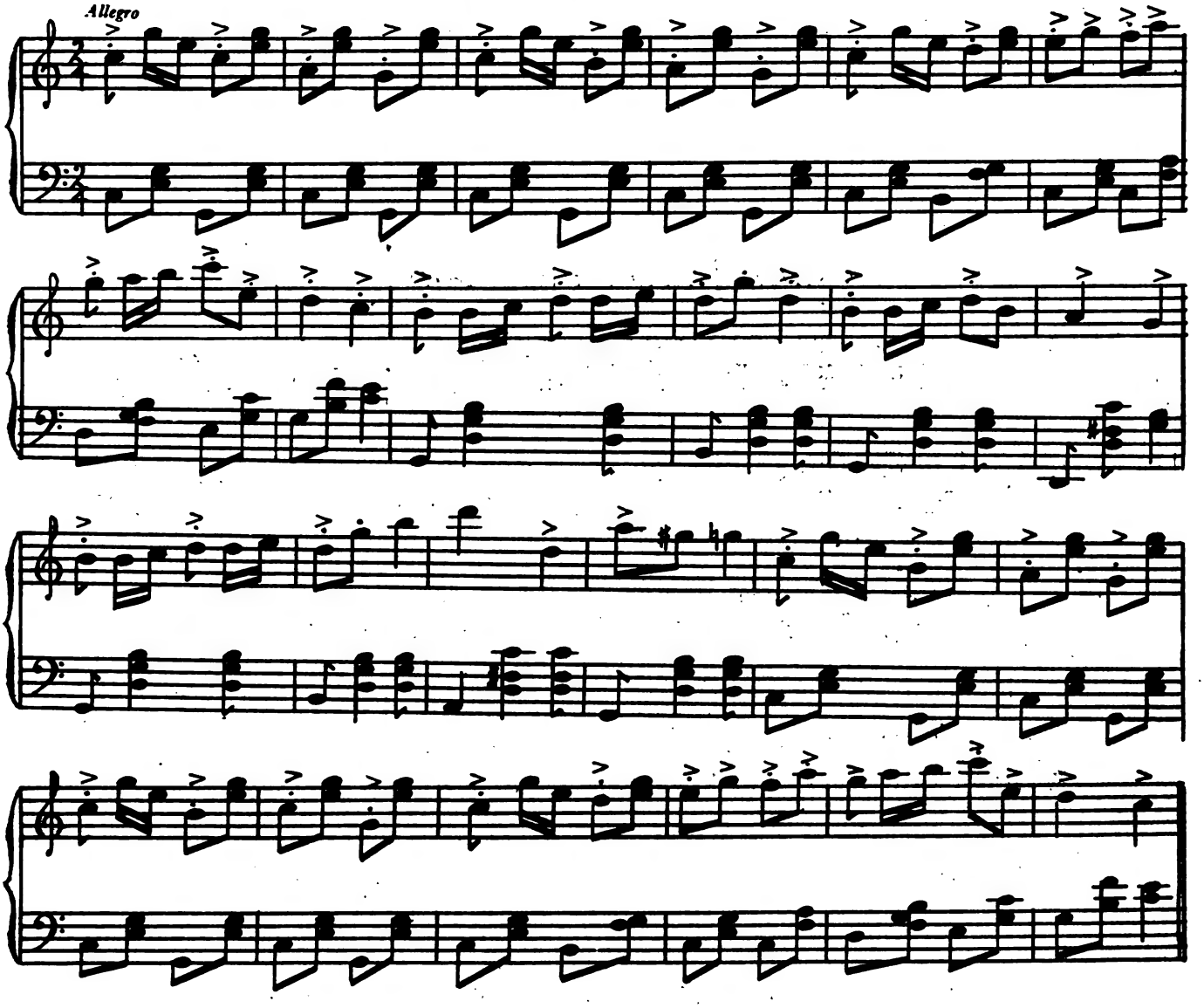
Peasant May Queen Dance



Christmas Wassail Song

Here we come a-wassailing,
Among the leaves so green;
Here we come a-singing,
So fair to be seen.

Chorus
For it is in Christmas-time,
Strangers travel far and near;
So God bless you and send you
A Happy New Year.

We are not daily Beggars,
That beg from door to door,
But we are neighbors' Children,
Whom you have seen before.

Call up the Butler of this house,
Put on his golden ring,
Let him bring us a glass of beer,
And the better we shall sing.

We have got a little purse,
Made of stretching leather skin,
We want a little of your money
To line it well within.

Bring us out a table,
And spread it with a cloth;
Bring out a moldy cheese,
Also your Christmas loaf.

God bless the Master of this house,
Likewise the Mistress too,
And all the little Children
That round the table go.

Good Master and Mistress,
While you're sitting by the fire,
Pray think of us poor Children,
Who are wandering in the mire.

Singing the above carol children carry about a "wessel-bob" or large bunch of evergreens hung with oranges, apples and colored ribbons.

From "English Folk-Rhymes," by Northall, p. 206, used by courtesy of the publishers, Kegan, Trench, Trubner & Co., London.

Cherry Tree Carol

As Joseph was a walking,
He heard an angel sing:
"This night shall be born
Our heavenly king.

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"He neither shall be born
In housen nor in hall,
Nor in the place of Paradise,
&ut in an ox's stall.

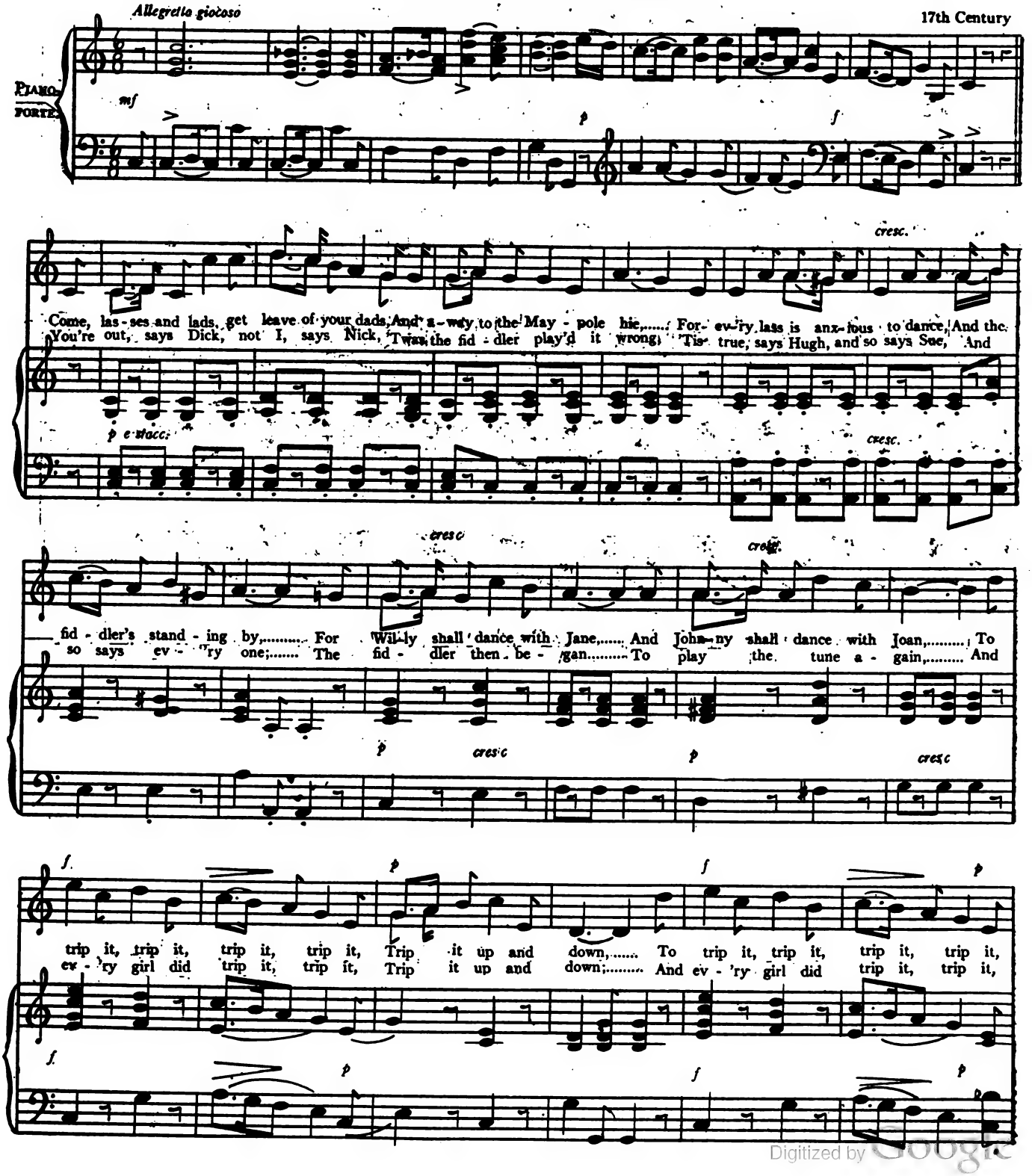
"He neither shall be clothed
In purple nor in pall,
But all in fair linen,
As were babies all.

"He neither shall be rocked
In silver nor in gold,
But in a wooden cradle,
That rocks on the mould.

"He neither shall be christened
In white wine nor in red,
But with fair spring water,
With which we were christened."

As Joseph was a walking,
he heard an angel sing:
"This night shall be born
Our heavenly king."

Come, Lasses and Lads



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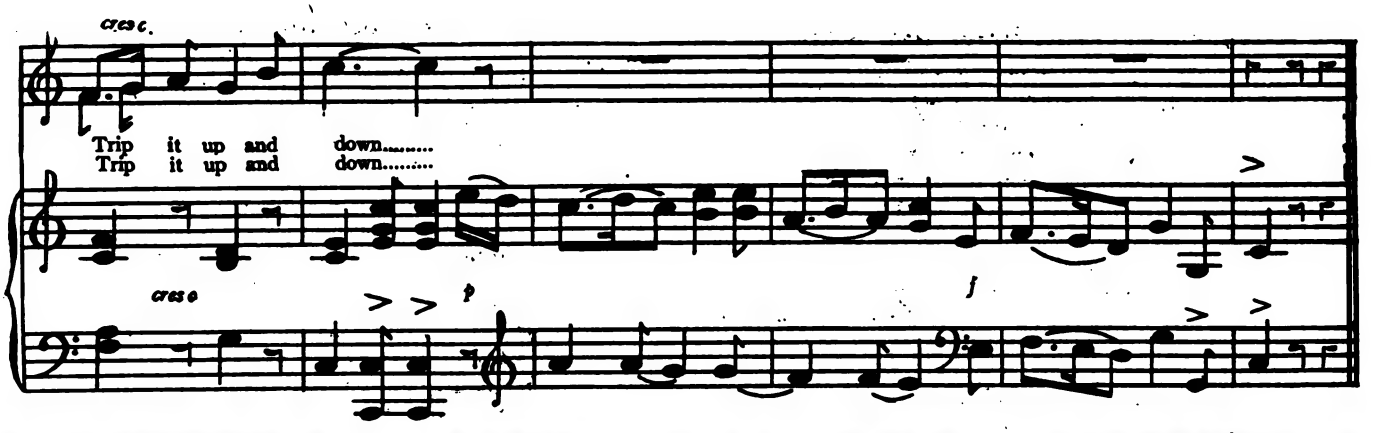

In Excelsis Gloria

When Christ was born of Mary free
In Bethlehem in that fair citie,
Angels sungen with mirth and glee,
In Excelsis Gloria!

Herdsmen beheld these angels bright
To them appeared with great light,
And said, God's son is born this night,
In Excelsis Gloria!

This King is comen to save [man]-kind
[Even] in Scripture as we find,
[Therefore] this song we have in mind,
In Excelsis Gloria!

[Then, dear] Lord, for thy great grace
[Grant us] in bliss to see thy face,
Where we may sing to thee solace,
In Excelsis Gloria!

— Harleian MS. A.D. 1500

(Brackets indicate words which were later inserted.)

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shining eyes and a bit of color in the unwholesome tint of her cheeks — and the bath nurse close at her heels with the request that she come again to-morrow.

"I couldn't get it all off in one scrubbing," she said. "Her poor little feet are caked with dirt, and her underclothes!" — she threw up her hands in despair. The teacher prevailed upon the child to ask her mother to let her have clean clothes throughout for the next day, and was gratified when the girl appeared next morning so neat that the latent promise of future beauty was apparent. "Did your mother like you to be clean?" was asked. "Oh, yes," she answered, "mine mudder will do anything the teacher says." Thus was the thought born that even one small teacher may become a power in at least a small part of the world.

But swiftly upon the heels of encouragement came another problem. The little girl was being persecuted because, said her tormentors, "She is so dirty she has to take a batt every day." "But everyone should take a bath every day," assured the teacher. "Do you take a batt every day?" came a shy question. "Of course I do," was the assuring answer. "Gawd!" came in an awe-hushed stage whisper from the rear of the room.

So, little by little, with unremitting vigilance, are the little foreigners brought to the practice of American standards. And in this process of uplift toward the goal of godliness, the power of the primary teacher is a factor not to be despised.

Hygiene for Grades I and II

(A Suggestive Series of Lessons)

Mary B. Pratt

State Normal School, Worcester, Mass.

HOW are we to relate more closely the natural tendencies and interests of the child to the various phases of subject-matter in the primary grades? How shall we so organize CHILD and SUBJECT that in every case our aim is consciously driving us toward education for citizenship in a democracy?

I think we can all agree that real democracy is difficult to find, in spite of the fact that we read about it, think about it and want it as a universal form of government. There are too many of us who have the Kaiser temperament, and who, both consciously and unconsciously, dominate to a serious degree the personalities of the children and permit repression rather than expression to be the keynote of the various forms of activity in the schoolroom.

In order to meet the educational demands of to-day, every lower grade schoolroom should be a social center where the aim is fullness of life, health, vigor, joy and efficiency; where the individuality of each child is sacred and allowed to develop; where little laws and standards are discussed and made because they are best for the group; where self-expression is a dominant factor, and where there is no conflict between the natural growth and development of the child and the kind of training imposed by the teacher.

Therefore, in the case of every child, in the case of every subject, and in the case of all the inter-relationships between these two, initiative and leadership, originality and good thinking, based primarily upon actual experience and environment, should be the point of departure for the teacher's work in carrying out her fundamental aim — Education for Democracy.

Having attempted to show in preceding articles how Silent Reading and Project Constructive Work in the lower grades may be a means to this end, I am submitting the following suggestive series of lessons in Hygiene toward the same end.

The development of these outlines would be consistent with the child's native interests and with the use of his environment. It would build up within his growing consciousness a knowledge of the following facts:

1 The ideal citizen has a sound body.
2 The ideal citizen cares not only for himself, but he is interested in the public welfare.

Also, as Health Education becomes an important subject in the lower grade curricula, it may be successfully correlated with Reading, Handwork and Nature Study.

Suggestive Outline

Series I

I Home interests and activities
- 1 Mother's care
- 2 Care of home — child's responsibility
- 3 Food
  - *a* Selection
  - *b* Preparation
  - *c* Serving
  - *d* Different foods for different seasons
- 4 Clothing
  - *a* Making
  - *b* Care
  - *c* Change to suit weather and seasons
- 5 Family pleasures
- 6 Family pets
- 7 Plants and flowers in the home

II Lunch period at school
- 1 Personal manners
- 2 Table manners
- 3 Eating slowly and why
- 4 Use of napkin
- 5 Care of crumbs
- 6 Articles of food
  - *a* Milk — care and value
- 7 Handling cups, crackers, etc.

III Autumn excursions
- 1 Gathering of leaves
- 2 Gathering of fruits, vegetables, nuts
- 3 Food brought from farm
- 4 Value and use of different foods
- 5 Care of foods in home and market
- 6 Canning and preserving

(Emphasis of child's part in each activity)

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Series II

I A Study of Home Pets
The cat
1 Food
2 Teeth
3 Feet
4 Tongue
5 Whiskers
6 Fur
7 Cat's care of herself
8 Our care of her
9 Cat's use to us

To briefly illustrate a type discussion on these points:

4 Tongue
How is the cat's tongue different from yours? She can fold her tongue and make it spoon-shaped. I wonder who can tell me why?

3 Feet
Who has seen kitty jump? How does she land? Why are her feet padded? Why doesn't she need shoes? Can we walk as softly as she? Can we jump as lightly? The next time you go out of doors show me how the kitty jumps, runs and walks.

8 Care
Your cat not only takes good care of herself, but she takes care of her kittens. What does she do that mother does for the baby? She feeds them, washes them, brushes their hair, and sometimes carries them from one place to another. Who knows how she carries them?

How can we take care of kitty? There are a great many ways. Give her plenty of good food. Do not use her dish for any other purpose and always keep it clean. Never let her eat out of your dish or with your fork and spoon. Teach her not to jump on the table or touch food which is not meant for her. Teach her to be clean about the house, and give her a comfortable, clean bed to sleep in. How does mother take care of your bed? You must take care of kitty's bed in the same way. Always be kind to your kitty.

Similar lessons may be given on the dog, horse, cow, rabbit and squirrel. In each case care, responsibility, cleanliness should be emphasized.

Series III

I Jack Frost
1 Water
a Its uses
(1) For drinking
(2) What it gives us
(2) For cooking
(4) Its dangers
2 Frost, ice, snow
b Their uses
(1) Winter sports
(2) Jack Frost and Mother Nature

II Jack Frost's relation to the children's lives
1 Winter clothes
2 Warm underwear
3 Heavy shoes
4 Leggings
5 More food
6 Fresh air
7 When Jack Frost is dangerous

III Seeds, Plants, Germination
1 Need for good light, good soil, air and moisture
2 Emphasis upon concrete work and actual experience

Series IV

I The Meaning of Health
1 How to keep well and happy
a Daily bath
b Care of hands, feet, hair, teeth
c Proper food, exercise, rest
d Fresh air
e Right breathing
f Keeping our hands in the right place
g Cheerful disposition
2 How to keep clean and orderly at school (Need emphasized)
a Care of books and other material
b Care of plants and pets
c Clean and orderly desks
d Clean floor (make children responsible for these matters)
3 How little children may become good citizens
a Correlate with 1 and 2
b Obedience and helpfulness at home
c Responsibility of each child toward making school a healthful, happy place

This series of lessons need not be used necessarily in the order in which they are given here. Always plan lessons in view of the specific need.

Materials used for illustrative purposes and for concrete needs in the development of these lessons may be as follows:
1 A miniature house given to the children to furnish and keep clean.
2 Dressing dolls.
3 Weaving blankets.
4 Excursions to country, city, markets, factories, etc.
5 Reproducing home interests and activties in dramatization, drawing, construction project work, oral and silent reading.
6 Seasonal interests—reproduced through various other school activities.
7 Animals in the room for a few days at a time—dog, cat, rabbit, squirrel, hen and chickens.
8 Games.
9 Stories.
10 Pictures.
11 Luncheon activities—picnic parties, etc.
12 Making of illustrative scrap-books.
13 Construction project work on the floor. (See article in February number)

There are no books written on hygiene simple enough for the lower primary grades, so the work has to come from upper grade books adapted and simplified to meet the needs of little children.

A book which particularly lends itself to the needs of the teacher for adaptation is "Healthy Living," by C. E. A. Winslow.

Night

E. H. C.

See, 'tis Night,
Magic Night!
Now to wander fancy free,
Now the Land of Dreams to see;
Visions strange shall charm my sight,
For 'tis Night.

Ah, 'tis Night,
Mystic Night!
Now in Fairyland to walk,
Now with fairy folk to talk,
Now to roam with elf and sprite,
For 'tis Night.

Yes, 'tis Night
Eerie Night!
Listen! hush! the weird winds moan,
Here I stand alone, alone,
Waiting in the dim starlight,
What brings the Night?

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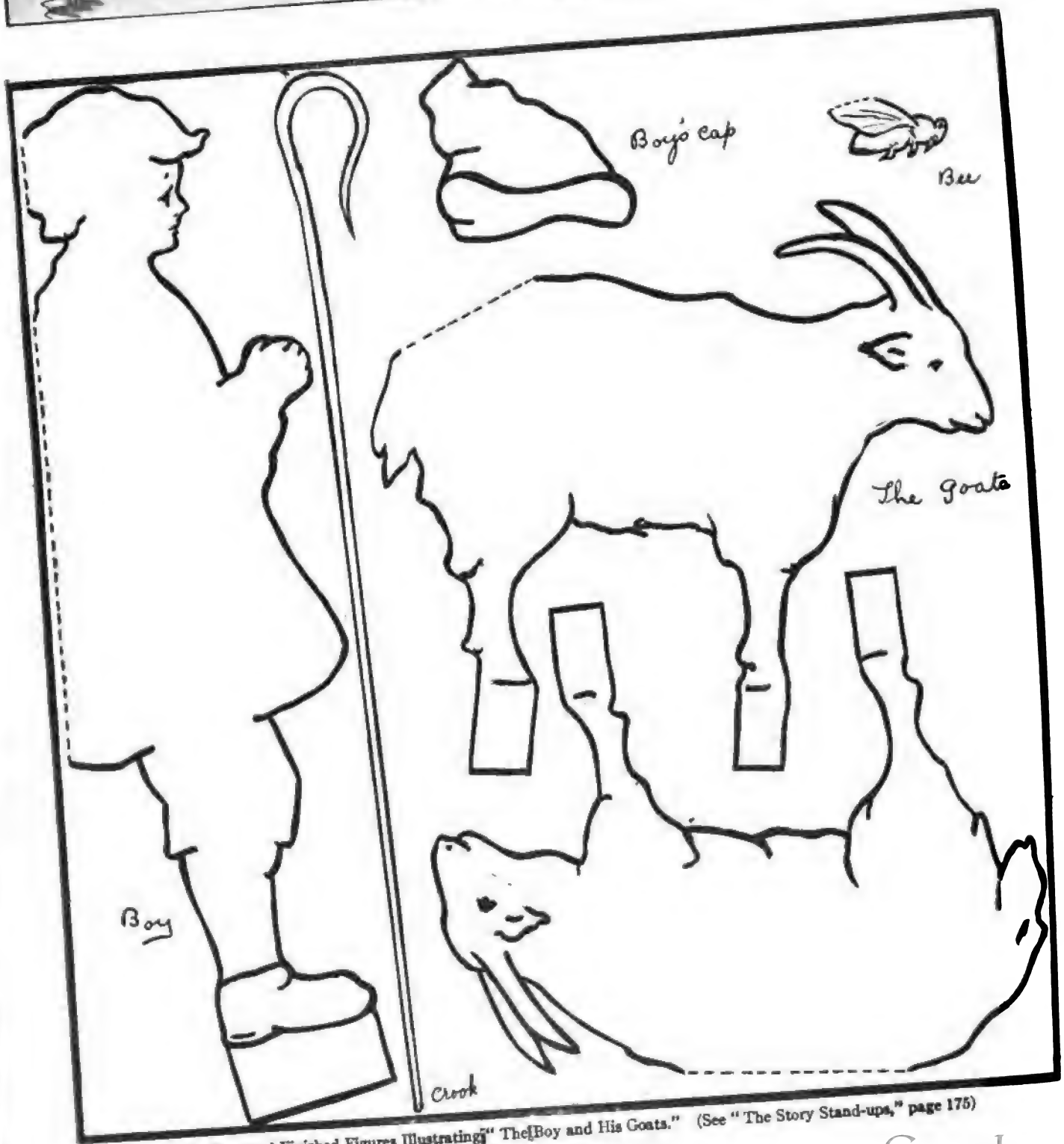

Outlines and Finished Figures Illustrating "The Boy and His Goats." (See "The Story Stand-ups," page 175)

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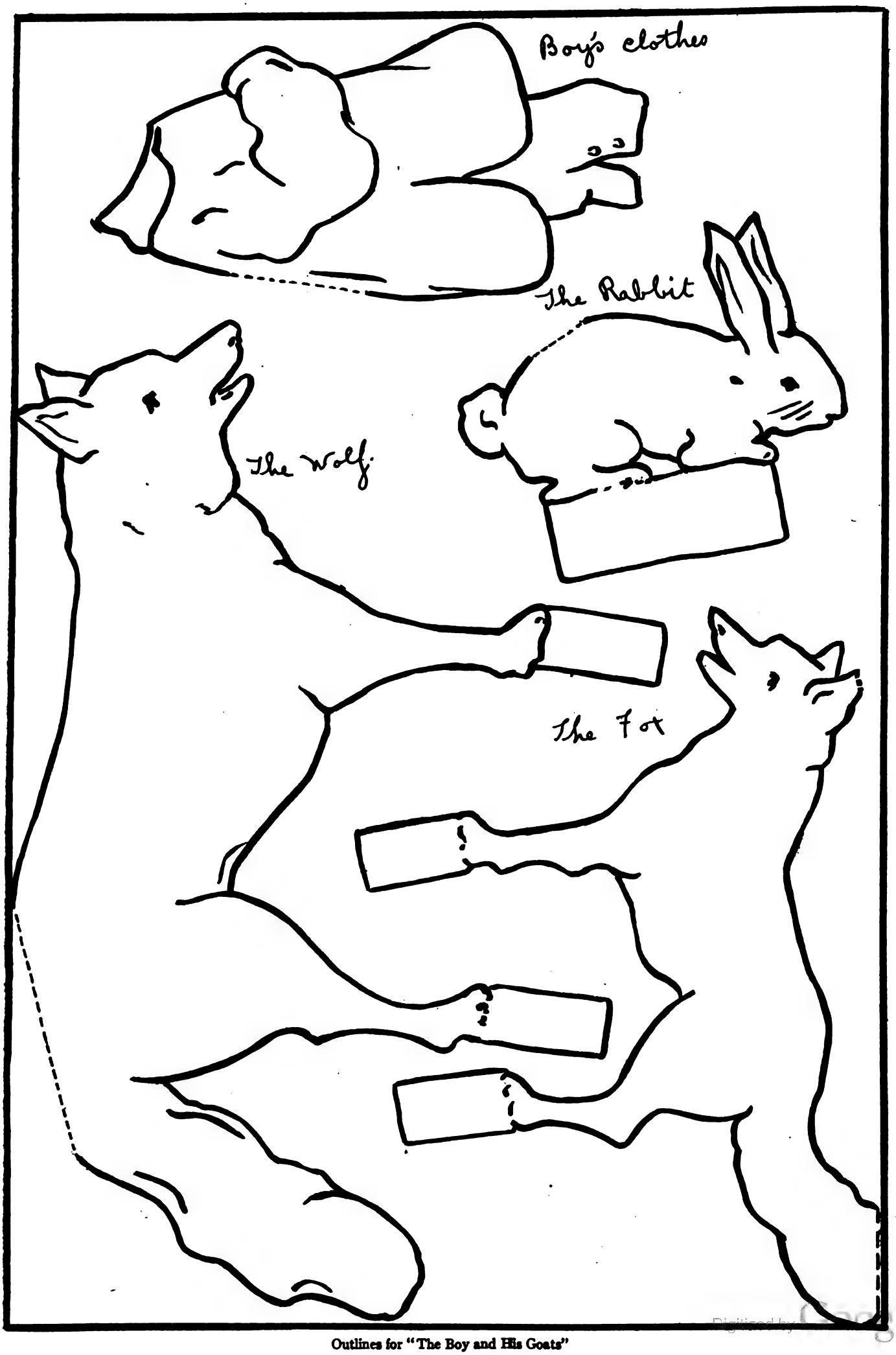

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Outlines for "The Boy and His Goats"

Graded Course in Seat Work for First and Second Grades VIII

Belle Brady

Primary Critic, State Normal School, Superior, Wis.

V Writing

1 A small number of pupils may be sent to the board to work upon some letter form which they find difficult. The teacher should write the letter in correct form for each child and also write one or two easy words in which the letter occurs. This provides the child with a correct model of the letter to guide his practice and shows him how to combine it with other letters.

2 Write at the top of one of the blackboards a complete alphabet in capital letters. Using this as a guide the pupils may practice writing the capital letters at the board for busy work. However, it is not advisable to let them practice writing any capital letter that has not first been studied and practiced under the teacher's direction in a regular class period.

3 Write words beginning with capital letters guided by models written on the board by the teacher. Also sentences.

VI Spelling

1 Procure a copy of a spelling list which has been worked out for the grades, such as the Ayres or the Kansas City list. Hektograph that portion of it which should be taught in the second grade, being careful to write clearly and form all letters correctly. Give each child a copy of it. Mount these on stiff paper and fasten togther a set for each child. Now they have a list of words which every second grade child should be able to spell and write correctly at the close of the second year. For seat work the pupils may work on these lists. Since they are in script the children may practice writing them. When a pupil thinks he has mastered a specified portion of the list, he may write his name on a piece of paper and put it into a box on the teacher's desk which is labeled "Spelling." As soon as a number of names are there, the teacher tests these pupils on this group of words by dictating easy sentences containing the words. Those pupils who write all of the words correctly in the sentences, may be assigned a new portion of the list to study independently, whereas, if any child shows by his test that there was any word he hadn't learned, he works further on it and takes the test again with the next group. This device will greatly stimulate pupils to independent effort in mastering the list of words during seat work periods, and consequently more class time will be left for application of the words in written sentences, which is the real test of spelling ability.

2 Besides this list of required words, the children will be greatly interested in keeping a little book in which they write all words they have learned to spell which are not found in the required list. These words may come from any source, either in or outside of school. It will make the pupils more observant of the letter order in words they see and will have the effect of greatly increasing the spelling vocabulary.

3 Cut slips of paper and write a letter on each. Pass down the aisles placing one of these slips on desk of each pupil who is to do seat work during the next period. Have each child write as many words as he can which begin with the letter he has. The letters *e*, *i*, *j*, *k*, *n*, *o*, *q*, *u*, *v*, *x*, *y* and *z* are not good to assign for this work because of the small number of words in a child's vocabulary which begin with these letters.

4 Writing lists of phonetic words is good work to supplement work in spelling.

5 Have a race to see which child can write correctly the longest list of words in a given time, perhaps twenty minutes. At the close of the time the pupils may count their words and each one state to the class how many he has, but the winner will not be known until the teacher has time to look over the lists and find out who has the greatest number of correct words. Then she will announce the winner to the class.

VII Language

1 After a story has been retold by the children, give them patterns of the characters in the story. Let the children trace these on colored paper and cut them out. They may be used in making a blackboard border, or each child may use his in making a poster.

2 Let the children make original posters to illustrate the poems that they memorize, or the story they have had in language class. This should not be done until after posters have been made as class work.

3 After the children have memorized or read a little poem, write it on the board omitting certain of the important words. Let the children copy it and supply the omitted words.

Example

"The *north* wind doth blow,
And down comes the *snow*.
Oh, what will the *robin* do now, poor thing!
He will sit in the *barn*,
And keep himself *warm*,
And hide his head under his *wing*, poor thing!"

(Omit the italicized words.)

4 Make hektographed copies of a poem that has just been memorized. Cut each copy apart by lines and put it into an envelope. Give an envelope to each child, and let him arrange the lines as they should be and paste them on mounting paper.

5 Let each child make a book in which to keep the poems that have been memorized. Have covers of dark colored mounting paper and leaves of lined writing paper. Fasten the book together with brass brads so that new leaves may easily be inserted from time to time. The covers may be suitably decorated during the drawing period. When a poem is being memorized, write it on the board for the children to copy as seat work. If well done, it may be put into the book. Illustrations may also be added.

6 Original illustrating of stories is good seat work.

7 Let the children make plans for dramatization of stories as suggested in II, 2, *c*.

8 Place on the board a short list of words related in thought. Let the children make a simple story, using these words. Mount the best ones and fasten them up where good work is displayed.

9 *a* Have the children copy sentences containing words which they have been trying to learn to use correctly, as *are* for *is*, *saw* for *seen*, etc.

b Fill blanks with such words.

c Write original sentences containing these words.

10 Each child may write statements, naming things or children that are at the right of him as he sits in school. Also those at his left.

Example

May sits at my right.
Edward sits at my right.
The book case is at my right.
The windows are at my left.

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11 Have the children copy these sentences, filling the blanks:

——— ——— is my name.
I live on ——— street.
I am ——— years old.
My home is in ——— (name of town).

12 Write the names of things in the schoolroom that are made of wood, iron, leather, cloth, glass.

13 Write the names of things in the room that are shaped like a circle; like a sphere; like a cube; like a cylinder.

14 Place upon the board a list of objects of which the pupils are to tell the color, as, the sky, snow, grass, roses, strawberries, etc. Require complete statements.

15 In the spring, when the birds are being studied, place the bird pictures in the chalk tray. On the blackboard above each one write its number. Require the children to write the name of each bird on paper and number the name to correspond with the picture.

16 The common flowers may be named in the same way.

17 Make outline pictures of birds which have a characteristic silhouette. Arrange these in the chalk tray and write a number on the board over each. Let the children write the name of each.

18 Hektograph outline pictures of a bird. Place the colored picture of this bird where all can see it easily. Let the children color the outline pictures, cut them out and mount them.

19 Bird books may be made by fastening together the pictures described in the previous paragraph. A short written description of the bird may be inserted opposite the picture. This description may be developed as a piece of class work and copied from the board by the children.

20 Make flower books similar to the bird books. See preceding paragraphs (18 and 19).

21 Draw upon the board the outline of a bird. Write at one side the names of parts of the body, as, bill, head, wings, tail, breast, leg, feet, toes. The pupils may draw the bird and write each of the parts named where it belongs on the picture.

22 Write on the board a description of a bird, such as the following, omitting the name. Let the children read, copy, and write the name.

I am a bird.
I am black and white.
I have a red head.
I make my nest in a hole in a tree.
I have a strong bill.
I can drum with it.
I can run up the trunk of a tree.
I am a ———.

23 Write similar descriptions of common flowers. Have the pupils read, copy and write the name.

24 Or simple descriptions of birds similar to the above (Section 22) may be hektographed. Include a description of all the birds the children know by sight. Number each. Pass these to the children. They will read each and write the name of the bird, numbering the answer to correspond with the description. Go over the work in a later class period and correct the answers.

25 After the children have become familiar with the characteristic form of the common trees, cut a silhouette of each tree from black paper and mount it on paper of a light color. Place the pictures along the chalk tray and let the children write the names in order.

26 Let the children draw with colored crayons signs of spring and then write the name of the picture under each one. Suggested subjects are:

Pussy willows.
Birds sitting on a fence.
Girl or boy carrying an umbrella.
Girls jumping rope.
Boy flying kite.
Boys playing marbles.
Man plowing.
Tree with a bird and a nest in its branches.
Broken egg, chick, coop and chickens.

The same may be done for the things which indicate the approach of winter.

VIII Handwork

1 Trace on green paper, cut out and mount leaves of common trees. Paste the name of each leaf under it.

2 Cut flowers freehand. Color them.

3 Cut birds freehand and color them.

4 When the first grade is learning a new consonant sound, let the second grade cut and color objects the names of which begin with that sound. For example, when *h* is being learned, they may cut a hat, a house, a hen, etc. Take the best of these and mount them on one large sheet for the *h* page of the phonic chart to be used in the first grade. Write and print the letter *h* on the page. Have a page like this made for each consonant.

5 Cut pictures from magazines and make picture books for younger children. They may be made for Christmas gifts.

6 The children will enjoy helping their teacher collect stories suitable for first grade children. They may also collect pictures to illustrate them. The children should trim the stories and pictures neatly and paste them into books which they have made for this purpose, pasting the picture near the story it illustrates.

7 Since there is a need for children to make books for many different purposes in school, the children may very profitably practice designing covers to suit given topics. Cut designs of colored paper and mount them on the cover, or cut stencils and stencil the designs with colored crayons. However, this should not be done for seat work until several covers have been designed in class under the teacher's direction.

8 Names for the covers of books and for labeling posters are more attractive when the letters are cut from paper and mounted than when little children make letters with crayons or pencils. Some practice will be necessary to enable the children to cut letters that are correctly and well formed and of uniform size. Much of this practice may be done as seat work. Give the children strips of colored construction paper one inch wide. Print on the blackboard words which the children may cut. For titles of books all of the letters will be capitals. Each letter should be cut as high as the strip of paper is wide, one inch. This will insure uniformity in height of the letters. After cutting the letters which comprise a title, let the children mount them.

9 Make original posters.

10 Make paper dolls. See suggestions in First Grade Seat Work, XI, 5. The second grade will be able to make more elaborate dresses than were made by the first grade.

11 Take sheets of cardboard 9″ x 9″, and with a punch make holes at equal distances apart all over the cardboard. The children may place pegs in the holes to form borders or designs.

12 Let the children cut squares, circles and triangles out of colored paper. Make borders and designs with them

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Schoolroom Decoration

Johanna Holm

The Emigration or Return of the Birds

Draw a section of a lake in center of blackboard, coloring and shading the water a darker blue than the sky. Color a blue border the full length of blackboard on top, to represent the sky. With green and brown chalk draw grass and cat-tails on the shore of the lake.

Cut out ducks from white paper. Color bills and feet yellow. Mount the swimming ducks on the lake and the flying ducks on blue border.

This border is suitable for the return of the birds in the spring, or for fall decoration, mounting them on blackboard running north and south and placing the ducks in position, flying to the north or south as desired.

Study Suggestion for Grade IV

E. J. T.

THERE was once a teacher, Miss A, who had taught the fourth grade in the same building for a great many years. During those years she was considered a very thorough, efficient teacher. Her pupils were always, seemingly, well prepared for the next grade and ready to go on with the advanced work.

There came to the same building a young teacher of two or three years' experience. She had been trained in one of the best normal schools of the East. Her children developed wonderfully in initiative and independent thinking and her work was highly approved. The class was passed on at the end of the year to Miss A's room.

At the end of the first week with her new class Miss A went to the principal with the complaint that the children were not prepared and insisted that several of them be demoted. An investigation followed, during which it developed that Miss A had based her decision on the child's ability to answer the stereotyped questions in her note books. These questions were the accumulations of her years of experience. Her geography note-book contained every question that a fourth grade child could possibly be expected to answer. Her children were thoroughly drilled in these questions and answers. Then again, she had a list of every form of concrete problem in arithmetic. These her children were taught to solve mechanically, one by one, to the end of the list. They were then reviewed, the figures alone being changed. In all office tests and examinations her averages were very high. Thus she had taught for *years and years*. She had never given a development lesson. Her whole method of teaching had been memorizing from beginning to end. *And she got away with it.*

Not many teachers overdo the memory work to such an extent as this; nevertheless, purely memory exercises occupy far too much of the school curriculum. A child might memorize the names, locations, industries and products of all the principal cities of the United States and not know very much about our country. Such facts might be entirely meaningless.

On the other hand, if the material were to be organized about some central thought, how interesting and vital the work might become! Instead of a sum of memorized facts, but slightly related, the child would have a vital grasp of some phase of the geography of our country.

Suppose, for instance, we take one of our grain products — wheat. Children are interested in knowing how wheat is raised and how flour is made from the wheat. Then they must know what kind of soil, climate, etc., is required for its growth, and where such conditions are found. They must find the great wheat producing regions; compare latitude, climate, soil, etc. The great flour mills and grain elevators will be found in the large cities in the center of wheat producing regions. Then the shipping of the flour brings in means of transportation and distribution and export trade. Let the children get as much as possible of this information from books, pictures and from their parents.

They are now in actual possession of many geographical facts acquired by their work: the climate, rainfall, soil, surface, names and locations of cities and rivers of a large area of the United States. Something of the industries, trade and transportation of the same area has been learned. All of which has been organized under the topic of wheat.

A list of isolated facts means nothing to a child, but the same facts closely related to a central idea have a valuable and definite meaning. After studying several products in this manner nearly every important fact about our country will have been learned, and having mastered these facts by the law of association of ideas he will be quite certain to retain them.

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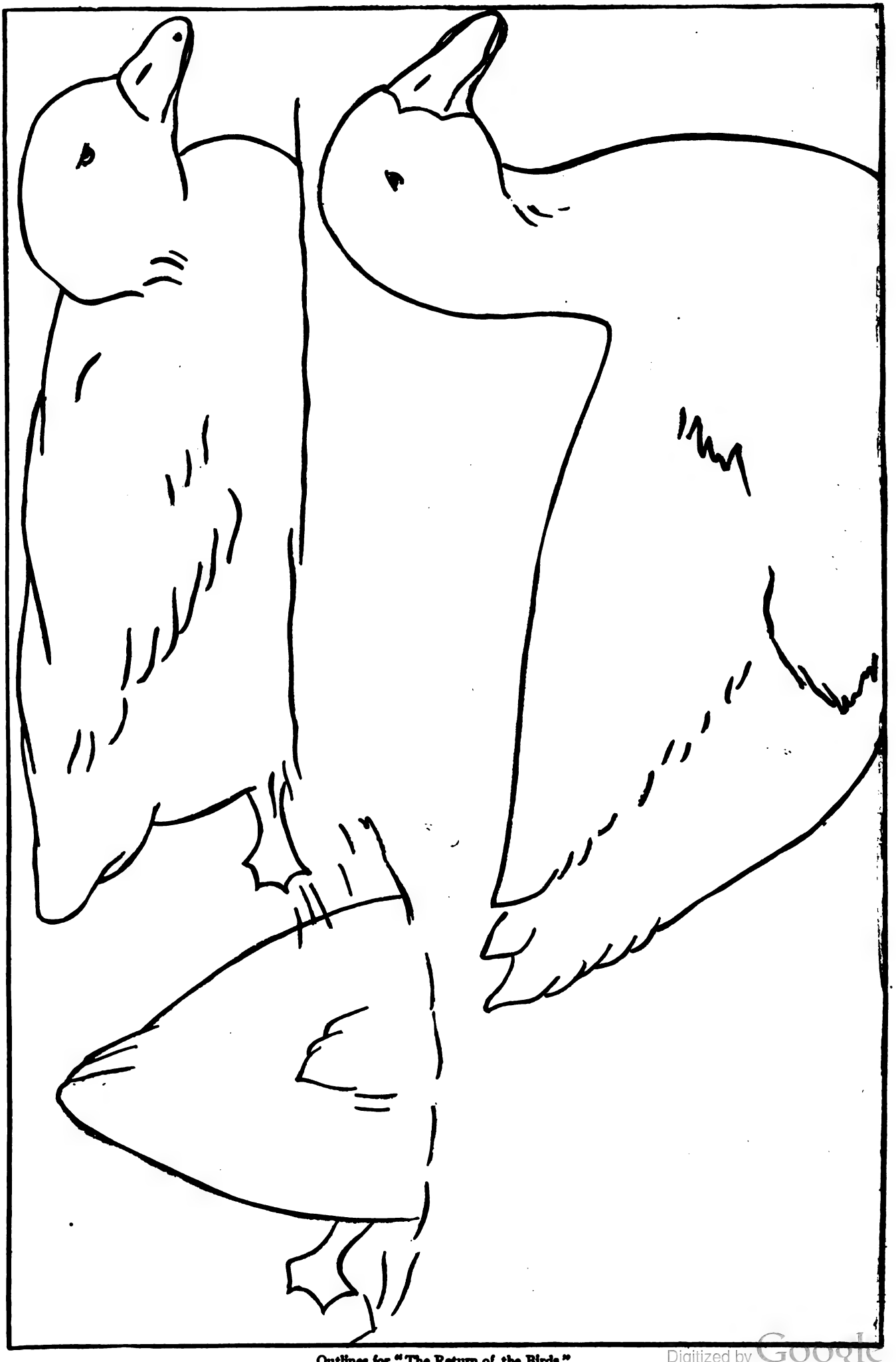

Outlines for "The Return of the Birds"

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They HAVE FOUND THEIR MITTENS!

Stories that are dear to Childish Hearts

First Year Literature

"Action, Imitation and Fun Series" of Primers and First Readers

By MARA L. PRATT CHADWICK

This series consists of one phonic reader, which is a basic text, and ten supplementary readers, based on stories dear to childish hearts. These supplementary readers are carefully graded and form an ideal series through which to develop both sight reading and sound interpretation. Each book is complete in itself and independent of the others. Each may be used with any system of teaching reading. The illustrations, in addition to being pleasing to children, are of such nature as to inspire creative imagination.

PRICE, FORTY CENTS EACH, POSTPAID

PUSS IN BOOTS—REYNARD THE FOX

Fully illustrated. 87 pp.

No words in the vocabulary of this book can overtax or even perplex the little ones of the first or second grade, as all have been long familiar in the household and folklore of the fireside. The cunning and resourceful ingenuity of "Puss in Boots" and of "Reynard the Fox" must keep up curiosity and interest at white heat, as scene succeeds scene in fine dramatic action.

THREE LITTLE KITTENS—CHICKEN LITTLE

Fully illustrated.

Step by step the child grows unconsciously familiar with words and sentences and readily interprets the printed page. Reading thus becomes a labor of love and no more irksome than the strain with which the little one digs with beaded brow the holes in the sand pile or joyfully bears other burdens in his round of play.

JACK AND THE BEANSTALK — DIAMONDS AND TOADS—SLEEPING BEAUTY

Graphically illustrated.

Three attractive folklore tales which are rewritten in the simple straightforward language of those early days when the world was young, and are arranged in development of story and in progress of verbal and phrase perplexities with a pedagogical art, born of experience, of careful child-study and of a veritable love for the little ones.

The chapters are brief, crispy, appetizing.

JACK THE GIANT KILLER

Fully illustrated. 94 pp.

This folklore is handled by Mrs. Pratt-Chadwick in so ingenious and original a method as to secure great interest and great readiness in reading at sight.

Yet she does not fail in addition to reach the higher effects of developing the receptivity for poetry and that wonder and reverence which is part of religion. Besides by "placing the child amidst general human companionship, she corrects the tendency of imagination to center in self."

BOW-WOW AND MEW-MEW

Fully illustrated.

The illustrations, abundant, apposite, vivid, very happily re-enforce the text of each. Note these principles involved: (*a*) A classic basis from which the vocabulary is evolved. (*b*) Interest from a tale pedagogically germane to childhood. (*c*) Rhythmical repetition. (*d*) Imitation or dramatic effect.

THE THREE PIGS

Fully illustrated in heavy line and shading.

The aim seems to be, in this and other books of the series, to gain such a welcome from beginners as greets Buster Brown and Foxy Grandpa with every issue of the Sunday newspaper, and to utilize it in the mastery of a vocabulary that is an ample preparation for the first reader.

THE THREE BEARS

Strikingly illustrated with original drawings.

Like the Little Red Hen and the Three Pigs, this little book avails itself of a classic story from which to evolve very pleasantly a good working vocabulary.

HOP O' MY THUMB—TOM THUMB

Fully illustrated.

Dr. Harris very pertinently remarks: "If a *beginning* is made with literature sufficiently childish, the children may be led by their own growing taste and capacity."

Incident follows incident at short intervals, so that the little mind is not too long on the stretch, and the short chapters hold in store fresh surprises from the beginning to the close of the book.

RED RIDING HOOD—THE SEVEN KIDS

Fully illustrated.

Tested in the schoolroom, it is found that the interest is heightened by putting these familiar classics into a primer form from which he may learn to read; for childhood delights to go over again and again the dear old story and tirelessly to repeat the doings imaginative or real, once made familiar.

The happy Kid Family, the wicked deception of the hungry wolf, the harrowing tragical incident, the joyous restoration, and the righteous retribution must so divert and intensify the interest that the labor of reading will be really a labor of love.

THE LITTLE PEOPLE'S SOUND PRIMER (Basic Text)

Each lesson specially illustrated. 128 pp.

Consider the leading original practical features: (*a*) Word-building from the start, with sound stories, with drills, inciting the child to self-activity. (*b*) Illustrations, unique, alive with action, and impressively interpreting the sounds. (*c*) Abundant busy work.

THE LITTLE RED HEN

Fully illustrated with original drawings.

Prof. M. V. O'Shea, University of Wisconsin, in a recent letter remarks: "I have carried a child through the Little Red Hen, and it has seemed to me to be based upon psychological principles more fully than any primer I know. The material is of interest to the child and the verbal forms are introduced in such a way as to let the learner become familiar with them most effectively."

Boston New York EDUCATIONAL PUBLISHING CO. Chicago San Francisco

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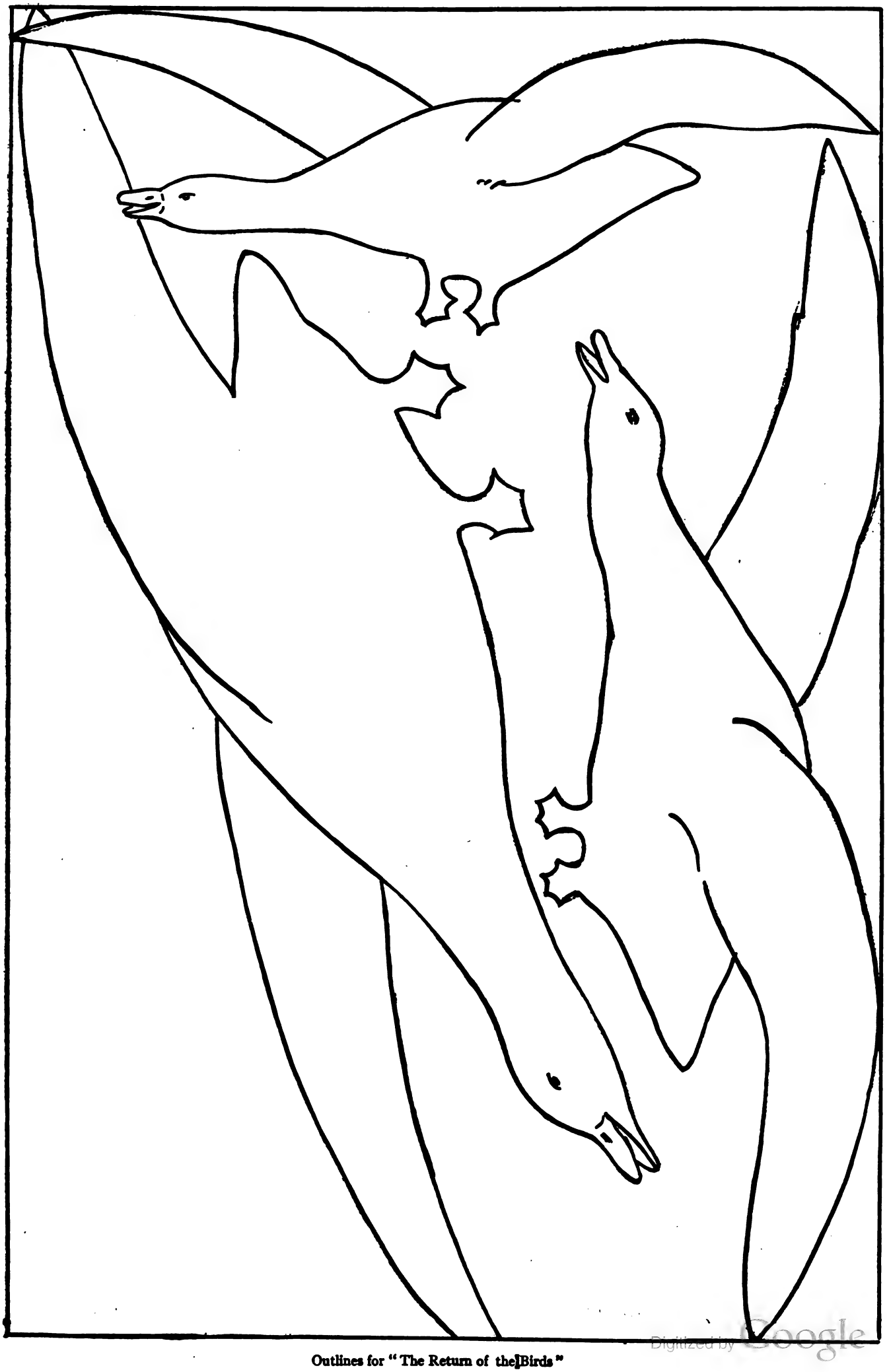

Outlines for "The Return of the Birds"

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Supplementary Reading and Language Lessons

An Adaptation of "The King of the Golden River"

(Ruskin)

For Use in Grade IV

I

There was once a beautiful little valley where the sun was warm and the rains fell softly. Its apples were so red, its corn so yellow, its grapes so blue, that it was called the Treasure Valley. Not a river ran in to it, but one great river flowed down the mountains on the other side. Because the setting sun always made the waterfall the color of gold, the stream was called the Golden River.

II

Treasure Valley belonged to three brothers. The youngest was called Gluck. He was a kind-hearted little lad about twelve years old. The older brothers, Hans and Schwartz, were so cruel and stingy that poor little Gluck led a hard life. Though these two were very wealthy farmers, they made Gluck work even harder than the farm help. In addition to the mean and heavy work, the boy was often abused by them. Finally the two older men were called the Black Brothers by everyone throughout the valley. The two were despised and hated by all who did business with them.

III

One rainy windy night the Southwest Wind begged for shelter at the house of the three brothers. Only Gluck happened to be at home. The sympathetic boy let the old gentleman in, though he well knew how his brothers would abuse him for being charitable to a stranger. Yet he opened the door for the wet old fellow, who begged to warm himself before the blazing logs.

IV

As the unknown visitor was enjoying the shelter, in thundered the Black Brothers. They first abused Gluck. Then they turned to the strange little man. They threatened him. They jeered at him. They ordered him from the house. Little did they guess who the old man really was! Less still did they know the power of their raging guest!

V

That night the Southwest Wind took vengeance. He devastated the entire valley. Trees, crops and cattle were swept away by howling wind and rushing rain. Nothing was left of the Treasure Valley except red sand and dull gray mud. The wealth of the brothers was a thing of the past. To remind them of their avenger, a card was found on their kitchen table. The long-legged letters read, "Southwest Wind."

VI

Treasure Valley was no longer visited by even the other winds. Southwest Wind himself never came again, nor did his relatives ever enter the place. So no rain fell in the valley from one year's end to another. The place remained a desert of dry red sand. The land could be farmed no longer, so the three brothers wandered out into the world.

VII

In a large city they hired a furnace. All three decided to work at the trade of a goldsmith. They started business with the gold they had saved in Treasure Valley. In this new trade they were less successful than they had been in farming. In fact, they had soon used all their gold and silver. A day came when every bit of metal was gone except a large gold mug which belonged to little Gluck. The Black Brothers little cared that it would break the lad's heart to part with the mug. They immediately decided to melt it into spoons to sell. Into the melting pot they tossed it, then went out to spend the day in wickedness. Poor Gluck was ordered to watch the furnace and the melting pot.

VIII

First the lonely child watched his property as it changed shape. Then he wandered sadly to the window, where he could look over the hills to Treasure Valley. It was just at the close of day, and the mountain tops and sunset and river seemed brighter than ever before. "Oh, dear!" he said to himself, "if that river were really all gold, what a nice thing it would be!" As he spoke, a tiny voice seemed close to his ear.

IX

The voice continued to call. Gluck was amazed. He looked wildly to see from what corner it echoed. At last he discovered it came from the pot where his beloved mug was covered. He went over and removed the lid in great fright. To his astonishment a clear voice demanded, "Pour me out." The boy did not obey. He stood like a stone! What was really happening?

X

Again and again the sharp voice now sounded. At last the meaning became clear to Gluck. He lifted the melting pot by the handle and *did* begin to pour! Yet no melted gold came out as he stood watching! First appeared a pair of little yellow legs, then coat-tails, next arms, and last of all, the head that had always decorated the outside of his gold mug! A little golden dwarf about eighteen inches high stood before the boy! "Pray, sir," said Gluck, "were you my mug?" The little man turned sharply around. "I," said the little man, "am King of the Golden River." The dwarf drew himself up proudly. Then he told Gluck the strangest tale which the boy had ever heard.

XI

Gluck heard why the King of the Golden River had been enchanted into the form of a mug. Gluck learned that now the King was freed from the spell. And last of all, the king told him of a charm that would turn the water of the Golden River into gold! As the tale was finished, the dwarf vanished. "Oh," cried poor Gluck, "my mug, my mug!"

XII

When the drunken brothers returned, they pounded little Gluck because the mug had disappeared. They refused to believe his story. They were too drunk to think of anything except the loss of their last piece of precious metal. In the morning, however, the boy told the same tale. Finally both brothers agreed that it must be true. Then both Hans and Schwartz began quarreling as to which should first set out to the river. At last Hans, who was the stronger, started off on the strange quest.

XIII

He was clever enough to remember the directions exactly as Gluck had described the dwarf's story. Hans laughed gleefully as he imagined how easily he was about to make his fortune. First he was to secure holy water from a priest. Then he could start for the stream, which would turn to gold when he had cast into it three drops of holy water.

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XIV

That evening Hans went to church for the first time in his life. Here he stole a cupful of holy water. He did not stop to think that the theft might pollute the liquid. Neither did he remember that whosoever cast unholy water into the Golden River would be turned into stone.

XV

The next morning he began his quest before sunrise. He carried bread and wine to refresh himself as he journeyed along. He also took his alpine staff to help him over the crags. He climbed fast and soon came to the end of the first hill. Here he was obliged to cross a hill of ice. In doing so his bread and wine were lost. Next he reached a second hill of red hot rock. By this time he was nearly exhausted. He decided to refresh himself by sipping a few drops from his flask. "I need save only three drops," he thought. He was about to drink when he came upon a dog lying in the path. The creature was dying of thirst. It looked piteously at the bottle which Hans held, yet Hans kicked the animal and passed on. A strange black shadow suddenly came across the blue sky. The path became steeper and more rugged every minute.

XVI

Hans struggled on. Another hour passed. His thirst increased every moment. Already the bottle was half empty, but he decided he could afford to drink a little! As he stopped to open the flask, something in the path before him moved. A child lay gasping for water. He looked at the child, drank, and passed on. A dark gray cloud came over the sun as he moved nearer the waterfall of the Golden River. He was almost there now. There was but one more hill to climb.

XVII

Suddenly a faint cry broke the stillness. It came from an old man lying in Hans' path. "Water!" the man begged. "I am dying." Hans pushed on. He walked over the old man's body. A flash of blue lightning immediately pierced the heavens! The sky grew dark. There now lay but a few steps between him and the river. On he plodded, until he reached the roar of the waterfall. He anxiously drew the flask from his side and hurled it into the torrent. An icy chill shot through him! In his place lay a *Black Stone.*

XVIII

Schwartz was the next one to try his fortune. He decided it might be safer to buy the necessary water, so he bought some of a bad priest. He took bread and wine, as Hans had done before, and he, too, started early before sunrise.

XIX

The journey surprised Schwartz as much as it had Hans. The climbing was far more difficult than he had dreamed. He was nearly exhausted when he had passed the hill of ice and the hill of rock. The terrible thirst came upon him, too. Then he tried to drink. Before him appeared the same fair child that had begged Hans for water. Schwartz heard her moaning, but passed on. The way seemed to grow harder than before, and Schwartz often had to stop to rest.

XX

When he had climbed another hour he met the old man begging for water. Schwartz, too, refused him and passed on. The daylight faded and black clouds piled up in the sky. Last of all, the shadowy figure of Hans appeared. Heartless Schwartz still hurried along and refused to give a single drop from his flask.

XXI

When Schwartz reached the Golden River, the water had turned black. Thunder and lightning seemed to mock him. Yet he hurriedly cast his flask into the stream. He suddenly felt a change through his whole being. Then another black stone fell into the moaning water.

XXII

When Gluck found himself alone, he decided to try *his* fortune. He started off with a basket of bread and some holy water which the priest had given him. He went on hopefully, but grew tired far more quickly than his brothers, for he was not as strong. He was even obliged to rest on the grass after climbing the hill of ice. While Gluck was struggling up the second hill, the old man appeared to him. The boy was about to drink when the old man begged for water. Gluck handed his flask to the old beggar, who drank until the flask was half emptied. Then, somehow, the road became easier and the grasshoppers began to sing.

After another hour Gluck strayed across the faint child. He put his flask to the child's lips. When she had finished drinking, he found he had but a few drops left. He saw that he dared not drink any himself. But a wonderful thing happened! Flowers sprung up, and red and purple butterflies came flitting through the air. Gluck had never felt so happy in all his life!

XXIII

He climbed on. In another hour he again looked at his flask. Thirst tormented him. Yet he saw there were but five or six drops of water, so he determined not to drink. As he was hanging the flask to his belt, the poor panting dog appeared. Though kind Gluck wanted to save the holy water, he could not refuse the poor creature. So he gave the dog the last of the precious drops.

XXIV

This time Gluck was even more startled than when the dwarf had appeared from the kettle. Once more the King of the Golden River stood before him, for the dog had changed into his old acquaintance! The little man stooped and picked a lily that grew at his feet. On it hung three drops of dew. He shook them into Gluck's empty flask, and then the figure of the dwarf strangely vanished. But as he had given the dew-drops to Gluck he had said, "Cast these into the river. Then descend on the other side of the mountains into Treasure Valley."

XXV

Gluck climbed to the Golden River and cast in his three drops of dew. He stood silently watching the water for some time, but it *did not* turn into gold. Poor Gluck was disappointed and puzzled. Finally he obeyed his friend, the dwarf. He descended the other side of the mountains toward Treasure Valley. As he wandered along, he heard the noise of water working underground. When the valley was reached, he saw what the noise had meant. A river like the Golden River was flowing through the dry heaps of red sand.

XXVI

Gluck gazed at the beautiful stream in astonishment. Fresh grass sprang up beside the river, and opened along both banks, and vines began to cover the whole valley. The boy's heart filled with joy as he saw that Treasure Valley was becoming a garden again.

XXVII

Here Gluck lived until he was an old man. His grapes were as blue, his apples as red, his corn as yellow as in the days before the ruin of the valley. The poor were never driven from his door. His barns became full of corn and his house of treasure. For him the dwarf's promise had come true. The river *had* become a river of gold.

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Snowflake

A Russian Legend

Once upon a time in a certain village there lived an old man and his wife. They wished for a little daughter, but alas! they didn't have one.

One day the old man saw how the children were making a snow-man out of snow, and he said to his wife, "Look here, my dear, let's go and make a little girl out of snow; we'll call her Snowflake, and she'll be like a little daughter to us." And they went off and began ro make her out of the snow. And she was simply lovely. And she began to laugh and move her arms and legs about; and came to life. And the old man and his wife took her to their hut and gave her plenty to eat and drink; and she grew up quite a big girl.

Snowflake was a very nice little girl, only she couldn't stand the heat. Whenever the old woman lit the oven and put her pots with porridge and soup into it, and let the heat go out into the room, Snowflake took it into her head to go out into the passage, where she felt better.

Then came the spring, the sun began to grow hot, and all the snow melted. But Snowflake wasn't at all pleased at this.

Her little friends would all go playing in the sunshine, running about barefoot in the puddles, and splashing about in the water, but Snowflake would choose a shady corner in the house, where she sat playing with her dolls, while it was hot out of doors.

Then the flowers all blossomed in the fields, and the berries began to grow ripe. Snowflake's little friends wanted her to go walking with them in the forest under the shady trees, and play at all sorts of games. Snowflake didn't want to go, but they kept on so that at last she said she would.

And they all ran and played about in the forest till they were tired. Then they lit a fire, and began to jump over it for fun. And when Snowflake's turn came to jump, she jumped — and lo and behold! she melted in the fire and went up like a little cloud into the air.

Fables for Supplementary Reading

Grace Norton Whittaker

THE FOX AND THE CROW

An old black Crow sat on the branch of a tree very near a house. She was watching one of the windows. Just inside she could see a plate, and on this plate was a large piece of cheese. Near the plate stood a woman working.

"Oh, how good that cheese looks!" said she. "I wish that old woman would go away. If she would just turn around, I believe I could get it before she could catch me. There she goes! Now is my time!" She flew to the window sill, seized the cheese and was out of sight before the woman turned around. The Crow never stopped till she reached a large tree in the woods.

The sly old Fox who lived near this tree smelled the cheese. "Who has cheese?" cried he. "I'll hunt for it. I am getting near it. I smell it stronger and stronger. Oh, there it is! That dirty old black Crow has it. I wonder where she got it. I'll go and sit under the tree and see if I can make her drop it."

When the Crow reached the tree she laid the cheese down on a very large branch near her. "I'll rest a minute," she said, "then for a good dinner. What a clever bird I am! Not every crow has such a nice bit to eat."

"Indeed you are clever," said a voice below her. She

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looked down and there sat a handsome Fox looking up at her.

The old Crow was afraid of foxes, so she only bowed and smiled as she seized the piece of cheese. "He is a fine looking animal," she thought. "Perhaps he is not like the rest."

"You are looking very well to-day," went on the Fox. "I don't think I ever saw you look better. How do you keep your feathers so black and glossy? The other crows are so dull and faded."

Still the old Crow did not answer. She felt safer with the cheese in her bill. "I like to hear him talk," thought she, "but I am hungry. I wish he would go."

"Oh, will she never open her mouth!" thought the Fox. "I can't wait for that cheese! I'll try again.

"There is only one thing more you need to make you the Queen of Birds."

"Queen of Birds!" thought the Crow. "That proud Mrs. Blue Jay would turn green with envy if she heard it!" Still she said nothing.

The Fox began to fear that he would never get the cheese, but he went on. "Perhaps you have this one thing, but I have never heard of it. You need a voice as beautiful as the rest of you. Will you not sing for me, that I may know if you have it?"

This was too much for the old Crow. She opened her mouth to sing and the cheese dropped. The waiting Fox seized it before it reached the ground. It was gone in a second.

"Thank you, Mrs. Crow," he said. "I am sorry to say that your voice is not nearly as good as the cheese. I will go in search of a better singer. Good day."

"My cheese is gone and I worked so hard for it," cried the Crow sadly. "All I can do is to look for something else, but you may be sure that I will never listen to a Fox again."

MATERIAL Pictures of foxes and crows, or better, stuffed specimens of one or both.

METHOD Show pictures of foxes. What stories have we had about these animals? Tell one. What is your opinion of the Fox? Show pictures of crows. Do you know this bird? Tell what you know about him. Did you ever see a pet crow? Tell me what he did. If both fox and crow should want the same thing, which do you think would get it? Why?

Our new story is about a fox and a crow. We will read silently to find out what this crow saw. I will write the name of the food on the plate — *cheese*. Look for it.. Tell me what you read. Why is she watching the window? Do you think she will get it? Read aloud.

What will the crow do if she gets the cheese? Read silently till you learn. This word tells how he took the cheese. He was not slow about it. He *seized* it. Find the word. Where did the crow go? Where did the woman go? Read aloud.

Some one is coming into our story. Read till you learn who he is and what he is planning. This word tells how the fox knew where the cheese was. He *smelled* it. Find the word. What did he say he would do? Do you think he can? How? Read aloud.

What do you suppose she will think of the fox? Read silently till you learn. Read aloud.

The fox has not succeeded as yet. Read silently till you learn if he does next time. The fox told the crow that her feathers were bright and shining, but he did not use those words. He said they were *glossy*. Find it. He said the other crows had feathers that were *faded*. Find the word. Did the fox succeed? What did the crow think? Read aloud.

Read silently till you learn the result of the third trial. What did he try this time? What did she mean by "turn green with envy"? Read aloud.

Do you think he is any nearer getting his cheese now than he was at first? Why? Find out how he succeeded in his next effort. What became of the cheese? Read aloud.

Finish the story. He did not care to find a better singer, but he said he would go in *search* of her. Find the word. What did the fox say? The crow? How do you like the ending? What do you think of this fox? Of this crow? Read aloud.

Read the whole story silently. I shall ask some one who studies very hard to read it aloud. Be sure to ask for any words that you do not know while studying. Anne may read. You may keep the story until to-morrow. Then I shall ask some one to choose people to play it.

The Story Stand-Ups

Ruth Ash

The Boy and His Goats

(See pages 164 and 165)

Paper or wooden toys made on these patterns are of great value in language work connected with this much-used and beloved story. The illustration suggests their use in a sand-table picture, or they may be used in a poster picture. The size of a poster picture would be fourteen by thirty inches.

Directions for Making

The figures are made from colored construction paper, or from a heavy white drawing paper and colored with water color or crayola. Fold the paper and place the pattern on, with dotted line on fold.

The boy's body is tan, his clothes and cap dull blue; the goats are white, the rabbit tan, the fox and bee light brown, the wolf dark brown.

Paste the bodies together about half way down, bend the laps on the feet inward and on top of each other, then paste onto a square of cardboard. Paste on the boy's clothes and hat and slip the stick in between his hands. A real stick may be preferred here to a paper one.

The Swallows' Return

Swallows are returning fast,
Over wide seas they have past;

'Neath the eaves they build their nest,
Sing as they from labor rest.

March, O March, thou snowst amain;
February comes with rain;

April, sweetest of the year,
Coming is, and he is near.

Twitter all the birds and sing,
All the little trees do spring;

Hens lay eggs, and O, good luck!
Already they begin to cluck.

Flocks and herds, a numerous train,
To hilly pastures mount again;

Goats that skip and leap and play,
Nibbling wayside shrub's green spray.

Beasts and birds and men rejoice,
With one heart and with one voice;

Frosts are gone, and snow-wreaths deep,
Blustering Boreas fallen asleep.

—*From "Greek Folk Songs," by L. M. Garnett*

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A Page for Story-Tellers

The Necklace of Truth

THERE was once a little girl who took a pleasure in telling falsehoods. Some children think very little of not speaking the truth; a little "story," or a big one if need be, seems to them quite an allowable thing, especially if it saves them a task, or a punishment, or gratifies their self-love, or gains them a pleasure. The little girl this story is about was one of these children. For her truth was a thing which had no importance, and she was always ready to tell any story provided she could get people to believe it.

For a long time this little girl succeeded in deceiving her parents; but in the end they discovered how unreliable she was, and from that moment they were never able to feel the least confidence in her. It is a terrible thing for any father or mother when they learn that they cannot trust the word of their children. It would almost be better to have no children at all than to have such a thing happen. For the habit of telling lies easily leads to even more shameful faults; and what parent can help trembling at the thought that he may perhaps be bringing up his children to dishonor?

After trying everything they could think of to cure their little girl of this bad habit of story-telling, her father and mother made up their minds to take her to the enchanter Merlin, who was not only one of the most celebrated magicians in the world, but also a great lover of truth. For this reason little children who had the habit of story-telling were brought to him from all parts of the country, in order that he might cure them.

The enchanter Merlin lived in a palace made of glass, the walls of which were quite transparent. Never in his whole life had he thought of disguising a single one of his actions, or of making people believe a single thing that was not true, even by remaining silent when he might have spoken. He could recognize story-tellers a mile off by the smell of them, and when the little girl we are talking about came near the palace he was obliged to sprinkle vinegar about to purify the air, for the smell made him feel quite ill.

The little girl's mother, with a beating heart, began to explain what she had come for, and you may guess how she blushed for very shame when she had to confess what a horrid story-teller her child was.

But the enchanter stopped her before she had spoken more than a very few words.

"I know what you have come about, good lady," said he. "I felt your daughter's approach nearly an hour ago. She is one of the worst story-tellers I have ever had anything to do with and she has made me feel very uncomfortable, I can tell you."

When the parents heard this they knew that all they had been told about the enchanter's power was true. As for the little girl, she was covered with confusion, and did not know where to turn. She ran to her mother and tried to hide her head in her skirts, and the mother sheltered her as well as she could. Her father, wondering what was going to happen next, took a stand in front of his little daughter, ready to protect her at all costs. Both father and mother wished to have their child cured, but they wanted her cured gently and without suffering.

"Don't be afraid," said Merlin, seeing their terror. "I never use violence in curing this kind of disease. I am only going to give this little girl a present, which I hope will not displease her."

So saying, he opened a drawer in his cabinet, and took from it a magnificent necklace of amethysts, beautifully set, with a diamond clasp of a dazzling lustre. He put the necklace on the little girl's neck, and dismissed the parents with a kindly gesture. "Go, good people," said he, "and have no more anxiety. Your daughter now carries with her a sure guardian of the truth."

The little girl flushed with pleasure, and turned to go away as quickly as she could, for she was delighted to have got off so easily. But Merlin called her back.

"In a year," said he, looking at her very sternly, "I shall come to demand my necklace back again. Until that time, I forbid you to remove it from your neck for one single instant. If you dare to do so, woe be unto you!"

"Oh!" answered the girl, "I ask nothing better than to wear this necklace always, it is so beautiful."

Now I must tell you that this necklace was no other than the famous Necklace of Truth, of which so much has been written in ancient books, and which has the power of unveiling every kind of falsehood.

The day after the little girl returned home she was sent to school, and as she had been absent for a long time, all the other girls crowded round her as usually happens in such cases. They gave a cry of admiration at sight of the necklace.

"Where did it come from? And where did you get it?" was asked on all sides.

The little girl did not wish to say that she had been to the enchanter Merlin's, for everybody knew why children were taken *there*. She did not wish to betray herself in this way, and so, as usual, took refuge in a falsehood.

"I have been ill a long time," said she boldly, "and when I began to get better my parents gave me this beautiful necklace." A loud cry rose from all the other children. The diamonds in the clasp of the necklace, which had shone with such a brilliant light, suddenly became dim, and changed into coarse glass.

"It's quite true. I have been sick. What are you making such a fuss about?"

As she repeated the falsehood the amethysts in turn changed into dull yellow stones. A new cry arose, and

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the little girl, seeing all eyes staring at her necklace, looked down herself and was struck with terror.

"I have been to the enchanter Merlin's," she said humbly, for she understood whence the blow came, and dared not persist in her falsehood. Scarcely had she uttered the words than the necklace recovered its beauty; but the loud bursts of laughter that greeted her confession humiliated her so much that she felt the need of saying something to regain her reputation.

"You are wrong to laugh," said she, "for Merlin treated me with the very greatest respect. He sent his carriage to meet me — a splendid carriage it was, with six white horses, and pink satin cushions, and a negro coachman on the box, and three tall footmen behind. When we reached the palace, which is all of jasper and porphyry, Merlin came to meet us in the porch, and led us into the dining-room, where we partook of the most delicious things. In the first place, there was" —

The laughter, which had ceased when she first began to speak, now broke out afresh, and so loudly that she stopped in amazement, and, turning her eyes towards her necklace, saw something that made her tremble with fear. At each detail that she had invented the necklace had become longer and longer until it already dragged on the ground.

"You are stretching the truth!" cried the little girls.

"Well, I confess it. We went on foot, and only stayed five minutes." The necklace instantly shrank to its proper size.

"But the necklace — the necklace! Where did it come from?"

"He gave it to me without saying a word, probabl"—

She had no time to say more. The fatal necklace grew shorter and shorter, till it began to choke her. Her face grew red and she gasped for breath.

"You have not told us all the truth!" cried her companions.

She hastened to speak while she had still the power.

"He said — that I was — one of the worst story-tellers he had ever had anything to do with!"

At once the strangling grip upon her throat relaxed. The little girl cried with shame and vexation.

"That was why he gave me the necklace. He said it was a guardian of the truth, and I have been a great fool to be so proud of it. Now I am in a fine position!"

When they heard their companion speak in this way and saw her tears, the other little girls were sorry for her. They put themselves in her place and were able to understand how hard it was for her to humble herself before them.

"But, said one of the girls, "why do you allow yourself to be burdened with such an uncomfortable present? The necklace is very beautiful, it is true, but it is also exceedingly troublesome. Why wear it? What is there to hinder you from taking it off and sending it back?"

The little girl did not answer; and suddenly all the jewels in the necklace began to dance up and down, making a loud clatter.

"You are keeping something back!" cried her companions.

"Well," said the little girl sulkily, "I — I — I like to wear it."

At this the jewels began to dance up and down more rapidly than before, and their clatter grew louder.

"You are hiding something from us!"

"Ah, well! It is impossible to conceal anything, I see," said the little girl. "The truth is, I am *obliged* to wear the necklace. Merlin forbade me to take it off, even for a single instant, and threatened me with the most terrible things if I should dare to disobey!"

You may guess how difficult it was for anybody who had not the habit of speaking the truth to live with that necklace of Merlin's round her neck night and day. Our little girl went through many uncomfortable moments, you may be sure; but after a time she found that falsehoods did not come so readily to her lips as they used to do. Indeed, she got into the habit of telling the truth, and all the truth, on every occasion, and, very much to her surprise, found herself much happier in consequence. Soon she no longer had any reason to fear the necklace, and, indeed, it had no longer anything to do. Then one day Merlin came, as he had promised to do, and claimed the necklace again, for the little girl's cure was complete.

Nobody knows who wore the necklace after that, or where it is to-day. Some travelers say that they have seen it around the neck of a negro king who lives in the interior of Africa, and is famed through all the country around for his justice and stern love of truth; but that may be only a tale.

As I say, nobody knows for certain where Merlin's necklace is. But if I were a little boy or girl who was in the habit of telling falsehoods, I should not feel too sure that I might not find it round my own neck one of these days. — *From "Adventures in Wonderland," by Charles Seddon Evans, published by Evans Brothers, Ltd., London England.*

Carol's Nextra Day

Alice E. Allen

(In two parts)

Part II

SUPPER was almost as good as the suppers always were at Grandma Earle's. And going to bed upstairs alone in the little room with the window over the porch made Carol feel very grown-up and important.

Somewhere in the middle of the night, or so it seemed, she woke up suddenly. She could hear sounds downstairs, as if Aunt Caroline was up. The next minute Aunt Caroline's voice called.

"Caroline," it said, using the name Carol didn't like. "Caroline."

"Yes, Aunt Caroline," Carol called back. She sat up, shivering with cold, and pulled at the little chain of the electric light. But no light came.

"Come downstairs as quickly as you can," said Aunt Caroline. "Be careful — all the lights are off."

Carol crept along to the head of the stairs. The door was open at the foot. Guided by the light from the great coal stove in the living-room, she went slowly down. Half-way she came against something big and soft and warm. It scared her out of her breath for a minute. Then it said, "Me-ow!" in the friendliest fashion.

"It's that cat!" cried Aunt Caroline. "He's to blame for the whole thing! He got under my feet in the kitchen, and I fell over him and slipped and turned my ankle so's I can't step at all scarcely. Do hurry, child!"

Carol hurried as fast as she could. In the living-room she found Aunt Caroline in a big chair by the stove. She had on a long gray bath gown. Two curl-papers stood up like horns, one on each side of her head.

"Lucky I fixed the fires the first thing," she said. "So it's warm, anyway."

"I was never up in the middle of the night before," said Carol.

"Middle of the night — it's morning, child!"

"Morning?" Carol looked about the dark room. "Why, Aunt Caroline, it's dark yet!"

"We're snowed in and snowed over and snowed under," said Aunt Caroline, grimly. "The snow is above all the windows, so of course it's dark. When I tried to open the door to the porch, a whole snowbank landed on me.

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But don't stand there talking, get some clothes on — you'll have to bring 'em down here. Then we'll see what we can do next."

After Carol was dressed, Aunt Caroline told her where to find some lamps. Carol climbed up on a chair, got one at a time, and carried them all to Aunt Caroline in the living-room. Then she brought some matches. Aunt Caroline lighted four lamps. Then Carol set each just where she was told to. It was sort of fun to see the funny shadow the lamplight made of her going back and forth. It made her think about the little poem, beginning:

I have a little shadow that goes in and out with me.

She remembered, too, something about Abraham and Sarah Lincoln and their tallow dips. She wondered if Aunt Caroline had any tallow dips.

"Mary Ann will be here to-night if she can get here," said Aunt Caroline, when the lamps were doing their best to make the house light. "But whatever we'll do till then is more than I know. It's a pity you were never taught anything useful, Caroline."

"I could fix your foot," said Carol, timidly. "Mamma showed me how with one of my dollies." She stopped quickly. Aunt Caroline didn't approve of dolls.

"It couldn't feel much worse, whatever you did to it," said Aunt Caroline, with a groan.

So Carol brought some hot water in a pail. It was too hot. Then she got in too much cold, so it was too cool. But at last it was just right. Aunt Caroline put the suffering foot into it. Between them, they soaked it and rubbed it with liniment and bandaged it.

"Now, what about some breakfast?" said Aunt Caroline, when Carol had helped her get into bed. Her face was white under the tall curl-paper horns.

"I can eat bread and milk," said Carol. "And I can make pretty good toast and tea. Would you like that?"

"Do you know how?"

"Sometimes Mamma comes to my dolls' parties," said Carol. It was no use. The dolls had to be talked about. "And I make real tea for her, and just hot water tea for the rest of us. And she lets me toast the bread and butter it."

"Go ahead," said Aunt Caroline. "Get an apron out of my drawer."

It was some time later when Carol brought the breakfast tray to Aunt Caroline. It was neatly set with the best dishes. The tea was hot and so was the toast.

"Angelica — that's my oldest doll — is sick very often," said Carol. "I take her breakfasts to her. I burned one whole slice of bread, Aunt Caroline," she added.

"Go eat your own breakfast, child," said Aunt Caroline, sipping the hot tea. "There are some doughnuts in the cellarway. But don't fall down the stairs, whatever you do, else Jewel will have to get the next meal. Be sure and give Jewel some milk."

Carol and Jewel ate breakfast in the kitchen. Then Carol washed the dishes and put them away. Then, under Aunt Caroline's directions, she began putting the living-room "to rights."

Several times she stopped, as Aunt Caroline told her, to try the telephone. But ring as she did, over and over, there was never any answer.

"If I could get up on the roof," Aunt Caroline said, when they had given up the telephone, "I'd wave something red. Then the Wellers would know there was something the trouble. But I might as well talk about flying," she added, grimly.

"Oh, Aunt Caroline," cried Carol, from the doorway, "do please look at your shadow over there on the wall, with the curl-papers standing up! Oh dear, now you've spoiled it!"

Something almost like a real smile quirked the corners of Aunt Caroline's mouth, when she caught a fleeting glimpse of her shadow. With Carol's help she took her hair out of the papers, and between them they combed and patted it into shape.

"Now what, I wonder?" she asked, as she lay back again, wincing with pain.

"I'd like to say the poem about the shadow that comes and goes, if you don't mind," said Carol, politely. "Seems to me I never saw so many shadows as there are in this house."

"Go ahead," said Aunt Caroline.

Carol said the shadow poem. Then, as Aunt Caroline lay quietly with her eyes shut, she said all the others she knew.

"That's about all, I guess," she said, at last. "But I know lots of stories, Aunt Caroline."

"Tell 'em," said Aunt Caroline, without opening her eyes. "Anything's better than doing nothing."

"They're most all fairy stories, I'm afraid," Carol said. She knew Aunt Caroline didn't approve of fairies. "Though I do know some about Abraham Lincoln and his little sister."

She told the Lincoln stories first. Then she began on the fairy tales and did her very best with them. By the time she had finished all she knew, it was dinner time.

Carol brought more toast and tea for Aunt Caroline. She had some cold chicken, bread and butter, and a little custard pie which Mary Ann had left in the cupboard for Aunt Caroline. She washed dishes again. She tried to fix the fires just as Aunt Caroline said. She filled all the lamps with oil, which ran over on the floor. Then she trotted back and forth, back and forth, putting the lamps in their places again, getting more hot water for Aunt Caroline's foot, getting more liniment and fresh bandages. Jewel went back and forth, too, for awhile, but gave out and went to sleep long before the little journeys were all taken.

"You might say some more verses, child," said Aunt Caroline, when the foot was all taken care of again. "I liked that one about the wind."

"I could sing that," said Carol, "if only I had some music to go with it."

"Try the melodeon," said Aunt Caroline. "It's as old as I am — maybe it's forgotten how to play."

It hadn't — quite. Some of the keys stuck. Some of them didn't make the right sound. Some of them didn't make any sound at all. But it was lovely to play on it. Carol played all the tunes Mamma had taught her. Then she made up one for the verse she'd made in the snowy fields yesterday. When she went back into the bedroom, Aunt Caroline was asleep.

By this time Carol felt so grown-up that she decided to knit. She went upstairs after her wristlet, forgetting how dark it would be without a lamp. But when she got up there it wasn't dark — not very. And pushing back the pink curtains from the window over the porch, she saw that the snow didn't quite cover i..

Something Aunt Caroline had said that morning came back to her. Why couldn't she crawl out on the roof and wave something red so the Wellers would come and dig them out? She thought about it for awhile. Then she made up her mind. If the little boys and girls in the fairy tales could do brave, hard things, why couldn't she? Maybe some kind little fairy would come along and help her.

She went back downstairs — very softly, so as not to disturb Aunt Caroline. She put on her coat, cap, leggings, and mittens. She laughed to herself as she went back upstairs. She didn't need to wave anything. She was all red herself.

It was impossible to get the window up from the bottom. But at last, pulling with all her might, she got it down from the top. It made a small opening, but that was all right, because Carol wasn't very big. She crawled through. The porch roof was piled so high with snow that she could easily climb to the roof of the house. Once up there, Carol

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was surprised to find a bright blue sky over her head and sunshine everywhere. The other side of the roof toward the Wellers was swept almost clean of snow.

Up and down, up and down the cleared space, Carol walked. If there was anyone to see, they couldn't help seeing her, all red with the blue sky above and the white snow below. She stayed as long as she dared, then hurried back to Aunt Caroline.

Aunt Caroline was sitting up in bed.

"Thought I heard something on the roof," she said. "But I must have been dreaming. What about supper, Carol? Suppose, instead of toast and tea, you bring me some tea and toast."

Carol made tea and toast and brought it with some jelly to Aunt Caroline. Then she made herself some little sandwiches of bread and butter and jelly. She had a cup of hot-water tea. The milk she gave Jewel.

Jewel didn't care for tea and sandwiches.

Carol was on her way to the kitchen with Aunt Caroline's supper-tray when, "Clank, clank, clank!" sounded something outside the door.

"It's a shovel!" cried Aunt Caroline. "Run, child, and see who it is!"

Carol put down her tray and ran to the porch door.

"All right in there?" called a man's voice.

"Yes," said Carol, breathlessly. "But oh, do hurry and get us out, please!"

"Well, well, well!" said Mr. Weller's big voice, a few minutes later, as he and Bob pushed open the door and came into the kitchen, filling it with cold air and snow. "I saw your signal, Miss Caroline, just as I was going out to milk. I hurried right over. Why, it's the little Grant girl! Where's Miss Caroline?"

"Signal?" cried Aunt Caroline, before Carol could say anything. "I didn't signal! How could I, with this good-for-nothing foot of mine? What do you mean?"

"Maybe I was the — signal," cried Carol. She and Mr. Weller came into the bedroom together. "I went up on the roof, Aunt Caroline, and walked up and down. I was all red."

Aunt Caroline sank back on her pillows and stared at her small niece. "Who'd ever suppose such a thing," she said, "of you?"

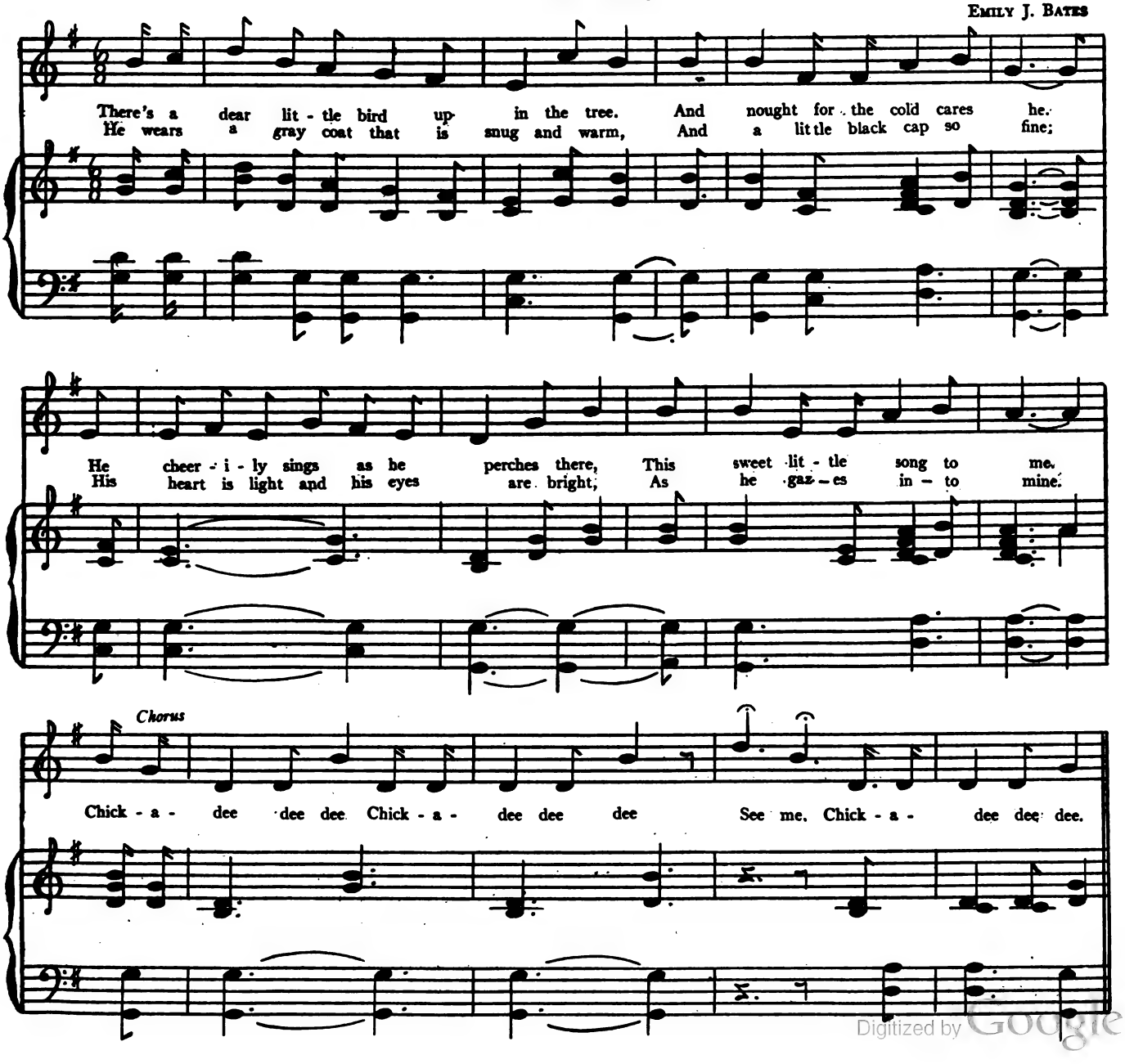
When Mr. Weller had heard all about things, he looked after the fires. Then he went home and sent his daughter back to stay all night and until Mary Ann came.

Bright and early next morning, Father came.

(*Continued on page 189*)

Chickadee

EMILY J. BATES



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March Winds

An Exercise for the Physical Culture Period

Frances Baehler

POETS of every age have found inspiration in the winds — the variable winds which one day wreak vengeance on land and sea, while on the next blessings are wafted on their gentle breezes. And countless others, beside the poets, attend to the vagaries of this great force of nature, for they realize its power to bring weal or woe. We also find even small children deeply interested in the action of the wind.

The month's work in drawing, music, language and physical culture may be so correlated as to make the subject of the winds very attractive to the children.

They delight to make paper cuttings of clothes blowing on the line; of windmills; of trees bowing before the mighty blasts; of little girls with hair and clothes blowing wildly in the wind; and of little boys flying kites.

Stories, poems and songs about the wind are greatly enjoyed.

Later in the month much of this work may be introduced into an exercise for the physical culture period. The order of this exercise follows:

First, have the children rise and repeat the following poem:

Who Has Seen the Wind?

Who has seen the wind?
Neither I nor you;
But when the leaves hang trembling,
The wind is passing through.

Who has seen the wind?
Neither you nor I;
But when the trees bow down their heads,
The wind is passing by. — *Christina Rossetti*

Teacher Let us play that we are trees. Arms sideways, raise!

Then, quoting from the poem just recited, says:

"But when the leaves hang trembling,
The wind is passing through."

Play, trees, that your leaves are trembling. Ready, one, two, one, two, ready, rest! At this command, the children, standing with outstretched arms, raise and lower their hands from the wrists to counts.

Now, trees, bow your heads to the wind. Ready, one, two, etc. The children bend heads first to the left, then to the right. At the close of this exercise, the arms are lowered to the sides, as in the beginning.

Teacher (*quoting again from the poem*)

"But when the trees bow down their heads
The wind is passing by."

Ready again, trees, to bow heads and trunks to the wind.

Arms sideways, stretch, and feet sideways, place! Trunks upward, lift! Feet together, place! Position!

The children then sing "The North Wind," by Jessie Gaynor, found in Gaynor Song Book, Number II.

Teacher (*quoting from song*)

"And he whirled the big windmills."

Ready, windmills.

At the command the children form windmills by standing in pairs, with backs together. The child who faces the front of the room raises his left arm diagonally toward the ceiling, while his right hand points diagonally to the floor. The child facing the back of the room also raises his left arm, which, however, points toward the opposite side of the room. His right hand points toward the opposite side of the floor. Each windmill thus formed has two upper arms and two lower arms. The children must be trained to use the same arms every time this exercise is taken, otherwise some windmills will have misplaced arms.

Teacher Now, windmills, ready! One, two, one, two, etc. At the command, the arms are raised and lowered in time with the counts.

Position! Children drop arms to sides at this command, and all face the front of the rooom, as at first.

Teacher (*again quoting from the song*)

"And he bent and twisted the shaking trees."

Let us play again that we are trees.

Arms sideways, stretch, and feet sideways, place! Trunks to left, bend! Trunks to right, bend!

The teacher repeats another line from the song:

"And he chased afar the flying leaves."

Ready, leaves. Fly!

At this command, the children run lightly around the room on tiptoes, raising and lowering arms like wings.

Returning to their seats, they repeat, while standing, the following poem:

The Wind

I saw you toss the kites on high,
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass.
O wind, a-blowing all day long,
O wind, that sings so loud a song.

I saw the different things you did,
But always you, yourself, you hid.
I felt you push, I heard you call,
I could not see yourself at all.
O wind, a-blowing all day long,
O wind, that sings so loud a song.

O you, that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
O wind, a-blowing all day long,
O wind, that sings so loud a song.

— *Robert Louis Stevenson*

Teacher (*repeating line from the poem*)

"I saw you toss the kites on high."

Ready to fly kites. Go!

The children run around the room, holding the strings of imaginary kites.

Teacher "I felt you push."

Arms sideways, raise! Arms downward, push! Position!

Next the class sing "The Weather-vane," found in Gaynor, II.

Teacher (*quoting from song*)

"And I twist and I twirl."

Ready, weather-vanes, to twist and twirl. Arms sideways, lift! To left, twist! To right, twist! Position.

Without moving their feet, the children twist their bodies to left and right, moving from their waists.

Ready, again, weather-vanes! Arms sideways, lift! Left face! Right face! etc. Position.

This exercise shows the weather-vanes turning in obedience to very shifting winds.

The class sing, "Come, Little Leaves."

Teacher "Over the meadow they danced and flew."

Ready, leaves, to dance. The children take any fancy steps they know around the room and back to their seats.

When all have reached their seats, the leaves have another little dance; in other words, the hopping exercise. With hands on hips they hop four times on the left, then four time on the right, and so on. With practice this exercise becomes very rhythmical.

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Standing beside their seats, the children sing "The Wind," in "Primary Melodies." The girls play they are the south wind, and sing the first verse, in which the south wind speaks: "Oo-oo-oo!" The boys impersonate the north wind in the second verse, and sing, "Oo-o-oo."

Teacher Blow like the north wind.

Taking a deep breath, the children exhale it as a prolonged and audible "Oo-oo-oo-oh!"

Teacher Now let us hear the gentle south wind.

Taking another deep breath, the children exhale it as a sigh.

The following memory gem closes the exercise:

Whichever way the wind doth blow,
Some heart is glad to have it so.
Then blow it east or blow it west,
The wind that blows, that wind is best.

This exercise takes about ten minutes. The time may be lengthened or shortened, according to the number of times each movement is taken.

If the songs suggested are not available, others may be substituted with corresponding changes in the quotations and exercises.

Primary Arithmetic

Mary D. Swan

THE teaching of the number facts of addition and subtraction constitutes the first number work required for the child in school. These combinations come very easily to some children; but others have to struggle hard to master them. It is for the slower pupils that the teaching should be made interesting and varied. If these children become intensely interested, they will put forth a greater effort to learn the facts.

In the introduction of the first steps of addition, it is well to use objects for a time, so as to enable the child to visualize the symbols and the process. A variety of objects makes the work more interesting. The children themselves are good objects and enjoy being utilized as such. When permitted to walk, run, skip, fly, sit, stand, march, and soon to demonstrate putting together or taking away, they furnish lively useful material. Domino cards are a great help in getting the combinations. At first the children may hold the cards and count the dominoes. Of course it is necessary to have a number of cards for this; but they are easily made. After a time the scholars will take pride in giving the answer without counting, which is the important step.

Another way of introducing addition is by means of the ruler. Each child is given a ruler and places his finger on the number as the teacher gives it, adding one, two, or any number named. The same idea is carried out by having the numbers written on the board; and the child uses the pointer to add the numbers. At first, when doing his seat work, he may have a row of cardboard numbers on his desk, later he won't need these.

A great variety of drill must be utilized in order to have the facts firmly fixed in mind. Some drills which have proved effective in fixing the facts are:

Sheep and cows in pasture. (A circle represents the pasture, the facts represent the sheep, the teacher or child the shepherdess.)

Birds on a fence.

Jack Horner Pie.

Sleds on a Hill.

Horses in a race.

Fishes in a pond.

Boats on the sea.

Umbrella. Facts are written under it.

Trim and untrim a Christmas tree.

Pick fruit.

Weather-vane.

Playing store. (One child the storekeeper, others name facts as articles to be bought.)

Riding in a wagon, auto or car.

Horses in a barn. (Each horse has a stall, teacher sometimes writes answer, sometimes the children.)

Automobiles in garage.

Lines representing soldiers. (Pick out a captain; he picks his followers, each giving a fact for his name. Once in a while, they may really march around the desk, giving fact on returning.)

Gather eggs in a hen's nest.

Lighting and putting out the street lamps.

Leaves blowing from trees.

Putting facts in squares and oblongs for boxes.

Sometimes — perhaps on a stormy day — hide the

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cards and let the children find them. They enjoy this very much. Hide in near-at-hand places.

In learning subtraction, the children are apt to have difficulty in comprehending the meaning of taking away, or from. One means of introducing this process is by cutting one inch at a time from a cardboard ruler. Also the numbers on the board can be used counting off instead of adding on. A variety of objects can be used here as in addition. If the child thoroughly knows the addition facts in all ways, as $6+7=13$, $7+6=13$, $7+?=13$, $6+?=13$, especially the last two, the subtraction will come much easier. Just as much, if not more varied drill is needed in teaching the subtraction facts as the addition.

For the pupils who have difficulty with the number, it is well to make out cards like the ones used in class, and to let him take home a few at a time, bringing them back the next day and giving the answers. They really enjoy doing this and often ask to take cards home after the facts are known.

The brighter children can help the slower in the classroom. Even during school hours they will sit quietly together and give the answers to each other. It is surprising how much can really be accomplished in this manner. Work at the blackboard, in the same manner, is also a help.

Small domino cards made out and put in the number boxes, to be used for seat work, help to establish the combinations. As this seems like a game it works very well.

If the addition and subtraction facts are fixed as firmly as possible in the young child's mind, the number work that comes later will be easier for him to grasp as a foundation has been formed.

Arithmetic Problems for Grades III and IV

Kate K. O'Neill

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Third Grade

1 Write to 100 by tens, beginning with 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.

2 Fing $\frac{1}{2}$ of \$294; 42 boys; 68 girls; 4158 tons; \$25.50.

3 Find $\frac{1}{5}$ of \$9245; 915 bbls; 4340 tons; 6125 acres; 42,170 sq. ft.

4 Find $\frac{1}{4}$ of 752; $\frac{1}{8}$ of 14,208; $\frac{1}{7}$ of 5047; $\frac{1}{9}$ of 855; $\frac{1}{6}$ of 3984; $\frac{1}{3}$ of 4212.

5 Add the answers found in 4.

6 Tell by what the following are divisible: 426; 475; 6243; 567; 590. Prove each one.

7 Write the prime numbers to 50.

8 Write the composite numbers to 50.

9 Find the prime factors of 912, 648, 375, 891 and 4200.

10 Find the cost of 3 doz. eggs, 15 lbs granulated sugar, 5 lbs. butter and 2 lbs. lard.

11 How many quarts of milk in 64 gallons?

12 Find cost of this milk at current price.

13 Find the perimeter of your desk; a pane of glass in your schoolroom; a door; the teacher's desk.

14 Find the number of sq. in. in each object given in 13.

15 If each child in the room to-day saves 5 cents a day, how much will they all save in a school week?

16 If there are 40 doz. oranges in a box, how many oranges in 18 boxes?

17 $426+90+8172+8+250+9$.

18 $40{,}165730-21{,}789{,}765$.

19 $42{,}178\times409$.

20 $75{,}984\div83$.

21 Find the cost of a tablet, 5 pens, 2 pencils, a penholder, an eraser, a bottle of ink and a box of crayola.

22 How much change will you receive from a dollar after buying the articles in 21?

23 Helen has 2 quarters, Ruth a half-dollar, Katharine 5 dimes, Ethelwyn 7 nickles, Don a dollar and Sanford 26 cents. How much have they all?

24 Doris has \$1.25, Grace 4 times as much, Meribah three times as much and Betty the same as Grace. How much have they all?

25 Charles had \$5.00 He gave George \$.75, Rae \$1.25, and Joe \$.80. How much had he left?

26 Divide \$24.50 equally among 5 boys.

27 $6\times5\times5\div15\times80\div100\times9$.

28 Divide 9476 by each of the following: 9, 8, 7, 6, 5, 4, 3, 2.

29 Multiply 72 by each of the digits.

30 Add the answers to 29.

Fourth Grade

1 Write in words 421,654; CXIV; LXXXVIII; 9×7; $84\div8$.

2 Find how many pecks in 96 bushels? How many quarts?

3 How many bushels in 324 quarts?

4 How many sq. ft. in all the blackboards in your room?

5 Make out a bill and receipt it. You bought of Carl Hoffmann 8 lbs. lard, 25 lbs. butter, 6 doz. eggs, 2 bu. potatoes, 1 pk. onions and 3. bu. apples.

6 Find the number of sq. ft. in the floor of this room and how much it would cost to paint it at 5 cents per sq. ft.

7 What part of 9 is 3? 27 is 9? 108 is 12? 40 is 30? 36 is 24? 30 is 20? 48 is 36?

8 240 is $\frac{1}{4}$ of what? 1694 is $\frac{1}{8}$ of what?

9 If 5 tablets cost 25 cents, what will 19 tablets cost?

10 What cost 17 fried cakes at 48 cents a dozen?

11 If $\frac{1}{4}$ the value of a house is \$1200, what is the full value?

12 A box is 18 ft. by 9 ft. by 4 ft. How many cu. ft. in the box?

13 Reduce to lowest terms $\frac{24}{48}$, $\frac{18}{76}$, $\frac{510}{250}$, $\frac{735}{375}$, and $\frac{1444}{1728}$.

14 Reduce to improper fractions, $4\frac{3}{5}$, $8\frac{7}{12}$, $9\frac{3}{11}$, $24\frac{4}{5}$ and $19\frac{4}{9}$.

15 Reduce to mixed numbers, $\frac{13}{7}$, $\frac{647}{12}$, $\frac{943}{15}$, $\frac{28}{5}$, $\frac{347}{13}$.

16 Divide 9246 by each of the following: 9, 15, 84, 725.

17 Multiply 4253 by each of the following and add the results: 24, 37, 405, 2600.

18 Find the cost of 2 bu. peanuts at 5 cents a pint.

19 How many cu. in. in 14 cu. yds.?

20 How many sq. in. in 14 sq. yds.?

21 Pencils cost 1 ct., 2 cts., 3 cts., 5 cts., and 10 cts. Buy 3 dozen of each and find whole cost.

22 Find cost of 5 doz. each lemons, grape fruit, oranges, and bananas.

23 The product of three numbers is 25,920. Two of the numbers are 32 and 81. Find the third.

24 A man had \$2400. He spent $\frac{7}{8}$ of it. How much did he save?

25 $\frac{4}{7}\times\frac{17}{20}\times\frac{4}{9}\times\frac{5}{24}\times\frac{21}{34}\times\frac{24}{25}\times\frac{40}{63}\times\frac{9}{10}\times\frac{27}{1}$.

26 Find the cost of $24\frac{1}{2}$ yds. carpet at \$1.25 a yd.

27 How much ribbon at $\$\frac{3}{4}$ a yd. can I buy for \$10?

28 $2^5+7^3+9^2+4^4+256$.

29 $425-123+476-325\times84\div96$.

30 Buy 5 lbs. each of 5 different articles at a grocer's and make out bill for same and receipt it.

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Says a teacher:

"My pupils all being quite small children, I fear the teeny weeny boys and the teeny weeny girls will just weep and scream and sob and roar and yammer unless each has a 'Jungle Pow-wow'. If you will send me 25 more, I shall be glad to pay any charges. Thanks to you for the kind remembrance to myself. I am sure it is very acceptable".

(Name of writer given on request)

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"You are certainly doing a good deal toward the promotion of more sanitary conditions in our schools." says a teacher in a letter recently received. "You deserve the support and co-operation of every superintendent, principal, and teacher in this country."

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Ideas to Try

An Interesting Phonics Solution for the Primary Teacher

Rhoda Bistany

ACCEPTING the fact that children's love for animals is excelled only by a few other interests, and using this fact as a basis for my plans, I discovered an equally beneficial and advantageous relief from the daily routine of phonics drills in the following simple device.

From a piece of stiff cardboard 3 feet by 2 feet I sketched, colored, and cut out a bear. He wore a red cap and jacket, white collar and cuffs, and carried in his hand a black walking-stick to offset his brown fur. In place of his mouth, however, there was a hole that was made large enough for phonetic cards to slip through. On the reverse side of the mouth a bag was pasted to catch all these cards which are fed to the bear. The whole project does not require much time in the making, and practically little artistic ability.

One's success, of course, depends chiefly on the method in which this, like all other devices, is presented to the children.

The day previous to that in which they saw the bear, I told them that a very hungry stranger was coming to visit us. He had never been to school in his life before, although he loved kind little children very much. He had heard, also, from a little bird that my children were very kind and were always busy, so, for all these reasons he was coming to make a short visit, at first, but if they were *very* generous to him, would feed him every day, he might consider remaining the whole year and keeping us happy every single day.

Immediately after this brief description every hand was raised and every one's guess was poured forth. They guessed from the old-fashioned tramp to the tiniest animals. Luckily nobody guessed the correct one. Finally I dismissed the subject by assuring them that the mystery would be cleared the next day.

At last, Tuesday, the day on which they were to discover my secret, came only too slowly for my inquisitive little people, who hastened to their seats. In less time than it takes to tell it I triumphantly tacked on our door our Perfect Attendance Card, and when I re-entered the room I was confronted by the beaming faces of thirty-four first and second graders who were happily anticipating the hungry stranger. A few minutes later the knock at the door was answered by me, and in walked a child carrying the bear in front of him. When the children's eager eyes fell on this gayly attired gentleman bear, they burst out with exclamations of delight, mingled with humor and complete amusement. Suddenly everyone sat rigidly straight in their seats and their bright eyes nearly burst from their sockets. They understood the motive of the bear's visit, and everyone was anxious to feed him.

The first day we had a long talk about bears during our nature period. We christened him "Teddy," and in the afternoon drawing period we made fruits, etc., which bears like to eat. We colored one side of these fruits, and on the other I printed phonetic sounds. These were to be fed to the bear in the following manner. On the board I had written sentences. The child having the brightest eyes was to stand back to the board and from memory recite the first sentence with as much expression and rapidity as he would use in ordinary conversation. If he succeeded in this first step, he would go to the board and bring me whatever fruit I called for. This card was turned over and the phonetic sounds were read by him. If he was thus far successful also, he was then allowed the great honor and privilege of feeding the bear and answering politely with a bow, "You are welcome," after I had the Teddy bow and I had said for him, "I thank you." This performance was more than enjoyed by the children.

I found this device especially good because I was able to correlate so many of my subjects; for example, ethics, nature study, phonics, and expressive reading, all of which were accepted so willingly by my pupils.

Have You Tried It?

Ida E. Roger
Grade Supervisor, Mt. Vernon, N. Y.

Grace and originality in pupils' story telling is largely developed through the teacher emphasizing the following types of work:

I Ways to begin a story:
We may employ one of three ways to introduce our story. We can speak of the
TIME or of the PLACE or of the CHARACTERS.
(See later illustrations.)

II Varying the verb introducing the speeches of the story people.

Examples

inquired	retorted	yelled
questioned	chimed in	remarked
thundered	repeated	continued
grumbled	argued	answered
demanded	shouted	explained
replied	shrieked	cried

(Have pupils turn to readers and select words used to indicate that a person is to speak.)

III *Have pupils work to please the fancy of the listener by the use of interesting adjectives* which add to the thought.
e.g.: Make effort to impress use of such words as:

eager	merry	patient
gracious	rash	friendly
kindly	fleet	astonished
jolly	dreary	

(The teacher may keep a note-book if desired, as an aid in recalling what words have been stressed in the language work.)

IV Interesting adverbs should be used by teacher in her own story telling and adopted by class. Added effect is given by including words such as:

gayly	pleasantly	truthfully
wickedly	impatiently	crossly
sadly	thoughtfully	suddenly
quietly	deceitfully	frequently

V Stress *introductory* and *connecting* words.

after	when	if
although	is	however
since	as soon as	meanwhile
because	even though	nevertheless
is		

Seeing, etc., or hearing or discovering or
Remembering or believing or thinking, etc.

VI Encourage the use of the *simile.*

Illustrations

as wise as a sage
as wise as an owl
as clear as a crystal
as fleet as a deer, etc.

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Evaporation Method

A Catchy Idea for Attention

You will often find that your pupils obey spontaneously—concentrate without a great deal of effort on the teacher's part. Those days are the serene ones, when everything goes on with an air of calmness. Yes, we find it a pleasure to teach under such conditions. But there are days and days when your class is restless. This fact may be due to inclement weather, to days when the heat is unbearable, to coming holidays, to days preceding promotions. These are the periods when school is uninteresting for the pupils and a strain on the teacher. However, certain "tricks of the trade" may, and really do, help to relieve the burden of class work.

For instance, in a word drill have (1) a clean board, (2) a basin of water, (3) a rag. Wet your rag and with your finger (the pointer) inserted in the wet rag, write on the board. Your finger is used as a piece of chalk. Write one word at a time, telling them they must say it before it dries up. Then when you see evaporation beginning have a child say all the words before they evaporate. Then another can tell you the ones that have vanished and another those that are on the board.

The Evaporation Method (as I for convenience call it) may also be used in a spelling drill — for example, the word "manners — with the wet rag write "man," then "ners." Naturally "man" will dry up before "ners." Therefore write it in chalk; have the children spell "man" until "ners" evaporates. As soon as this happens write in chalk "ners" in the same space where the wet writing had been.

This method can be used in English. For instance, in endeavoring to teach the correct form of speech, take "seen" and "saw" and the sentence, "I ——— the moon last night. Write the two forms "seen" and "saw" with the wet cloth. After teaching impressively the correct form *insert* such in the space. Have them say "saw" until it evaporates, then write it in chalk.

This Evaporation Method can well be applied in geography, history; in fact, use can be made of it in any subject in any of the primary grades. It aids in quick thinking, making the children alert. Their surplus energy is thus unconsciously lured into working activity, the pitch of interest has reached its highest point just at the moments when their interest could have been down to mere nothing.

You can't *knock it in*—Let him *see* it!

How many times have you said —"Don't you *see*, Johnnie?"

And—Teacher—why did you say *"see"*—when you meant *understand?* It was because you know when pupils *see* anything, *it is understood!*

That explains motion pictures—which are living things which pupils can see, are being adopted by the Schools of America, and are being used in the class rooms of all grades.

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The Ford Motor Company produces Ford Educational Weekly motion picture films—one new one each week—on history, industry, science, homelife and art. They are distributed by the *Goldwyn Distributing Corporation* from 22 cities. They are pronounced wonderful. Their quality is unsurpassed. They create an exceptional impression. You should know all about them.

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An Easy Method for Short Division

Many a beginning teacher has found to her surprise that the process of short division is a very difficult one to fix in the mind of an ordinary third grade pupil. For two years I worked hard and faithfully, using every device I knew or had heard of, but without any results. At last I tried this plan and found it very successful.

In connection with the multiplication drill I used a division drill also. For the purpose I prepared oblongs of cardboard. If we were studying the two's, on one side of the cardboard I would write 2×2, and on the other side I would write 4. First I would go through

2×2
4

the lists of cardboard with the multiplication facing the pupils. I would do this each day until I was sure they knew the 2's or 3's, as the case might be. Then I would turn the cards, the other side facing the pupils, asking them how many 2's in 4, 6, 8, etc. They will soon give you the answer to how many 2's in each of the even numbers from 4 to 12 as promptly as the answer to 2×2, or 2×3. When they know how many 2's in each of the even numbers, then write all the numbers, odd and even, from 2 to 12, and ask them how many 2's in each, and they will invariably give you the correct answer. A little time spent on this each day and they know it to remember it. All this may come weeks before you expect to begin short division. Then when you are ready to give them their first short division problems explain to them that dividing means the same as how many 2's or 3's in that number. You will have to spend almost no time explaining the process. It is already in their minds from the drill and they will get the problems by the score with very little trouble.

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Games for March

Annebelle R. Bucknam

Pussy with the silver fur;
Willow, pussy willow!
Dolly wants to hear you purr;
Willow, pussy willow!

Kites are sailing in the sky;
Willow, pussy willow!
Wind is tossing branches high;
Willow, pussy willow!

March has come, 'tis time to blow;
Willow, pussy willow!
All your glossy kits to show;
Willow, pussy willow! — *Nora A. Smith*

With the coming of the March days, many of the games may be played out-of-doors, even if the winds are rather cold.

Let the children keep constantly in motion so that none may become chilled. Running, jumping and hopping games are particularly appropriate for these days. Races are always interesting, even exciting.

I Half of the children represent March hares, the others represent the dogs. Arrange them in two rows.

At a signal the hares run away, followed by the dogs. A dog cannot touch a hare while the hare is in motion, but the instant the hare stops running the dog may catch him, that is, if the dog is near enough.

II All the children represent rabbits. The boys race together and the girls race together. They go a certain distance to a prescribed goal, leaping on hands and feet as rabbits do in moving quickly.

If one rises to an erect position before reaching the goal, he is out of the race. Two hands and two feet should be moved together. The first boy and the first girl to reach the goal win.

III Form the children in one long line. At a given signal all start running to the opposite end of the playground, touch the wall or fence, and return to the starting place. The first one to do this wins the race.

IV Same as above, except that all run lightly on tiptoes, raising the feet high, imitating high-stepping horses.

V Children form a line and rapidly in succession run across the playground. Part way across they jump over a stretch of line or rope that is held a few inches from the ground by two pupils. Each child runs to the end of the playground after he jumps.

VI Let those of the children who have tricycles bring them for one day. These lead the racing, or race with the other children running.

This is a splendid opportunity to teach them to share their pleasures and toys with each other. They may take turns riding the tricycles. This is perfectly feasible if even only one child has a tricycle, or it may be a toy automobile.

This game may be used either out on the playground or in the room. The children form a ring.

Choose one child to represent the hare, another the hunter, and two or three others the dogs.

The hunter and the dogs chase the hare, who finally finds refuge inside the ring. The hare remains in the ring while the children try to keep out the hunter and the dogs. The children sing:

Hare in the hollow, why so still?
Poor hare, are you ill,
That you cannot jump and spring,
Jump and spring, jump and spring?

Hare, now be careful, keep quite still
The hunter is near,
Dogs are running down the hill,
Keep quite still, keep quite still.

Hare, now be careful, jump and spring.
All danger is past,
You may jump aad spring at last,
Jump and spring, jump and spring.

At the last stanza the hare may run out of the ring on the side farthest away from the hunter and dogs. These now pursue him, and, if too closely pressed, he may be caught, or he may take refuge again in the ring. If he has to do that, another hare is chosen.

The following is an excellent out-of-doors exercise for deep breathing.

One or more feathers are kept in the air by the children's blowing. This also takes them all over the playground as they follow the feathers. If used indoors, the children stand in rows, or in a circle, using only one feather. The child who is blowing when the feather falls to the floor is out of the game. Be sure that all the windows are wide open, that deep breaths of pure air may be inhaled.

For this game divide the children into four groups, representing, respectively, north, south, east and west winds. Call quickly: "The wind that blows is — *west.*"

The west wind children must run toward the western side of the room, or playground, and return.

Repeat call, using north, south and east, or even repeating a direction just given.

This emphasizes the points of the compass, and also helps the children to be alert and to respond quickly to commands.

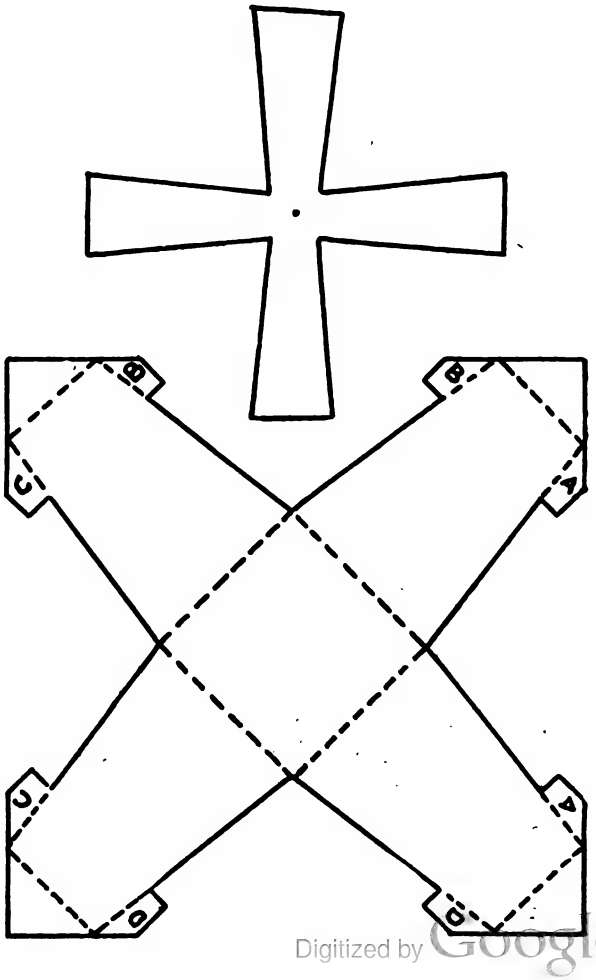
Or let each child choose the wind he wishes to represent.

At a signal each starts toward his own goal, twirling round and round, and waving arms at sides, as if blown along by the wind.

Keep up the twirling motion until the goal is reached. The children sing or repeat:

This is the way the wind sweeps by,
Turning, whirling, blowing;
Sailing clouds and ships so fair,
Making pure and sweet the air,
This is the way the wind sweeps by,
Turning, whirling, blowing.

For this game form the children in four lines, all facing the same way and joining hands.



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Carol's Nextra Day

(*Continued from page 179*)

"We supposed you'd be all right, Caroline," he said. "Never dreamed the storm would bury you, or that you'd fall down in the house, or any such things. But if I had, I couldn't have got here much sooner. Was Carol a good girl?"

"Not very," said Carol. "You see, Father, I burned the toast, and pulled Aunt Caroline's hair, and spilled the oil, and broke one of the best plates, and stepped on Jewel's tail, and"—

"She was a good girl, Nathan Grant," said Aunt Caroline, quite unexpectedly. "There wasn't a whimper out of her. And she nearly ran her legs off doing things for me. And she made herself into a signal and got the Wellers here. I'm proud of my namesake."

Carol couldn't believe her ears. So she looked up. Her eyes told her that Aunt Caroline was really smiling down at her.

"I'm so sorry about your Nextra Day, dear," said Mamma later, when they talked it all over at home by the fire.

"Nextra Day?" cried Carol. "Why, Mamma Grant, whatever became of it? Was it that long, dark, snowed-in day? I never once thought of it. It didn't seem like a day at all. What shall I do? What will Teacher say when I say I forgot Nextra Day?"

"Tell her all the things that made you forget it, Carol," said Mamma. "I think she'll be pleased with the way you spent it, just as I am."

Carol thought for a long, long minute.

"I didn't do anything very speshul," she said at last. "Except, Mamma, I got acquainted with Aunt Caroline. And I do like her. Oh, Mamma, isn't Nextra Day nice? I wish every February had one!"

Days of Real Sport

A New Ford Weekly

The newest Ford Educational Weekly announced for release by Selwyn is "Days of Real Sport," in which the work and the aim of the Boy Scout movement is depicted in a series of stirring incidents.

How the boys live up to their slogan of "One Good Turn a Day," how they are taught not to let just one good turn hinder them from doing others, how they go out of their way to be helpful, courteous, and kind, are some of the lessons which the Boy Scouts on the screen have to teach their elders. The screen version of their activities will demonstrate their part in our national life.

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Play is the Magic Power

When members of the family circle first attempt to teach the baby to talk they approach him playfully, and their efforts would not succeed if they did not employ playful methods. These are the child's first language lessons. The next come on the street and playground. Some astonishing things happen *then* in the way of language acquisition — all kinds of language.

If we could analyze exhaustively the language content of the mind of a ten-year-old boy we would find little there that was not put there by *play interest.*

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you must take your cue from the playground

Play is the magic power. Teachers must take their cue from the playground. That is what Myra King in her book of "Language Games" has done. The method indicated in it succeeds; and it is the only method that has ever been known to meet with any degree of success in teaching language in the lower grades.

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A method for using play for establishing correct habits of speech

This volume of 100 pages contains forty-four games for use in the First, Second, Third, and Fourth Grades.

They are intended to supplement the regular work with much pleasant and practical repetition, giving the necessary drill in the usage of correct forms of speech without making that drill irksome.

A SPECIAL FEATURE

A blank page is left at the end of each game. In these the teacher will find it helpful to note any variation in the games which she may find especially applicable to her own class, locality or other conditions.

Some of the forms drilled upon are:

It is I	She and I	sit, set
It is he	I am he	lie, lay
It is we	Whom do you want?	good, well
It is they	may, can	like, love
He and I	teach, learn	

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One end of each line is at a central point, and the lines radiate from this point at right angles with each other. These represent the arms of the windmill.

As all sing, all march around as the arms of the windmill revolve.

The arms should keep equidistant from each other all the time.

The lines may reverse and blow the other way as the second song is sung.

See the windmill, how it goes,
While the wind so freely blows,
Always turning round and round,
Never idle is it found.

Use the following for variety, or with the older children:

The wind must blow to turn the mill
Or else it will stand still.
The corn makes meal,
The meal makes bread,
That all the children may be fed.
The wind must blow to turn the mill,
Or else it will stand still.

The following is a very simple but practical pattern for the construction of a windmill. The children enjoy making these after they have played windmill.

The children cut and fold the hektographed patterns of the arms and the mill. There are only two pieces. Cut along heavy lines, fold on dotted lines. Fasten with paste *a* to *a*, *b* to *b*, etc., and a little paste at the apex will hold the mill together. The arms of the mill may be pasted on, or attached by a long pin, so that they may revolve.

The Flower of Cheer

Alice E. Allen

Part I

Tell the children the story of this little Play; how the Wind told the Trees, Snowflakes and Sunbeams in the cold forest about the little ship bringing little children to land at that very spot; how all the out-door things wanted to help make the new home pleasant; how they decided to make a little flower of cheer especially for little children.

Then tell how the little Pilgrims found the flower and what they named it.

In their own way let them give the play. It is not necessary to use the words of the dialogue or to follow the play as given exactly.

The time is 1620 and 1621. Make the room into a forest. Some one must be chosen for the Wind; other children are the Trees; some of the girls are Sunbeams; some of the boys Snowflakes. Then there are ten little Pilgrims, each of whom has one of the letters of NEW ENGLAND to show in the Acrostic; a few small Indians; and five tiny Mayflowers, each of which has two little five-petaled pink and white blossoms — one for each little Pilgrim.

Probably the best poem ever written of the Pilgrims is "The Landing of the Pilgrims," by Mrs. Hemans. No celebration of the landing seems quite complete without it. If possible, let each of the little Pilgrims learn one of its stanzas to give at close of the Play. If this cannot be done, have it read, or recited, while little Pilgrims and Indians form striking tableau.

(*Trees, Snowflakes and Sunbeams in the forest*)

Snowflakes and Sunbeams sing — Snowflakes first and second, Sunbeams third and fourth, all fifth stanza.

Long Ago

(Music — "Hobby Horse")

Long ago
Once upon a time,
Down to earth there came some snowflakes,
Little twinkling come-and-go flakes,
Long ago,
Once upon a time.

Long ago,
Once upon a time,
Where they fell, the earth was chilly,
Cold and quiet like a lily,
Long ago,
Once upon a time.

Long ago,
Once upon a time,
Close behind there came the sunbeams,
Little laughing full-of-fun beams,
Long ago,
Once upon a time.

Long ago,
Once upon a time,
Where they fell, the earth was rosy,
Warm and fragrant, like a posy,
Long ago,
Once upon a time.

Long ago,
Once upon a time,
Storming, shining, both together,
Oh, they made delightful weather!
Long ago,
Once upon a time.

One of the Trees Here comes the Wind straight from the ocean. We have made a song to sing him. It is set to his own music. Listen, all you Snowflakes and Sunbeams, and join in the chorus.

Trees (*as Wind comes breezily in, sing, Sunbeams and Snowflakes joining in chorus, using words, or imitating sound of wind. Wind whistles softly throughout, and personates a sailor.*)

Song to the Wind

(Music — "Swing, Cradle. Swing")

Wind, you are a sailor lad,
Blow, O Yo Ho!
High adventure you have had,
Blow, O Yo Ho!

Chorus

Blow, O,
Blow, O,
Blow, O Yo Ho!
Blow, O,
Blow, O,
Blow, O Yo Ho!

Far and foreign lands you've seen,
Blow, O Yo Ho!
Trailing seaweeds red and green,
Blow, O Yo Ho!

Chorus

Whispering shells and coral caves,
Blow, O Yo Ho!
Storms and wrecks and wat'ry graves,
Blow, O Yo Ho!

Chorus

Wind, that sails the changing seas,
Blow, O Yo Ho!
Tell another story, please,
Blow, O Yo Ho!

(*Use slurs in third, ninth, tenth, thirteenth and fourteenth measures of the music.*)

Wind Strange as are the stories I've told you in the past, the one I'll tell to-day is stranger yet. Listen. (*Sings while all sing softly the last line of each stanza.*)

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Spring

I have a secret to tell you —
Tho' you may not believe it is true —
But a fairy whispered it to me,
And I will tell it to you.

When May wakes the grass and the flowers,
And the birds build their nests and sing,
When the breeze blows soft and the air is sweet
With the fresh, warm breath of spring,

The blossoms, down in the meadow,
In the garden, the woods and the hills,
Are singing, too, with their playmates,
The birds, and the breezes and rills.

And I'll tell you what they are singing,
For I've heard them over and over,
When I've fallen asleep in the hay-fields
'Mid the buttercups, daisies and clover.

The Daisy nods, "Be cheerful";
"Have courage," Anemone sings,
"From the cold and the snow of winter
The beauty of summer springs."

"Be patient," the Violet whispers;
The Lily breathes, "Be pure";
"Be merry," cries Dandelion,
"'Tis the very best thing, I'm sure."

The Rose, sweet, winsome teacher,
Says softly, "Be true, be true";
The Buttercup laughs, "Be happy";
Says Clover, "Be useful, too."

"Come gather the riches of thought,"
The Pansies beckon and call;
"Remember," Forget-me-not murmurs,
"Remember us each and all."

And I think if you listen closely
In the sweet, glad days of spring,
With the song of the brook, the breeze and the birds,
You can hear the flowers sing.

—*Helen Isabel Moorhouse*

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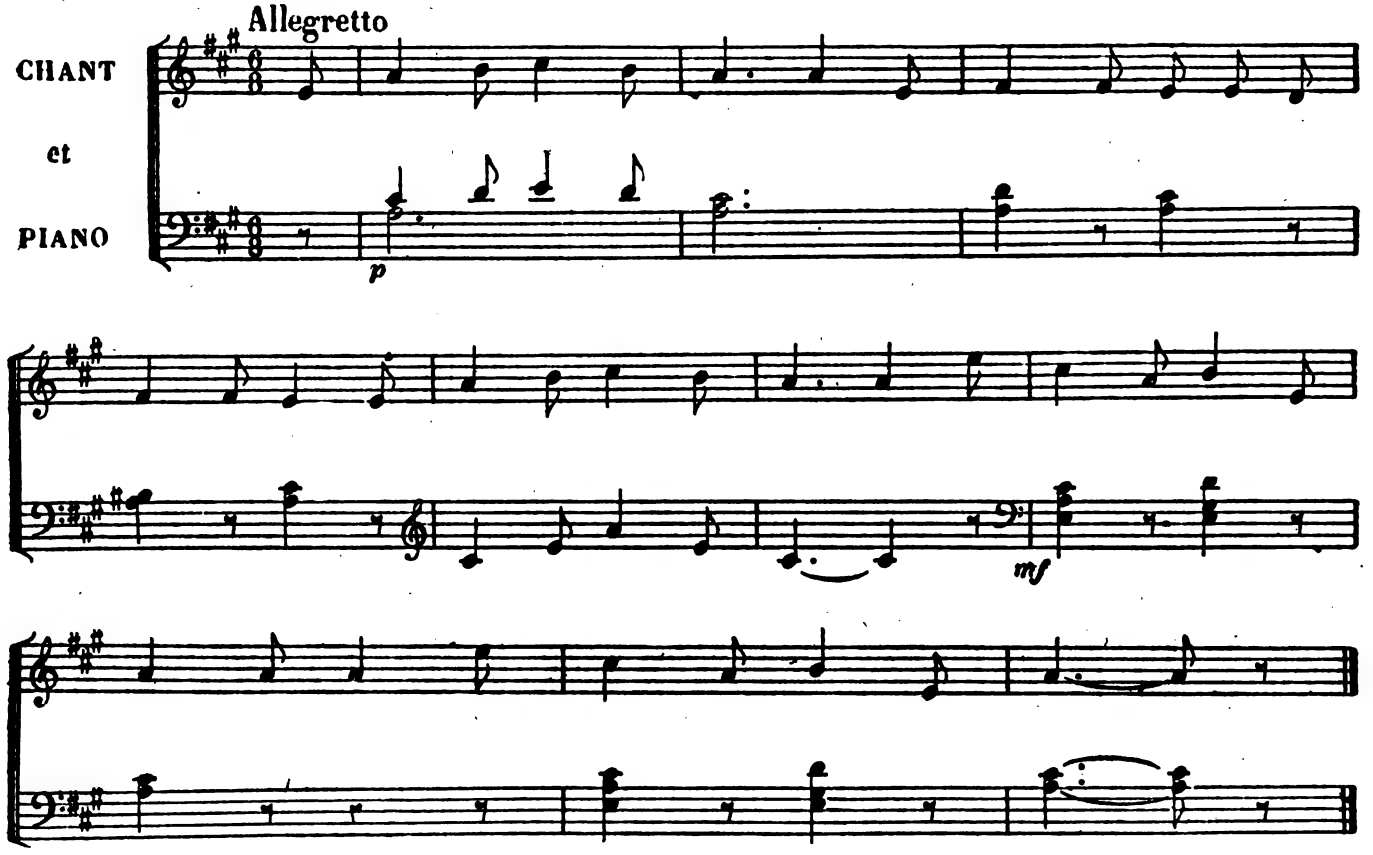
A Little Ship

(See music below)

The wind is wailing, wailing,
Across the forest, along the shore,
Snowflakes its footsteps trailing,
And hark, upon the wintry shore,
Old Ocean's sullen roar.

The wind is crying, crying,
"I passed a vessel far out at sea,
To find a harbor trying.
Alone, it braves the fearful blast,
Safe may it land at last!

A French Folk Song



"A Pilgrim band it's bringing,
Of fathers undaunted, of mothers fair,
Whose prayers to God are winging.
And little children, too, are there —
God keep them in His care!"

Snowflakes and Sunbeams (*gathering about Wind one after another*) Is your story true? Are real little children coming across the sea?

The Wind Yes, it is true. A little vessel, called the *Mayflower* is bringing them. They will land on this very shore. That great rock out there shall forevermore be known because they do land there. It shall be called Plymouth Rock. Listen:

While in the waste of ocean,
This hoary rock shall stand,
Be this its latest legend,
Here was the Pilgrim's Land. — *Holmes*

Snowflakes and Sunbeams (*one after another*) But who are the Pilgrims? Why do they come here?

Wind I knew some of them, long ago, in England. There they could not worship God as they thought right. They went to Holland.

One of the Sunbeams I know about Holland. Some of my cousins live there. It is such a pretty land, always clean and shining.

Wind The Pilgrims liked Holland, but they didn't like their children to grow up Dutch instead of English. So they are coming here to this new free country to make a home for themselves.

Snowflake But how will little children live here on this bleak cold shore?

Trees (*one after another*)
The trees must do all they can to help these brave people.
We will shelter them from winter storm,
And pr[illegible]t them from summer heat.
We will catch and keep for them the refreshing rain.
There are other ways in which we can help. Some of my wood will help make a home.
I would like to help build a church for them.
I would like to go into a hospital.
I will help to build a great wall or palisade to keep off unfriendly Indians.
I will build great fires to keep them warm.

One of the Sunbeams (*wistfully*) What can we [illegible]?

One of the Snowflakes We are so little.

Another Sunbeam Sunbeams can help make lo[illegible]vely summer days for the little Pilgrims.

Another Snowflake Snowflakes can help t[illegible]m to good times in winter.

Wind Little Pilgrims are grave, sober little folks. They work hard and don't find much time for play.

Sunbeam Let's all ask the raindrops and the frost and the breezes to help, and let's bring them the most wonderful crops — vegetables and fruits, corn and pumpkins — oh, all the good things we can think of!

Another Sunbeam And let's all make something pretty, too — a little flower just for the children.

One of the Snowflakes Snowflakes shall set the petals — like a little star.

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The Spring Walk

We had a pleasant walk to-day
Over the meadows and far away,
Across the bridge by the water-mill,
By the woodside, and up the hill;
And if you listen to what I say,
I'll tell you what we saw to-day.

Amid the hedge, where the first leaves
Were peeping from their sheaths so sly,
We saw four eggs within a nest,
And they were blue as a summer sky.

An elder branch dipped in the brook,
We wondered why it moved, and found
A silken haired smooth water-rat
Nibbling, and swimming round and round.

Where daisies opened to the sun,
In a broad meadow, green and white,
The lambs were racing eagerly,
We never saw a prettier sight.

We saw upon the shady banks
Long rows of golden flowers shine,
And first mistook for buttercups
The star-shaped yellow celandine.

Anemones and primroses,
And the blue violets of spring,
We found, while list'ning by a hedge,
To hear a merry ploughman sing.

And from the earth the plough turned up,
There came a sweet refreshing smell,
Such as the lily of the vale
Sends forth from many a woodland dell.

We saw the yellow wall-flower wave
Upon a mouldering castle wall,
And then we watched the busy rooks
Among the ancient elm-trees tall.

And leaning from the old stone bridge,
Below we saw our shadows lie,
And through the gloomy arches watched
The swift and fearless swallows fly.

We heard the speckle-breasted lark
As it sang somewhere out of sight,
And tried to find it, but the sky
Was filled with clouds of dazzling light.

We saw young rabbits near the wood,
And heard a pheasant's wings go "whirr,"
And then we saw a squirrel leap
From an old oak tree to a fir.

And many pretty birds we saw,
Which had come o'er the stormy main
To build their nests and rear their young
And sing in our old woods again.

We came back by the village fields,
A pleasant walk it was across 'em,
For all behind the houses lay,
The orchards red and white with blossom.

Were I to tell you all we saw,
I'm sure that it would take me hours;
For the whole landscape was alive
With bees, and birds, and buds, and flowers. — *Miller Thomas*

Dare to be true; nothing can need a lie;
A fault which needs it most, grows two thereby.
—George Herbert

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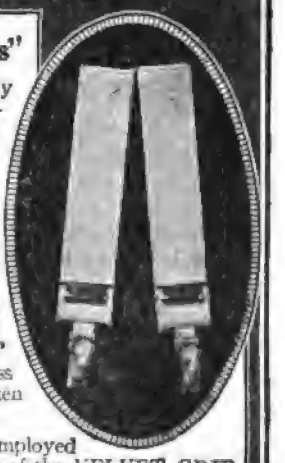

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and Sunbeams take it up. By and by piano plays it softly, while Mayflowers recite)

Sometimes

Sometimes in the forest dells,
You will hear the flower-bells,
  Clear and sweet begin to ring,
  All begin to ring.
Woods and fields are cold and bare,
Not a blossom anywhere,
Yet — far off, you'll hear their chimes,
  Sometimes, in the spring.

Sometimes, too, from far below,
You'll hear footfalls come and go,
  Laughter sweet as anything,
  Sweet as anything.
Then it is, the flowers run
Up and up to find the sun,
Till straight through the snow one climbs,
  Sometimes, in the spring!

(*At close of song, Mayflowers, among Snowflakes and Sunbeams, peep up prettily at little Pilgrims, holding up their flowers.*)

Lora (*as all search and she finds them*) Oh, oh, here are the flowers! Bless their dear little pink and white faces!

Other little Pilgrims (*as they discover Mayflowers*)
Pink little sunbeams —
  White like snow,
Sweet as the sweetest
  Things we know!

Mayflowers (*as they hand flowers up to little Pilgrims*)

First One petal's for Courage,
  That laughs away fear;
Second One petal's for Hope,
Third One petal's for Cheer;
Fourth One petal's for Faith
  When springtime is late;
Fifth One petal's for Patience
  That knows how to wait!

All Blooms hidden in snowbanks,
  And sometimes, just so,
You'll find a Joy hidden
  In sorrow, you know!

Pilgrims (*holding flowers against hearts*)
How sweet they are!
They do bring cheer!
God sent them to us!

Lora Let's carry them home and show them to our fathers and mothers. A joy that's shared is just doubled, you know.

One of the Pilgrims What shall we call them?

Lora Let's name them after our little boat that brought us here. They have braved the cold and storm just as that did.

All The Mayflower! The Mayflower!

(*Form in line.*)

We ourselves must Pilgrims be,
Launch our *Mayflower* and steer boldly through the desperate winter sea. — *Lowell*

(*While others form effective tableau in background, each recites one stanza of*)

The Landing of the Pilgrims

The breaking waves dashed high
  On a stern and rockbound coast,
And the woods against a stormy sky
  Their giant branches tossed.

And the heavy night hung dark
  The hills and waters o'er,
When a band of exiles moored their bark
  On the wild New England shore.

Not as the conqueror comes,
  They the true-hearted came;
Not with the roll of stirring drums,
  And the trumpet that sings of fame;

Not as the flying come,
  In silence and in fear —
They shook the depths of the desert gloom
  With their hymns of lofty cheer.

Amidst the storm they came,
  And the stars heard and the sea,
And the sounding aisles of the dim woods rang
  To the anthem of the free!

The ocean eagle soared
  From his nest by the white wave's foam,
And the rocking pines of the forest roared —
  This was their welcome home!

There were men with hoary hair,
  Amidst that Pilgrim band,
Why had *they* come to wither there
  Away from their childhood's land?

There was woman's fearless eye
  Lit by her deep love's truth,
There was manhood's brow serenely high,
  And the fiery heart of youth.

What sought they thus afar?
  Bright jewels of the mine?
The wealth of seas? The spoils of war?
  They sought a faith's pure shrine!

Ay, call it holy ground,
  The soil where first they trod,
They left unstained what there they found —
  Freedom to worship God! — *Mrs. Hemans*

(*While Pilgrims and Indians march from stage, Wind, Snowflakes, Sunbeams, Trees and Mayflowers sing:*)

A Song to the Pilgrims

(See music in Primary Education, Page 587, November, 1918. End with elghth measure of music)

Here's to the Pilgrim Mothers,
Fathers, and all others —
Sisters and little Brothers —
  In days of Auld Lang Syne.
Here's to the Band stout-hearted,
From home and friends they parted,
Liberty's fires they started
  In days of Auld Lang Syne.
We may not cross an ocean,
Yet, somehow, I've a notion
In things we do, or do *without*,
  We may be like the Pilgrims,
    Who did their best,
  We may be like the Pilgrims,
    If we do our best,
    If we do our best,
    If we do our best.
Here's to the Pilgrim Mothers,
Fathers, and all the others —
Sisters and little Brothers —
  In days of Auld Lang Syne.

(*Continued on page 202*)

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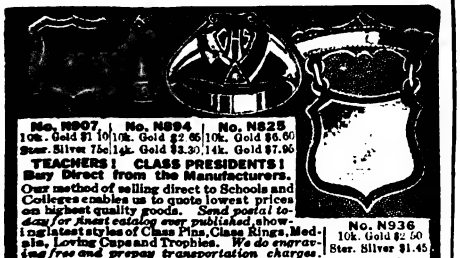

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Don't answer this unless you are a live, keen, ambitious young woman, actually interested in hard work and willing to spend the whole vacation with us.

Tell about your education, about your teaching experience. Give your age and any other information that will help make your application stand out from the mass.

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Give approximate date for beginning and ending work. Address, Dept. K. R.,
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Ford Educational Weekly Shows How Barrels are Made

The Ford Educational Weekly, No. 177, "Hooping Up," takes you into a forest of oak trees and you pick out just the tree from which you want your barrel made. Then you watch as the tree is felled, sawed into sections and split ready to be sent to the factory to be cut into barrel staves. These barrel staves have to be stacked and weathered for nine months and this is just the beginning of the barrel, and you sit and watch it grow until it is comoleted.

It is most fascinating to watch barrels growing step by step as the staves are arranged in iron hoops, through the steaming and drying rooms, the putting on of the iron bands, the making of the hoops and the painting of the barrel.

You see the special machinery is employed to fashion each part and then to assemble the parts. Thr final process of painting is also done by machinery and the uncolored barrels are whirled so rapidly into the machine and almost immediately thrown out painted in variegated stripes that it almost makes one dizzy to watch them.

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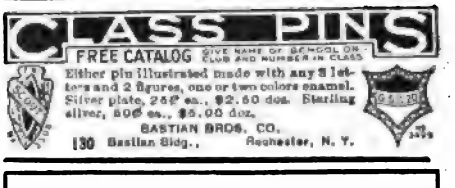

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TALKING TOGETHER

Address Editor, PRIMARY EDUCATION, 50 Bromfield Street, Boston, Mass.

The following letter will be of interest to some of you:

Dundas, Ont., January 10, 1920

EDITOR PRIMARY EDUCATION
Boston, Mass.

Dear Editor

I wish to thank you for the publication of my letter in PRIMARY EDUCATION, requesting an exchange of letters with American schools.

Since then I have received so many letters that it may be impossible for me to attend to all. Will you kindly explain this, so that any teacher who fails to receive letters from my school may know why I have not answered some of the letters.

Again thanking you, I remain

Yours respectfully,
CHARLES D. JONES

Box 541

Making a Poster

We have been asked how the finished posters illustrating the literature studies for little children are made from the outline patterns published with them. Directions have not been given with the patterns because the method used would, of course, depend upon whether the children were in the second or the fourth grade, their skill in using pencil or scissors, their ability in the use of water colors or crayon, as well as the materials which the teacher may have at her command. The posters which we publish are made by cutting the outline figures from different colored papers and pasting them according to the position in the outline sketch. Of course white paper could be used and the figures colored, or the outlines could be traced on the poster and colored with crayon. If the teacher hektographs the patterns for young children, no difficulty should be experienced in building a poster even when the teacher herself lacks skill with the pencil.

Why Teachers Leave

The statement that more than a thousand teachers have resigned from the schools of New York City during the last few months need occasion no surprise. The public schools of the country, whether in city or rural districts, are having much the same experience everywhere. Nor is the situation likely to change until the re-adjustment of wage scales for teachers has been made as drastic as that which has taken place in other vocations.

A recent report of the United States Commissioner of Education indicates that the average rise in teachers' salaries during the three-year period, 1915–1918, was about 16 per cent. Since 1918 there has been a further increase which probably brings the total up to 25 per cent. But the scale of wages in all branches of business has advanced far more rapidly than that. In the Cleveland and Chicago districts, which were selected by the Commissioner of Education for inquiry, it was found that public school teachers were quite the most poorly paid among skilled workers in the whole community. In New York City, where teachers are relatively better paid than anywhere else in the country, their wages are substantially the same as those paid to clerks and waiters, who require no special preparation for their work.

There are said to be over 50,000 vacancies in the public schools of the United States to-day, yet never has the need of a full teaching force been greater than now. The schools are our chief agency for the Americanization of the people, and this is especially true of schools in the larger cities. If the next generation is to be 100 per cent American the schools will have to make it so. We cannot well afford, therefore, to practice false economy in this field of public effort. Schools must have more money and must find some way of getting it. — *Boston Herald*

Pre-Vocational Guidance

In a book on "Boy-work," published in London, the author advocates some method whereby information concerning occupations can be arranged in a manner suitable to the understanding of young people and communicated to them through the teachers in the schools, in order that they may have some definite knowledge of working conditions before they are forced to look for a post. The first step, says the author, is to collect and arrange the material in a simple and popular form, which can be readily understood by the boys and their parents. A good way to present the data is by diagrams showing the occupations in outline, and giving the information a boy should possess before he enters the calling — the main divisions, the methods of entry, the grades of work, the avenues of advancement, and some indication of the prospects the vocation offers. These diagrams would arouse the boy's interest and set him definitely thinking about what he is going to be. Above all, they would show him that it is his duty to think about the subject, to learn about occupation, and to find out what he is embarking upon. The disadvantages of blind-alley and unskilled employment could well be illustrated by drawings that would impress the boys.

Graphical methods could well be supplemented by reading books and pamphlets, which could be put directly into the hands of the boys. In addition to the information on specific occupations materials might be added on the necessity for the study of occupations, the importance of entering a skilled trade, the need of education and technical training, and kindred topics. An important effect of giving the information thus directly to the boys would be that theywould become active partners in the task of solving the problem of boy labor, and since the choice of work ultimately rests with them their influence would be far-reaching.

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The Guardian

There rests a lonely farmhouse on a hill;
For years no human touch has marred its sleep,
Or torn the silent mysteries that creep
About its walls, forgotten, lost, until
My footstep on its grass-grown, warping sill
Bestirs to life a thousand memories,
That dormant lie beneath its sheltering trees,
Spreading their guardian boughs above it still.

Oh, lonely little home that once was mine,
How could we, one by one, desert thy door?
The home that loving memories entwine,
As closely as the clinging vines of yore.
Oh, guard it well, thou lofty, spreading tree
For many miles must part my home and me! — *Eloise Burt*

A certain American Senator, deploring the dishonest methods of one type of business man, once remarked, with a smile, "It all brings back to me a dialogue I once heard in a Southern school: 'Children,' said the teacher, 'be diligent and steadfast, and you will succeed. Take the case of George Washington, whose birthday we are soon to celebrate. Do you remember my telling you of the great difficulty George Washington had to contend with?' 'Yes, ma'am,' said a little boy, 'he couldn't tell a lie.' " — *Liverpool Post*

Madame Chipmunk

As Madame Chipmunk strolled abroad,
The evening sights to see,
She came across a pile of nuts
Beneath a hickory tree.

Away she sprang on nimble feet
That lightly touched the ground,
To make the glad report at home
Of what she thus had found.

"And now," she said to *him*, "you keep
The house and children straight,
And I will go for them at once —
It will not do to wait."

So to and fro throughout the night
She went with steady pace
Until the captured nuts were safe
In her own hiding-place.

And then, exhausted with her task,
She crept into her bed,
And there remained all day to rest
Her weary feet and head.

— *M. E. N. Hatheway*

You and I

The New Year like a child behaves,
Within my door he stands,
And laughs, and at me gaily waves
His little hands.

O bright-eyed stranger, sweet and gay,
I'll wish with my first kiss,
That you and I along our way
May always smile like this — *A. E. A.*

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(Teachers' Agencies Continued on Next Page)

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The Lost Duck

Once there was a flock of ducks,
A flock that numbered nine —
Their house was in a pleasant yard
Beneath a trumpet-vine.

Their mother was a careful hen
Who always counted straight —
And counting them one day she saw
They only numbered eight.

She hunted for the missing one
And found him near the shed,
Where he had fallen down a hole
And hurt his downy head.

She quickly called and called for aid
As loudly as she could,
And soon a man came round the shed,
The man who sawed the wood.

He lifted out the sorry duck
And smoothed its feathers fine,
And then the flock was whole again —
The flock that numbered nine.

The mother tucked the runaway
Right under her soft wing
And in a voice he loved to hear
She then began to sing: —

"C-luck, C-luck, C-luck,
My poor little duck,
I know you are sad and sore,
But mother is here to comfort you, dear,
So do not cry any more —
C-luck, C-luck, C-luck, do not cry any more."— *M. E. N. Hatheway*

My Star

No matter in what room I sleep,
So I can see the sky,
I always have a Star to keep
Me cheerful company.

He sends a smile between the blinds,
So faithful, beaming bright,
I often wonder how he finds
Us Children in the night.

No room is dark when he comes out.
His dazzling, glowing face
Puts every Bogie-man to rout —
Not one comes near the place.

And as for Dreams and Nightmares, why
He sends them right away!
And you will never hear me cry
If my own Star will stay.

Good-night, dear Star! Whoe'er you are,
I love your twinkling light.
I'm very, very sleepy — Star —
Please come to-morrow night?

— *Civel Cumpston*

Greatest Foes

Every household should have its life-guards. The need of them is especially great when diseases, the greatest foes of life, find allies in the very elements, as colds, influenza, catarrh, the grip, and pneumonia do in this stormy month.

One of the best ways to guard against these diseases is to strengthen the system with Hood's Sarsaparilla—one of the greatest of all life-guards. It removes the conditions in which these diseases make their most successful attack.

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Pleasure and Profit in the Long Vacation

THE EXPERIENCES OF A TEACHER OF ENGLISH WHO EARNED $900.00 IN THREE MONTHS AND ENJOYED THE SENSATION

EDITOR'S NOTE It will probably not be news to our readers that many teachers spend their summer vacations in travel as representatives of educational publishers and we feel sure that all will be interested in the following letter.

My work with F. E. Compton & Company last summer came about in a most natural way.

I was sure that somewhere in my brain were cells long dormant that might be awakened to greater earning capacity—bring about a condition that would draw me out of my one-sided view of life—through a teacher's glasses — and yet keep me in touch with my ideals of education.

Then fate seemed to throw Anne Walker across my path. I was given a promotion and assigned to the English Department of one of our City Schools. Anne was a popular writing teacher and also an object of envy to the whole faculty, for she was wearing a most prosperous air.

Interest in what she had done became intense, and before long a Student's Club made up of twenty of our strongest teachers was organized, and we were trained by Anne in the art of selling "The New Student's Reference Work."

It came to be the most natural thing in the world to spend from 8 A.M. to 2 P.M. in my field and return to our flat well-satisfied with life and the fact that in helping myself to a daily wage of from $15–$20 I had also been the means of helping others to something better. returned to my schoolroom after a delightful summer on the lakes, with a wonderful store of new knowledge and experiences, and listen—a nice bank account, ready money for the purchase of Liberty Bonds and a new fall wardroe. I had earned over $900 in my three months' summer work.

I have been a more sympathetic teacher, broader in my relationship to the parent, and more appreciative of the limited opportunity of the average child and his desire for knowledge. When vacation comes again I will be ready for the same interesting work. Yours very truly,

ELIZABETH JAMES,
Teacher of English.

(Address of this teacher furnished upon request.)

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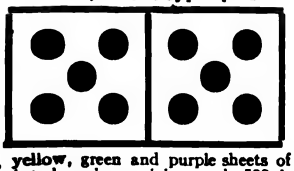

Red, yellow, green and purple sheets of cardboard printed as above, giving nearly 500 dominos when cut up. Especially helpful in number work. Directions on envelope.

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Every teacher should be up to date and know the *new* words and how to pronounce them.

fourth arm	empennage	convertible
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The Flower of Cheer

(Continued from page 196)

Here's to the Pilgrim Mothers,
Fathers, and all the others —
Sisters and little Brothers —
In days of Auld Lang Syne.
Here's to the fires they lighted,
By their good cheer invited,
Many the lands united
Since the days of Auld Lang Syne.
To-day, all brightly burning
Toward them a world is turning,
Let's help to keep those fires a-blaze!
We may be like the Pilgrims
Who but did their best,
We may be like the Pilgrims
If we do our best,
If we do our best,
If we do our best.
Here's to the Pilgrim Mothers,
Fathers, and all the others —
Sisters and little Brothers —
In days of Auld Lang Syne.

If desired at any time to give another Play or Pageant in celebration of the Landing of the Pilgrims, parts of the three little Plays, "The Fairy Cakes," "The Pilgrims in Holland," and "The Flower of Cheer," may be combined in any pleasing manner.

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Our Country

We give thy natal day to hope,
O Country of our love and prayer!
Thy way is down no fatal slope,
But up to freer sun and air.

Tried as by furnace-fires, and yet
By God's grace only stronger made,
In future tasks before thee set
Thou shalt not lack the old-time aid.

The fathers sleep, but men remain
As wise, as true, and brave as they;
Why count the loss and not the gain?
The best is what we have to-day.

Whate'er of folly, shame, or crime,
Within thy mighty bounds transpires,
With speed defying space and time,
Comes to us on the accusing wires;

While of thy wealth of noble deeds,
Thy homes of peace, thy votes unsold,
Thy love that pleads for human needs,
The wrong redressed, but half is told!

Yet if, on daily scandals fed,
We seem at times to doubt thy worth,
We know thee still, when all is said,
The best and dearest spot on earth.

Well have thy later years made good
Thy brave-said word a century back.
Thy pledge of human brotherhood,
The equal claim of white and black.

The word still echoes round the world,
And all who hear it turn to thee,
And read upon thy flag unfurled
The prophecies of destiny.

Thy great world-lesson all shall learn,
The nations in thy school shall sit,
Earth's farthest mountain-tops shall burn
With watch-fires from thy own uplift.

Great without seeking to be great
By fraud or conquest, rich in gold,
But richer in the large estate
Of virtue which thy children hold.

O Land of lands! to thee we give
Our prayers, our hopes, our service free;
For thee thy sons shall nobly live,
And at thy need shall die for thee!

— *J. G. Whittier*

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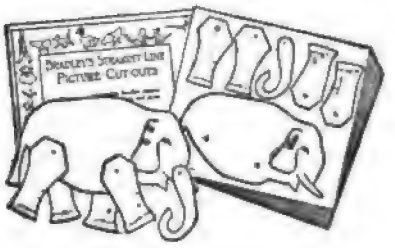

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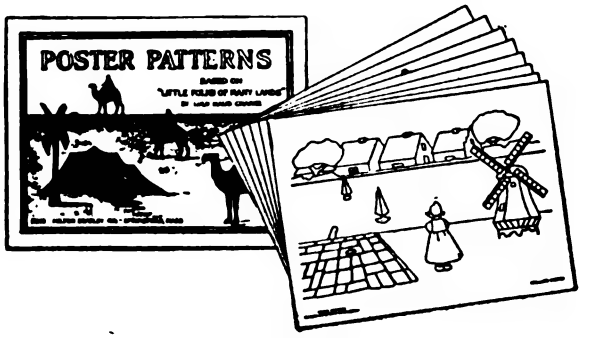

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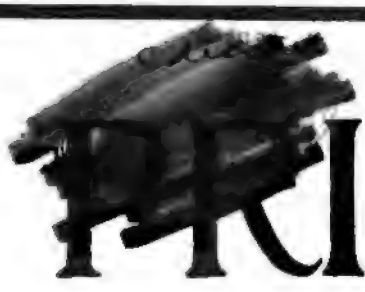

PRIMARY EDUCATION

APRIL 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
THE PRIMARY EDUCATION COMPANY

BOSTON NEW YORK CHICAGO

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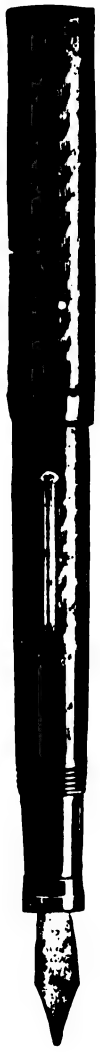

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Disturbed the peaceful orchard way,
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"I am the champion of the age.
Behold, I weigh a pound!"

And one in shining red and gold
Declared with haughty air,
"I am the beauty of the year,
The fairest of the Fair."

And some for favors fine and sweet
Contended for the prize,
While many bravely stood their ground
For jellies and for pies.

The master of the orchard came
And checked them in a trice.
"Cease idle boasts," was his command.
"The market sets your price."

—*M. E. N. Hatheway*

Miles Standish's First Proclamation

"Ho, Rose!" quoth the stout Miles Standish,
As he stood on the Mayflower's deck,
And gazed on the sandy coast-line
That loomed as a misty speck

On the edge of the distant offing —
"See! yonder we have in view
Bartholomew Gosnold's 'headlands.'
'Twas in sixteen hundred and two

"That the *Concord* of Dartmouth anchored
Just there where the beach is broad,
And the merry old captain named it —
Half swamped by the fish — Cape Cod.

"And so as his mighty 'headlands'
Are scarcely a league away,
What say you to landing, sweetheart,
And having a washing-day?" . . .

So the matrons aboard the *Mayflower*
Made ready with eager hand
To drop from their desks their baskets
As soon as the prow touched land,

And there did the Pilgrim mothers,
"On a Monday," the record says,
Ordain for their new-found England
The first of her washing-days.

And there did the Pilgrim Fathers,
With matchlock and axe well slung,
Keep guard o'er the smoking kettles
That propt on the crotches hung . . .

"Do the thing that is next," saith the proverb
And a nobler shall yet succeed:
'Tis the motive exalts the action;
'Tis the doing, and not the deed;

For the earliest act of the heroes
Whose fame has a world-wide sway
Was — to fashion a crane for a kettle,
And order a washing-day

— *Margaret Junkin Preston in Boston Herald*

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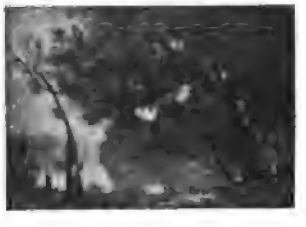

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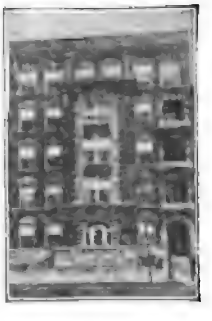

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Volume XXVIII APRIL 1920 Number 4

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

The Need of the Hour

Henry Baxter Parker

The need of the hour calls all who cherish American ideals to help create in the rising generation of voters a still greater vision of True Citizenship. Since coming out of the army hospital I feel that to help save the world from autocracy means to provide more education for all, or, at the very least, to make some available to all. I hope by the fall of next year to take up teaching again full time, but can't sit idly by in these critical hours without suggesting how the emergency may, in a degree, be met. The salary question is up to the public; it's up to American educators to see to it that every bit of available teaching power is put into use so that the thousands of children now without teachers may be taught. The public will be more apt to co-operate when it sees all children receiving education.

Open Schools in Summer

In the emergency I suggest keeping schools open during the summer. The following reasons are culled from Captain F. M. Hammitt's article which appeared in the *School Board Journal* for May, 1919, entitled "The All Year School in Mason City":

The school year is divided into four quarters, of twelve weeks each — A, B and C classes, with promotion each quarter — twelve grades.

His reasons for favoring this arrangement:

1 Not good business to allow a million-dollar investment to be idle, or unproductive, for three months.

2 No employment for children in business or at home.

3 The system would put the poor ahead faster.

4 Wages of high school graduates higher than grammar school graduates; therefore, better economic conditions for the masses.

5 By running the school the year around the students working their way through can choose the three months in which they can find the most lucrative employment.

6 Choice of seasons is more economical and democratic.

7 The forgetting during the three months is prevented.

Undergraduates as Teachers

In addition I suggest that inasmuch as there are thousands of untrained people teaching (in many cases even without high school training), college and even some high school under-graduates be allowed to take a hand at Americanizing, *i. e.*, educating, our youth during the summer at least. College students would thus vitalize their college work, and more would enter the profession, at least for this period of great need. Many regular teachers wish to attend summer courses and would welcome this interchange. These are the fruits of my own practical experience, given gladly that education may be made available to more potential citizens, because I believe democratic education is the saviour of republics and of the whole world.

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These make PRIMARY EDUCATION An INVESTMENT, not an EXPENSE

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The Power of the Project

Emma B. Grant

Head of the Training Department, State Normal School, Bemidji, Minn.

In Dr. Charles McMurry's new book, "Teaching by Projects," he says, "The term project belongs in one sense to the language of business — or of plans and schemes in active life. It is an echo from a noisy world, an intrusion upon the quiet of the school, like a sharp train whistle or a noisy street wagon. But our drowsy school work may need this influx of noise and disturbance from without. At any rate the school is being brought into sharp contact with real life." On another page he states, "At the present moment we need to be jolted out of our conventional, formal school phrases and to find terms better adapted to the educational needs and forces of the hour. The term project is a newcomer among educational phrases. It seems to suggest, not the school but the shop, not the text-book but the busy mart, the industrial life, the unhallowed things of the schemer and the promoter. Perhaps this is its merit, that it forces attention upon things that have come to importance in life, things which need to break over the threshold into the school. The project idea suits our present needs because it tosses aside our conventional abstractions and sets up a larger practical unit of knowledge as the basis of study. The school is absorbing into itself as fast as it can the big things of life, the schemes that men and women are chiefly concerned about, and these are becoming our school topics."

The true project method of teaching is one of the strongest forces at work to-day to develop democracy and combat Bolshevism in the United States. The use of the word "true" is necessary because there are a number of fallacies abroad in the land which need correction or the power of the project work is weakened.

One fallacy which always arises when a new word enters the teaching vocabulary is, that it will become such a catch-phrase that its real meaning is lost. Witness the rise and fall of such terms as "definite aim," "object teaching," "interest as related to will," "the appreciative mass," "correlation," "abstract *vs.* concrete," "efficiency," and a host of others. Just now almost every new device is labeled "project." In the current educational magazines you will see such labels as "A Sand-table Project," "A Dairy Project," "South America—a Geography Project." and even the teaching of a new song was called "A Music Project." (If this article were named "The Power of Teaching," or any older word, you perhaps would not read it.) Sometimes these activities so named, *are* projects, but oftener they are not, at least in the sense that Dr. Kilpatrick intends in his pamphlet on "The Project Method." He makes a strong point of the purpose, too much of which has been the teacher's purpose, not the pupil's. Much of the so-called has no chance for its fruition, is not a project. May it not be like the emotional state which James warns against, where emotions are aroused which we do not satisfy? This formal education is a weakening rather than a strengthening educative process. Or is it educative at all? Is it not deadening passivity? So test your projects by the initiative, by the purpose, and see if there are a series of acts leading to a successful conclusion. More, do the activities "lead on" to further knowledge, or must the teacher constantly prod and assign tasks? Test them by the method of learning in real life situations.

Perhaps a greater injustice is being done to the project idea in many localities where it is being attempted by teachers who do not know the underlying principles. Their "spirits are willing," but their intellectual fields are unprepared. The project becomes a collection of hand-me-down, ready-made devices suggested by an enthusiastic supervisor. Such superficiality discredits the project method in any community. How may teachers understand these principles which must be the basis of all project work in the schoolroom? Perhaps the best way is attendance at schools where the project method is taught and practiced with children. Accompany this with a considerable amount of reading on the topic, and an open mind. In lieu of such attendance, any body of teachers can systematically read, discuss and put into practice the project method as found in the following suggested bibliography. It is by no means complete, but it does claim to cover the basic principles, leaving the teacher to find in many other books specific needs for her individual projects. Several mistakes have been made in attempting to introduce this method in city systems without an organization of teachers to study it beforehand. The results are such that if one wishes the method to survive in that community it will be made compulsory that no teacher be allowed to try it till she has studied its fundamental principles, rather than using it after three visits to a teacher who was using it. The bibliography is submitted with the idea of its being helpful to teachers who have not yet had the chance to attend a school and see the project method in its experimental stage.

Among many people who have omitted the preliminary study, a fallacy exists that organization of subject matter and materials is unnecessary. The pendulum swings too far from the cut-and-dried method of doing a certain thing always at a certain time, with the resultant criticism that time is wasted. A teacher said to a principal, "Oh, I like the project idea; it is such a 'snap' for me. I do not have to plan my work now, for the children do that as they work!" Another teacher said, "I like it because I have so much more time." Now the project method requires an absolute business-like attitude toward subject matter, materials and plans. In any large project, a vast amount of correlated material must be so easy of access that it will take plenty of any teacher's time just to be her own filing clerk. To be sure, the teacher's plans are often changed by a change in the child's purpose, but this, too, requires more, not less, planning on the part of the teacher so that she may follow several avenues of activity quickly.

Yet another fallacy exists when a teacher with that dangerous thing called "a little knowledge," construes this method into meaning license. To quote Dr. Kilpatrick again, "Some, in reaction, have resorted to humoring childish whims." A child was found lying on his stomach on the floor, while the teacher attemped group work, on the other side of the room. Upon being asked the reason for this vestigial position, she replied, "You see in this project method we allow pupils to follow their own impulses!" Nothing could be farther from the point of view which declares that "whole-hearted, purposeful activity in a social situation as the typical unit of school procedure is the guarantee of the utilization of the child's native capacities now frequently wasted."

Now another mistake, also due to introducing the method with too little forethought, is that of attempting it in a one-grade room of fifty to sixty pupils, with screwed-down seats, meagre equipment, materials too small in size, and very little floor space. This is almost physically impossible and too many conscientious teachers have been discouraged by being asked to follow the project plan, but without proper equipment or assistance.

There are a number of objectors — many of them truly conscientious — who claim that too little is accomplished in the three R's as contrasted with the old régime. True, these people often have closed their minds to anything different from the way they have been trained, but many parents will hearken eagerly to this type of criticism and it must be met if the project method is to grow in power as it should. In the successful project method plan, more reading is done than in any formal scheme. Real reading is not a process of calling words, or being expert at long

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lists of phonetic symbols; rather it has to do with emotion and with information, with the getting and giving of thought in real life situations with familiarity in classic lore, and with a desire to read more and more. Such insane remarks as "I see a girl," "This is mamma," "Run, squirrel, run," "Does the squirrel run?" "He runs," "Well, well, is the boy well?" "The boy is at the well," hardly come under the thought-producing term of reading. Neither is it always a virtue to declare, "My first grade class read sixteen readers last year!" The quality rather than the quantity is the first consideration. How can we prove to these objectors that the three R's are not neglected? Too many teachers of the project method are keeping no record of their experiment. A complete daily record, using the Columbia University blanks or others equally good, and adding to it any facts needed for a record of the three R's, will overcome this objection. The real test is the pupil's reading, being sure that this reading "leads on" to more reading activity with a teacher constantly setting the time, the lesson, or the place. Why not apply the standard reading tests and rate these children accordingly?

In some situations the project method is not as powerful an educative force as it might be, because the teacher has tried to graft it on to a mechanical routine program. In "carrying water on both shoulders" some of it is likely to be spilled.

A criticiasm made is that teachers fail to check up materials and that the pupils are not taught the care of the materials. In the project plan, materials are on low shelves or tables and in constant and quite free use. Make it a personal matter as an apostle of the democratic idea of the project, that your room will be taken care of, so, though it will always look "worky," it will not present a ragged, untidy appearance.

We have looked long enough at the negative side of the project method, as mistakes have been made in working it out. Let us now consider the real side, the positive side. What is the power of the project method? Is it far reaching, extending to all phases of citizenship, or is it local and restricted to a few school people and through them to the kindergarten or primary grades alone? Has it any relation to citizenship in a democracy?

Apart from politics and religion, there is nothing so difficult to change, so traditional, as education. In spite of advances in industry, science, business and government, the traditional persists so strongly in the schoolroom practice that the project method seems to many to be a sweeping innovation. It is not; it is quite the method of learning found in life outside of the schoolroom. There is a close relation between this method and the development of democratic ideals. It is opposed to militarism, Bolshevism, and to blind obedience to dogmatic authority.

Do you recall the far-from-good-old-days when the teacher's desk stood on top of a high platform? Can you see long rows of screwed-down seats with aisles sufficiently wide to discourage whispering or the help of a neighbor? The high platform symbolized the high intellectual position of the teacher as she looked down and poured knowledge on, over and into the helpless subjects below. The teacher rules as would the Kaiser, not permitting differences of opinion or action from those prescribed by authority. This platform, as a symbol, put the teacher so far above her subjects that severe penalties were placed on those who disagreed openly or expressed any opinion foreign to the ruler. In life, we teach that altruism is a virtue and that we must help our neighbor. But in this traditional type of school, it was a crime to help your neighbor. The seats were placed far enough apart to discourage the possibility. Other acts were crimes, too. For example, it was a crime to whisper, to move about, to hammer, to saw, whistle, paste, use clay, use paints — unless the royal scepter was put forth, or all the subjects performed these acts at the same time. It must be a mass formation, like the German army, to please the ruler. Good children were those who sat with feet flat on the floor, backs stiff, hands folded on top of desks, eyes front, and who especially sat this way when an assigned task was completed before the teacher was ready to look at it. To be like a wooden statue, doing nothing, was a virtue that often the bright and clever ones did not attain. It made one think of the old hymn, "O, to be nothing, nothing!" Truly "perfect order was perfect death" in such rooms. The seats were veritable "scholastic cells." If, perchance, you wished to borrow a pencil or to compare your progress with another pupil, you might be so allowed, if you raised your hand and received the royal permission. But to do this without full preliminary permission often meant that the offender would remain in his "cell" after school.

It may be that this is an exaggerated picture to many of you, but such schoolrooms still exist in this land of ours, even after a war has been fought to establish democracy. But this is hopeful: we do keep trying for better things. A transition time arrived, when we kept much of the above plan, but removed the platform, introduced chairs, occupation materials, and a free work period.

The materials are still kept in little boxes, taken out and replaced by dictation, while the bead stringing, stick laying, card sewing, or seed outlining could hardly lay claim to developing initiative on the part of the learner.

The free work period was often a time when materials were scattered broadcast and not picked up at the close of the period. Anybody did anything anybody chose, but there was no guiding purpose, no "purposeful act." At the close of the period, all went back to the routine. Even the routine was better than certain types of free work periods in many rooms. It was as if some German subject escaped across the border and for a few brief moments attended a Bolshevist meeting, only to be brought back again.,

Then came the cry for a sub-primary group, containing those children who were a cross between a good old-fashioned kindergarten pupil and a full-fledged mechanical first grader. This transition served a good purpose, for it awakened both kindergartners and primary teachers to the need of changes. We then heard much of the word "unification." With a project method rightly understood and carried out, is it not possible that the above transition words, namely, free period, sub-primary, and unification, will be dropped from our vocabulary and practice?

But wherein lies the ability of the project method to develop a democratic citizenry? Some one has said; "Without education democratic government becomes a farce or a tragedy." Education under an autocratic ruler will not function in a representative form of government. Was it not true that in the World War the Germans often retreated in frenzied haste when a leader was killed? Was it not equally true that our American boys often went over the top at the call of a private soldier when their leader was killed? Dr. Kilpatrick says that "the teacher's success — if we believe in democracy — will consist in gradually eliminating himself or herself from the success of the procedure."

Does your schoolroom have to be watched constantly by you, or worse, by a monitor? Can you trust your pupils to go to one corner of your room, to the hall, to a recitation or shop room, and there teach each other in groups, work on a doll house, write invitations to a party — do all this while you conduct a reading class in your room? Or are they so unsocially trained that they need the watchful eye of the law upon them at all times? Which kind of training makes the better citizen who later may be your banker, your town treasurer, your legislator, your custodian of taxpayer's funds?

The project method has the power of making pupils "intellectually critical." They do not watch the teacher's face to catch her approval or disapproval before being sure

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of their answers. They are too busy with their own problem. It is a higher plane of motive to which they have come, namely, an interest in the work itself, rather than doing it for personal approval of the teacher — or even the class. If it is their own work, it must stand on its own merit and intelligent criticism is invited. A pupil was making a cupboard for a large doll house which had been constructed with the Patty Hill floor blocks. He stayed faithfully at the work bench and used his hammer, saw, knife and nails, but in the end each shelf was crooked. At last he said to a boy near by, "Can you make this shelf straight?" The boy tried, but the shelf was still crooked so an appeal was made to the teacher. By a simple showing of the need for a ruler measurement on either side, the boy made a straight-shelf cupboard. No teacher was critical for him; he did his own thinking as far as he could. Can politicians, I. W. W. leaders, false prophets, easily influence the citizen who, from his youth up, has been trained to do his own thinking, backed up by an intelligently critical attitude toward his own shortcomings?

In a certain type of project, Dr. Kilpatrick names four steps. They are, "purposing, planning, executing and judging." So it is easily seen that the project requires a high variety of thinking such as Dr. Dewey describes in his book, "How We Think." The teacher, of course, needs to think through the difficulties so that total failure may be avoided for the child. But most of all, does this type of thinking require initiative and activity.

A Hallowe'en party was to be given by the first graders for the kindergarten group. The purposing and planning steps moved rapidly, but in the executing the question of mailing invitations brought up the difficulty of not knowing the house numbers of the guests. Ways were suggested by the children and they were allowed to get the numbers according to their various plans. Some found them in telephone books, others asked older members of the guests' families, while some went to the house and copied numbers. Now the teacher had these numbers in her record book and could have given them to each child on a slip of paper. But this one point in this project brought out more independence and initiative than was thought possible in so simple a difficulty. What kind of citizens do you prefer? Do you prefer the type that handle an emergency or a difficulty by their own initiative, or that appeal to the nearest ward boss for an understanding of principles and candidates for a coming election, simply because they have never been trained to do their own thinking?

Examples of initiative in emergencies may be multiplied, for they occur in the project plan each day. A group of intermediate children needed material for working on a large play house. This house was to be set out-of-doors in the spring. Committees were appointed to care for materials, to buy supplies, and to secure funds to pay for them. The last committee faced a serious shortage, as the teacher had found it necessary to advance three dollars for paint brush, shellac and nails. It was finally decided to put the question before an open meeting and let the class vote. The decision was a pledge to earn five cents a week and put it in a fund to pay the teacher. In all this the teacher suggested nothing. The point needs to be stressed here, however, that it is often the teacher's right, nay, it is what she is hired for, to suggest, guide, even lead, at times. There are also brief intervals where she must assume the role of dictator. Emergencies, such as wars, bring out that necessity. Food dictators and coal administrators are not unknown to the American people. A teacher must not be a chronic dictator, for she would be as harmful to a schoolroom as a Soviet Ark passenger is to our body politic.

An arithmetic game was suggested by a teacher where boys and girls kept scores, seeing which side won the more points in a series of games. The boys lost several games because one boy did not know the table of seven. Two friends volunteered their services to teach this boy. For one week this was done and it was good teaching, too — a real purpose was there.

The roof of the play house was to be covered with asbestos roofing about the time that area needed to be taught, so the class used this opportunity to figure the exact amount needed, and when the arithmetics were opened, the new problem of area was partially solved.

Does it sound easy for the teacher? It is far from it: hours of planning and organization of subject matter around each project are required, as well as an assembling of the necessary materials to make it complete. In a new book by Parker, "General Methods of Teaching in Elementary School," Chapter Five, on Organization of Subject Matter, is excellent to show the necessary organization in a successful project method.

A power of the project too little discussed, is the benefit to the teacher. It is rather recent that we have begun to consider her at all, except as a bit of machinery to be spent, weary and worn at the end of a day. The woman teacher, as a poorly paid public servant, was not supposed to wear as good clothes as many other employed women, to ride in parlor cars, to stay at the best hotels, to command a room with a bath, to require the services of a manicurist or hair dresser; in short, she was not expected to live as a prosperous business woman might. She was too "pore." In her new era of better salaries she will have more chance of studying education as a creative project. Truly it will be the child of her brain, and its growth and nurture carefully watched. Dead formalism does not long live in the heart and brain of a teacher who is constantly growing and developing new projects for herself and her pupils. Life becomes not only a game, but a project to her, and soon she files away much valuable data and from it becomes more charitable, sweet and human.

The project method does not need to be argued about or pleaded for. For those who see it in the light and hope of creative work, rather than the darkness resulting from dead formalism, it becomes a new gospel of democracy and a weapon against Bolshevism for future generations.

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English in the Grades VIII

Rea McCain

Dictation Lessons

Need for Dictation Lessons

In composition the thought is stressed all the time. "Bear hard upon your subject," says a book of advice to adult writers. "What is it you are trying to say?" we ask again and again when a child becomes self-conscious and hesitates over the form. Always the thought is kept in the foreground, and rightly so. Yet some place and some time the child must learn the rules and regulations by which expression is governed.

He must learn them and learn them thoroughly, but let this work be done by itself, not sugar-coated and passed over as something else, unless both types of lesson become equally hateful. To pretend it is something else is like the plea of the primary teacher who keeps calling a sentence a story because, she says, "children love stories so." There are very few forms of mental activity which children cannot enjoy if they are put clearly and rapidly. It is not doing things which becomes wearisome, but the waiting for something to do.

The French children are among the best trained in the world when it comes to the use of language, and they have dictation work from the very earliest years. Some educators tried the experiment of dictating certain English paragraphs to boys in French schools. The form was more correct than when the same selection was given to children of the same age in America. More, when the experiment was repeated with college students it was found that they, too, were inferior to the little foreigners.

Their training in writing contains much dictation work and experiments recently made in our own schools prove the wisdom of this course.

Special Advantages

Dictation work possesses several points of advantage. The child is freed from the thought of subject matter and can turn all his energies to form until the points under discussion are mastered. Special topics can be stressed. If the class has been studying the use of the quotation mark, the example chosen can be such as to employ its use a number of times. If the pupils have no other drill than that given in the writing of themes, they may have no occasion to use their knowledge for a number of days. It is immediate and frequent use which clinches facts.

The ease of criticising the result is another point in favor of this type of lesson. The skilled teacher should be able to complete the survey in a very few minutes by means of class and self-criticism. This can never be the case when the material under discussion is not identical.

Preparation for Lesson

The preliminary work is most important. The material to be dictated should be placed before the children, preferably on the blackboard. Then let the teacher go over every point upon which drill is needed. "Why does this word begin with a capital?" "Why is a period used here?" "Do you find any other place where a period is used for the same reason?"

Interest is easily aroused. The children know they will have immediate use for all the facts which are run over and they are anxious to prove they know them all.

Suitable rules are not difficult to find. The following topics were discussed in a fourth grade.

Every declarative sentence ends with a period.

Quotation marks are placed around the exact words of a speaker.

A person's name begins with a capital.

The name of a people begins with a capital.

When asking permission use "may."

Every interrogative sentence ends with a question mark.

Every paragraph should be indented.

This list is given merely to show the material that is used. It is not in any sense complete. To put the matter briefly, every rule of composition, should be tested in dictation lessons.

Method of Procedure in Lesson

When the preliminary drill is ended the teacher should dictate the matter to the children, they writing it sentence by sentence. Naturally, in the first grade a sentence, and a short one at that, is all the children can manage. In higher grades they can take much more, a little story (if given a sentence at a time) is not beyond the power of third grade children. When they begin to write consecutive sentences to dictation it is best to tell them when to begin a new paragraph. The habit of placing each sentence by itself is hard to break, and it is well for them to grow used to the sight of the larger unit before too great a strain is placed upon them in the matter of deciding where the break should be made.

As soon as the writing is finished the correction should be made. If the material has been placed upon the board the curtain which has been used to cover it can be withdrawn and the children may make most of the necessary corrections themselves. This encourages the habit of self-criticism and self-correction, which is most desirable. Besides this, it gives the opportunity to say, "Why is this the way it is in the story?" The reason is emphasized.

It may seem that the drill given immediately before writing would tend to make them remember the location of the mark rather than its meaning. In theory there might be this danger. Practically I have never seen it happen. The placing will not come exactly as it did on the board, so position will not be of any great assistance. What if the child does remember that a period came after a certain word? Have you not asked why it is there? The reason has been made plain. We see that a certain mark occupies a particular position and try thereafter to use it in the same way.

Material Used

It is better that all the selections used be by good authors. We can manufacture examples to fit almost anything, but we want our pupils to feel that these rules are not abstractions formed for the annoyance of children and subject to discard when they reach years of discretion. Rather they must be brought to feel that they are studying the conventions observed by all educated people, that they may take their own places with such men in the future and feel no awkwardness in the association.

Possibilities in "The Wolf and the Lamb"

One day a wolf found a lamb drinking at a brook. The wolf said, "What do you mean by making the water muddy at my spring?"

"Indeed, sir," said the poor frightened lamb, "I did not disturb your spring; it is farther up the stream, and the water does not run that way."

"Well," said the wolf, "you trampled the mud up in my spring last year."

"No, indeed," said the trembling lamb. "I was not born last year."

"Oh, well, if you didn't do it, your father or mother did."

And he gobbled the poor lamb — which was just what he had intended to do all the time. — *Æsop*

All but two of the rules quoted in an earlier part of this discussion are illustrated in this story. We advocate the use of such material, not that the children may incidentally learn more stories, but that they may realize that these rules which they have to learn are a part of what they know to be ordinary expression.

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Studies in Art Appreciation VII

C. Edward Newell

Supervisor of Art and Handwork, Springfield, Mass.

Children of the Shell — Bartolome Esteban Murillo

Suggestive Method of Study

Do you think the children in this picture are beautiful? Are they boys or girls? Which of the two children seems to be the older? How are they dressed? What is the boy who kneels doing? From what is he drinking? Who is giving him a drink? What is the boy at the left doing to steady the shell? Where is he looking? What is he doing with his left hand? Why does one boy stoop or kneel? What is he carrying in one hand? What is floating from the cross? To what is the younger boy pointing? Where s the lightest part of the picture? Does this help you to see the head of the Christ Child more readily? How many little cherubs or angels can you count? Are the two boys on the earth? Where are the cherubs? How are they holding their little hands? Can you see them as clearly as you can see the boys? What is lying on the ground? Does the lamb look comfortable? Where is the lamb looking?

Why do you think the picture is called "Children of the Shell"? Do you like the picture? Why? Do you know whom these little children represent? Do you remember a time when you were tired and very, very thirsty? How good a cool drink of water tasted! Were you not very grateful to the one who gave you such a drink?

The Story of the Picture

This beautiful picture shows us two little boys, attractive, healthy and lovely. The one standing is supposed to represent the Christ Child and the one kneeling represents his cousin John, sometimes called St. John.

There must be a spring of water near by, for Jesus is giving St, John a drink out of a shell. What a good cup the shell makes! The little St. John eagerly holds the shell to his lips, enjoying the refreshing water, for he is evidently tired and thirsty. You see how he is kneeling to rest himself while drinking. Over his shoulder he holds a light cross from which floats a scroll. The scroll reads, "Behold, the Lamb of God." Perhaps you will remember having seen a picture called the "Madonna of the Chair." St. John also appears with his symbol in this picture.

The lamb looks up as if he loved the boys and wanted to have a part in all they did. The lamb, as a symbol of innocence, is the natural playmate of these beautiful boys. The Christ Child is often called the Divine Shepherd, so a lamb is often painted with him.

The angels, unseen by the children, have come down from heaven and are watching them, some with hands clasped as in prayer. These little cherubs remind us of how tenderly the Heavenly Father watches over and cares for little children.

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Murillo wants us to think of the Christ Child and St. John as real little boys who loved to be out of doors and who loved to play together as other boys do. But he does not want us to forget that this is the Christ Child, so he made him much more beautiful than any real boy. This is called "idealizing" a character. A story with two meanings is sometimes called an "allegory," so this is an allegorical picture.

When an artist wants us to think more of Christ's divine nature than of His human nature, he paints a halo or ring of light around his head. There is no ring of light in this picture. Murillo wants us to catch the meaning of the spirit of helpfulness, the eternal beauty of service, together with the real beauty of the children. "These things no creed forbids and no faith omits."

The Story of the Artist

The artist who painted "Children of the Shell" was named Murillo (moo rēl' yō) (1618–1682). He was born in Seville, Spain, the son of poor parents, who died when he was but a boy. An uncle then became his guardian and because of the boy's love for drawing, the uncle apprenticed him to a painter, who taught Murillo the use of colors.

A public weekly market was held in Seville, at which food stuffs and all kinds of supplies were sold. The young Murillo was so poor that he was forced to paint very bright colored little pictures to sell at the public market, even painting some pictures on the spot at any customer's order. He did not enjoy this work, but was obliged to earn money to support himself. In course of time and by walking most of the way over the mountains, he was able to go from Seville to Madrid, the capital of Spain. Here he studied and copied pictures at the Royal Gallery and painted many of his own. He lived and studied under the care of a very famous Spanish artist by the name of Velasquez (vā läs'keth). Soon the young painter returned to Seville where he lived and painted for the rest of his life. "Children of the Shell" is considered by many to be the most beautiful picture of children in the world. The original oil painting is in the Prado Gallery, Madrid, Spain.

Do We Teach Letter Writing?

A young man in France during the heaviest of the fighting wrote home to his mother somewhat as follows:

Dear Ma

There isn't much to say, so I won't write often. If you don't hear you'll know I'm all right. It's awful muddy. Don't worry.

JACK

This was an extreme case, perhaps, but there were countless lads in France who were not able to send home an interesting, graphic letter because they did not see the significant details of the life. Some boys did not write even as much as Jack because they had nothing at all to say. This inability to express their feelings on paper was not wholly due to the censor, though, of course, the fact that all letters were to be read by a third person had some effect in checking spontaneity. The reason for the many inarticulate boys lies back in the schoolrooms of the last decade. We who were teaching these lads to write were teaching them to spell and to punctuate (perhaps), but we were not teaching them to express themselves.

I wonder how many of us have been guilty of giving the children a letter to write when we were busy in getting out a report that was due, hoping thereby to keep them still, and reasonably busy, until the report could be finished. I wonder if we have not rather carelessly handed out the paper for a letter to be written when we had laryngitis and we felt unable to speak a word.

Johnny began a letter to his uncle in Florida as follows:

Dear Uncle

The greatest crop of the United States is corn.

and then went on with a fairly good essay on corn production, taken mostly from the geography reader.

That letter, though perfect in English, is a pitiful failure as a letter.

We must teach Johnny that a letter is news, and we must try to develop a sense of what is news in the mind of the person to whom we are writing. It is not impossible to show Johnny that in a letter to his grandmother an account of the football victory of his team would not be of interest, while the fact that old Rover had died, or that the baby had learned to take a step, would be of great interest to her. We may teach the children that sometimes the weather may be news. A cold wave that freezes the ponds and the water pipes is of interest to Aunt May, who is spending the winter in Florida. We may lead the children to see how trivial a bit of household news is of interest to one of the family who is far away.

We have spent much time in teaching the rules of punctuation of a quotation within a quotation, but how often do any of us use that form? Would not a little of that time spent in studying the "Letters of Susan Hale" be worth more to a pupil from every point of view?

One way that the writer has found helpful in teaching pupils to select news of interest to their friends who are ill, is this. Whenever a pupil in my room is ill, for more than ten consecutive sessions, the entire room is put to work writing to the sick child. We discuss in detail those things which we feel are of interest to the absent pupil. We decide what things are not quite kind to mention. The fact that Ralph Snow has left town is allowable news. The fact that the sick child is losing new work which he will find it hard to make up, is not to be mentioned, on the ground that he might fret over it and thus be ill longer. This custom of sending notes from the class is always pleasing to mothers. The sick child is amused and happy while reading the letters, the mother has an opportunity to see the work of the class in spelling, punctuation and writing, and to compare her own child's ability with the others, and judge fairly of the ability of her own boy. Even the nurses in a city hospital have thanked me for sending letters to a little patient, saying that they themselves were greatly entertained by the children's notes.

In Flanders Field the poppies bloomed for all to see. The white crosses shone and the larks flew over where many men were lying. Yet only one saw the significance of these familiar things and wrote a poem that will live. If we can train the children first to see the meaning in the trivial things, if we can teach them to express that meaning in an individual forcible way, we shall do more to enrich their own lives and the lives of their friends. than we can do in any amount of time spent on routine exercises in punctuation and rules of grammar.

The war has taught us many things, good and not so good, but we must learn from it the necessity of making the letters of the children vital, meaningful and individual, so that they may not fail in the days when they are for any reason separated from their homes to keep in close touch with the ones who wait at home.

America's Historic Bells

The peal of eight bronze bells which hang in the belfry of the Old North Church in Boston, have rung for every great event in the history of the United States. The bells were cast in 1744, in England, and are now the only ones of their kind in this country. To proclaim the recent signing of the Peace Treaty, they rang for forty minutes.

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A Rainy Day

Annebelle R, Bucknam

Three little raincoat maids are we,
Who fear not the wind or rain;
We just stand still, and laugh with glee
At the winds and rain again.

Now we three do not care at all,
We fear not the wind and storm;
The winds may blow, and rain may fall,
Yet we three keep dry and warm.

Stories for Teachers

Alle McLoughlin

"Let's Play —"

IF you are a very sensible person, or a very orderly one, don't waste your time reading this, because it is the tale of an erratic stone-pile that set out on a career of adventure aided and abetted by two grown-ups and tempted by a hundred small ones.

It started out to be an ordinary stone-pile with no particular ambitions and no great future before it, and it expected to do no more than to grow up into a sturdy foundation for some modest home and rear a commonplace family like the other nine hundred and ninety-nine of its kin; but fate has a way of giving a kick here and a shove there to even a stone-pile until it finds itself doing things it never dreamed of being allowed to do and having things happen to it that it never imagined would occur.

There are a good many reasons why this tale might never have been written (and not many reasons why it should), for if this load of rocks had chanced to belong to some one other than a woman who had liked boys or had been dumped anywhere else than next to a school full of boys, or if the principal of that school had been anyone else than one who understood boys, this stone-pile might never have been able to generate all the happiness that it had been giving out for the months before vacation time came. But it was bought by a woman who had boys of her own and piled along the terrace between two big friendly maple trees next door to the First Ward School, and in that school abides a principal who is endowed with that heaven-born gift of knowing how and when to let boys alone — and so our stone-pile came into its own, fulfilling even more than its mission. That is as much as the greatest do.

But to get on with my story:

One day — one of the few balmy days of earliest spring — one of the lads of this school leaned idly against our hero (or is it heroine) because the stones were warm and he felt too spring-fevery to think of anything else to do, and in the same spirit of idleness he loosened some of the stones nearest him in the center of the pile; then, because there is a psychological law of repetition and least resistance, he loosened another and another and found by piling them above their fellows that he had made a cavity. This suggested getting into it, so he worked more industriously until he had made room for part of himself to hide; that awoke the primitive instinct of the cave man and he dug deeper with the idea of hiding away and startling his companions when they passed along the sidewalk; but shortly he was joined by others like himself and as they pulled and hauled, their circulation improved, ideas grew apace and the evolution of civilization was spread out for all who cared to read.

"Let's have a cave!" they said on Monday, digging, heaving, with grunts and ouches.

"Let's have it a hut," they decided the next week as their evoluting ancestors had decided ages ago. More business of the same kind. "Let's have more than one room," they said, compassing another age in a few years, perspiring and removing coats and sweaters.

"Let's have a regular town," they said, again keeping up with their ambitions while the foundations began to widen out toward the road and on and on toward the next corner.

"Let's make it into a FORT!"

And the evolution, with all its irony, was complete, and they have reached the twentieth century.

Well, a fort it was, and as the days went by a great flag waved from the branches of the trees that marked its beginnings; from the highest point stuck up the antennæ of the wireless with its opposite end carefully tied to two dead batteries hidden at the base of the parapet, where no crafty spy might hope to locate them.

Wireless means code, you know (or have you forgotten), and code means a key and a key means a secret chamber in the rocks where only the trusted few may delve; and codes and keys and forts mean pass words.

What do you think they chose?

Why, "Pershing," of course.

Sorties, dashing charges, brave rescues, bold reconnoiterings, over the top, the zero hour, sieges when ammunition ran so low that bold men crawled through dark passages and by devious ways through untold dangers to reach the base of supplies — all these became daily occurrences.

During the darkest days of the war, when the enemies were most aggressive, the ammunition disappeared entirely, and it was only the understanding principal who opportunely discarded a handful of waste chalk at that particular and crucial moment, that saved the fate of the flag. And that recess the whole works became a munition factory and powder was pounded out by men and women alike.

Sometimes there would be a lull at the front and one or more of the Fochs or Haigs would have a grand review or call his corps out for field maneuver, as one day when there rang out under the high windows these commands:

"Shun!
Pr'sent arms!
Reporter arms!
Sojer arms!
March!"

And a sea of nine broomstick guns started off across lots in all the pomp and circumstance of a volunteer army under the leadership of a field marshal.

Heroes of many campaigns as the decorations on their inflated breasts showed to all who understood the insignia of the Land of "Let's play." To others, perhaps, that pasteboard disk was only a milk-bottle stopper, but to

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the initiated and its wearer it was the Legion of Honor; and maybe the stupid only saw a Black Cat hosiery tag flapping from the string about another's neck, but that was because such a one does not know how the Order of the Garter looks; that flat top off a can of peanut butter was not a can cover, at all; it was an American Distinguished Service Cross.

"Left! Right! Left! Right!" they advanced, skirting all the dry places, but everyone splashing through all the puddles.

"Look at Coxey's Army!" derided an urchin who had to go with the family laundry.

"Aw, g'wan you Chinaman!" retaliated one from the ranks, giving his *coup d'etat* with neatness and dispatch, not only intimating his own emancipation from such slavery, but suggesting that the poor drudge would later have to turn the wringer.

Bump — bump — bump, bump, bump — went the one lonesome little red drum up to the walk where the generalissimo made a sharp turn and took the opportunity to turn quickly to see if anyone had insurrected, for the commander was a little Italian and his heredity reminded him that one can never tell when a revolution may be brewing. Sure enough, there was one who had stepped out of line, and another about to follow. "Get int' line, you fella!" he yelled. "Sojer don't stop to scratch he neck."

"'Taint my neck—it's my 'lastic!" retorted the revolutionist.

"Shun!" yowled the lusty disciplinarian and order once more prevailed as he glanced along his line, with men from many lands: Irish, French, English, Italian, Dutch, Russian, German even.

"What army is this?" called out a passer-by.

"It's the League of Nations International Police Force," answered another man who had been watching them.

"We ain't either," came from the army.

"It's the Bolsheviki," put in a high school senior who happened along.

"Freshie! Freshie!" was the stinging comeback from his small brother in the ranks, who knew where to touch with most effect.

"Forward! March!" once more came the order, the column wheeled into line with a few shoves and punches from the teacher of tactics, the drum started up its single beat with the army still incognito.

They reconnoitered the fort, which they seemed to recall, all at once, sent up a few spies, charged and without a casualty (unless you counted the loss of the commissary which was an all day sucker and the last end of a banana in its skin), landed once more inside their old redoubts. The man on the sidewalk must have been that kind of a boy himself, for he followed the army up to the very walls of their stone-pile and asked, starting down the line — "What's your name? And yours? And yours?" Out came the names — Irish and French, English, Italian, Russian, Dutch, even German.

"Are you the League of Nations?" he asked again.

"Naw!" they told him, wishing he would hurry and let them go on with their play.

"Are you the Bolsheviki?" laughing.

"Naw!"

"Well, what are you?" he asked again.

They gave him the look that is the portion passed out to all feeble-minded, as they said, with one voice:

"We're 'Mericans!" and then sounded the bugle for the resumption of the business of war.

After the battles, to the rescue came the valiant ambulance corps, with its stretcher bearers and first aid doctors and surgeons, although the surgeons were usually found only at the base hospital, and the few casualties were re-assembled and retrieved to the impromptu hospital so recently a fort and a munition plant. This base hospital, in turn, was the scene of marvelous operations and miraculous recoveries.

Arms were amputated and grew again in a most uncanny way. Heads and legs were blown off in the morning and were functioning normally again by dinner time. Generals carried away on stretchers were charging the enemy at the first call of the bugle at the following recess. It was done in the most modern, sanitary and efficient way, too, with offices, wards, heads and assistants, all correctly placed.

And then, suddenly — why, no one can tell — the pile was deserted by the opposing armies, by the surgeons and nurses, by the munition makers; and the girls of the school appeared looking over its possibilities and commencing its rehabilitation.

The metamorphosis was made by the simple expedient of laying down a paper flour sack for a rug at the main entrance, and immediately the gore disappeared, the secret chambers became kitchen cabinets, the dead batteries found themselves to be rolling pins, the antennæ bent itself over obligingly into a line on which to hang the family washing, G. H. Q. altered to the laundry, and the arsenal was transformed into a nursery. But the flag remained what it was.

Teas, dancing, social calls, housecleaning, disciplining of refractory dolls and amateur schools, shopping and epidemics of the "flu" replaced the war-like activities of the male population, and peace and quiet reigned. But at noon time when all the rest had gone, one little fellow, like somebody of old on the ruins of Carthage, or maybe like a more recent temporary conqueror on less ancient ruins, used to sit on the stone-pile and viewing the place where the peaceful arts prevailed, sighed for the days of militarism. For, like this recent temporary conqueror, suggested previously, it was he who had loosened the first stone on that day when he had had nothing better to do.

Day after day, and week after week since the early days in March until vacation days came, these children lived and fought and dreamed in a world quite their own, changing, at will, in a way to make the wisest envy, the days of war or peace, of poverty or plenty as their fancy dictated; and all with the easy, nonchalant, magic words, "Let's play."

There went by, the other day after school, two women who had never wanted to grow up, and they looked over this wonderful stone-pile that had spread itself over the terrace and roadside, but never beyond the limits that the teachers had set. They saw the place where the flag hung; the wireless; the part after part that had been added on, a little here and some more there; the room where one future interior decorator had plastered the stones with gaudy wall paper which he had confiscated from the house-cleaning supplies at home and brought to his Joan; the Persian (Gold Medal) rug; aye, even one of the secret subterranean chambers; and over the queer, crazy, rambling windings and walls, the spirit of the little inhabitants of this play-world city seemed to hover.

The two women grinned when they caught each other waxing sentimental over it, but if their fairy godmothers had chanced along just then, it would not have been for riches or beauty or fame or power or wealth that they would have sighed; rather they would have asked that they might have back again — and keep it so long as they lived — the priceless blessing of being able to — "Let's play ——!"

"The almond blossoms light up the black boughs,
But on the mountain tops still lies the snow,
And snow it seems that flutters on these trees,
Stained with the violet fragrance of the spring."

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Teaching Phonetics

Albion U. Jenkins

IN writing on the subject of phonetics I am not unaware of the arguments of those who have little faith in the value of phonetics to give the child power in reading. Those who are opposed to the teaching of phonetics generally cite instances where pupils have learned to read fluently without their aid. It is true that pupils can learn to read without systematic drill in phonetics, that most of us learned to read without studying phonetics and perhaps were able to read so young that we are scarcely able to remember when we began, and that many of us have taught beginning classes in reading by some method, as the A, B, C, word, or sentence method, not knowing anything about the teaching of reading with the help of phonetics, and obtained excellent results.

These facts do not necessarily prove that we should teach reading without phonetics. It is quite as possible in reading, as in everything else, to swing from one extreme to the other, from no phonetics at all to an all-phonetic method and *vice versa*. Children learn to read by any method, whether it requires the systematic teaching of phonetics or not, and for this reason we must not become over enthusiastic about the particular advantages of any particular method; we should be sufficiently open-minded to select the strong points from every method. Likewise in this case we should be ready to accept whatever help the study of phonetics can give us. From my own experience and observation I am thoroughly convinced that reading can be better taught and greater progress made with the assistance of phonetics than without.

All the newer method readers recognize the value of phonetics in teaching reading, only some go to the extreme and begin with phonetics, the dry bones of reading. These all-phonetic methods doubtless afford a fine crutch for weak teachers and those who want to have their pupils learn to say words with the least expenditure of energy on their part. This is the extreme of the no-phonetic method. It seems that we ought to strike a balance and make use of the assistance that phonetics can give. The newer methods that do this are the so-called story methods which include the all-phonetic methods just mentioned.

Why should not children read something worth while from the beginning? Why should they not have their desire for reading aroused so that they will want to read the new story for what they can get out of it? Most pupils have a strong desire to read and will read if given the opportunity and material which has a peculiar meaning for them. Rhymes, fairy tales, fables and folk tales are the literature of childhood. Why not begin with such material? Children always love a story. They will listen to it as it is told by the teacher, dramatize it and read it with zest if it is presented in the right way.

After a few weeks of school, children ought to have learned to read several good basic stories. Out of this material should come the phonetics which the child is to study. If the word, *make*, appears in the lesson, why not separate it into its two principal phonetic elements, *m* and *ake*, letting the pupils discover the sounds for themselves? Certainly no harm will be done. If the pupils have had sufficient ear-training they will readily give other words that contain the phonogram, *ake*, or the so-called *ake* family, as fake, bake, sake, lake, rake, cake, take, wake. These may be arranged on the board as follows, the teacher writing the words down as fast as they are given by the pupils:

ake	*ake*
m	make
f	fake
s	sake
l	lake
r	rake
c	cake
t	take
w	wake

The first plan develops familiarity with the phonogram, *ake*, and the various initial sounds, while the second acquaints the pupils with the words as wholes. In like manner many other phonograms can be taught. This can be made a very interesting exercise and in the hands of a skilful teacher will be enjoyed by the pupils. Before leaving such an exercise both concert and individual work should be required.

As soon as pupils are familiar with a number of sounds, as in the above exercise, the sounds should be printed on cards about six by eight inches in size. These cards should be used for rapid drill work in some such manner as this: The teacher takes her position where every pupil in the class can easily see the cards. As soon as the phonetic is shown, it is pronounced softly by the class in concert. This concert drill serves as a review and freshens the names of the phonetics in the minds of those who have forgotten them. After all the sounds have been reviewed in concert, they should be reviewed individually. There are various ways of conducting individual drills, but one of the most efficient is to have pupils rise by rows, one row at a time. The first row stands and each pupil, beginning at the front, pronounces the sound shown and sits down immediately. When the whole row has thus been seated, the next row stands and proceeds in the same manner. It is a good plan to occasionally have a few pupils pronounce all the sounds without stopping.

Pupils in this way become familiar with many sounds and are ready to use them in their reading work. But assistance must be given the child or he will make his applications in but very few instances. To develop power in blending is often a difficult task, but can be facilitated by writing the sound known by the children on the board as follows:

f	d	ight	ing		ide
l	h	at			
s	k	an	ound	old	
m	p	ill			ought
r	n	o	all		
t	g	ake			
w				ate	
c					

The teacher points to various sounds forming a word while the pupils watch, as, *f - ight*. The children raise hands and a pupil is called upon to pronounce the word, *fight*. So *s - ing*, *t - ill*, *f - ought*, *f - ight - ing*, *l - ight*, *r - ide*, etc. This exercise gives the pupils the power to blend or put together the sounds they see. Exercises of this character should be given daily in the first two grades, frequently in the third grade, and often enough in the fourth grade so that the pupils do not forget them. New sounds may be added as taught and the exercise accordingly becomes more difficult for the grade and serves its purpose.

As outlined above the daily exercise in the first three grades would be:

I Review all *familiar* phonetics by aid of perception cards
  1 Concert drill
  2 Individual Drill

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II Teach new phonograms and initial sounds as indicated above, these being added to the perception cards as soon as thoroughly known.
III Give a blend drill

The teacher who teaches phonetics as outlined above, allowing no careless, slipshod, haphazard work, cannot fail to succeed in the teaching of the mechanical side of reading.

Some Problems of the Third Year Teacher

Irene Douglass

IT was half past four, and the darkening shadows of a fall day were filling the schoolroom with gloom, but still Miss Boyd sat at her desk lost in thought. There was no pile of books or papers awaiting correction, the appointments of the room seemed in order, the last pupil was gone, and yet the perplexed little teacher made no sign of leaving her post. She was gazing at the empty rows of small seats and in imagination filling each place with its rightful occupant.

Miss Boyd had accepted this third year class of forty little girls with a slight fear tugging at her heart, for tiny as they were, they had achieved an unenviable reputation of being an unsatisfactory class with which to work.

"Is there any way," she soliloquized, "of managing these little people so that I can do without so much expostulation, so many 'don'ts,' so many minor punishments given for peccadillos which seem so trivial and yet cannot be overlooked." Each child of the forty was interesting and dear to her and yet forty separate problems confronted her.

Miss Boyd was nothing if not mathematical and precise, so after a puzzling half hour she drew her writing pad into position. She had no intention of instituting a dividing line between "the sheep and the goats" but just wished to see set down in black and white the names of the more serious of her cases, her "patients," and opposite each name place the principal complaint and when possible a suggested remedy. She tried to avoid the pitfall of robbing a child of her individuality and of laying down such rigid rules that each would become an automaton, moving and speaking like a well regulated machine set in motion by the teacher. She felt her incapacity and too great reluctance to attempt to model each child after her own ideas, but in a spirit of helpfulness endeavored to find the best method to bring out what good traits were latent in each, and to subdue the unsightly and harmful.

After a further half hour of work the following memorandum appeared.

1 Anna .....slightly deaf.
2 Louise.....poor eyesight.
3 Bonnie .....the artist
4 Mary .....extremely nervous.
5 Edith.....timid and shy.
5 Ruth .....seldom on time for lines or lessons.
7 Catherine .....playful, attention easily distracted.
8 Maude .....no self-reliance.
9 Nora .....the eternal questioner.
10 Irene .....the wriggler.
11 Gladys .....the uninterested.
12 Ida .....untidy in appearance and work.

The chief problems were finally set down, but the solution of each one presented a special difficulty. In due course of time, however, the following thoughts winged their way to the little teacher's perplexed mind.

Problems number one and two were solved by the resolve to pay more attention to the seating of Anna and Louise. Simple experiments might be necessary to find out the positions best suited for these children with these slight infirmities. This would prevent Louise from running up to the board to decipher what was there, and would do away with Anna's puzzled expression and uplifted hand to request a repetition. A note, too, would be sent to each home, telling of the state of affairs and urging medical attention.

What treatment should be meted out to Bonnie, the artistically inclined? Numerous stories of unfeeling schoolmasters who tried to keep genius from displaying itself sprang to Miss Boyd's mind. Were the wondrous ladies that decorated so many scraps of paper on Bonnie's desk the precursors of later world renowned portraits? Still it seemed advisable for Bonnie to learn to read and spell to some slight extent, and perhaps her activity in the drawing line night be called into use in helping to put some simple designs on the board from time to time, or a slight decoration on condition that all surreptitious work should be discontinued.

Problem number four required serious consideration. Mary was indeed so nervous that any effort toward helping her must be cautiously applied. When rising to answer any question there was such a pulling at her dress, placing her hand over her mouth and such numerous wriggling movements that Miss Boyd had formerly often tried to expedite matters by a rather stern manner. This increased rather than dispelled the nervousness with the result that Mary would finally take her seat flushed, abashed and perplexed. On the other hand Miss Boyd remembered how carefully any little message or duty had been done and resolved in the future to have Mary do many little unobtrusive services for her when the child would in a measure forget self in the pleasure of doing something for "teacher."

The same treatment might be applied to the fifth case. Edith, too, was a silent, reserved child, and she and Mary were both sure to gain more self reliance by being appointed monitors for various duties, when each would feel a slight responsibility. Miss Boyd also resolved that as it was still too painful an ordeal for either to recite, sing, or even read individually they should be frequently placed in small groups to read or act in concert with others.

In Ruth Miss Boyd considered she had her thorn in the flesh. Being modeled in an exact and punctilious mold the continued late arrival and general unpreparedness of this small girl greatly exasperated her teacher. If not actually late she dawdled so long in the cloakroom in divesting herself of coat, hat, and rubbers that almost invariably she entered the classroom after her fellow pupils. This habit followed her throughout the day. Ruth's book was always the last to be found, her work the last to be given in, and if she was the last to enter she was also the last to leave the room. Scoldings, detentions, loss of conduct marks availed nothing. Perhaps the old game of running races with the clock might prove interesting to Ruth. She might be allowed, say, five minutes for dressing, packing up her books, etc., and a record be kept to see when she "beat the clock" or when she was beaten. Some pleasant duty must be thought of to be her special privilege, provided she arrived in time each day to perform it. Miss Boyd was a firm believer in the efficacy of a pleasant little note sent to the home, and determined that a nicely worded request should be despatched to Ruth's mother to see that the wee daughter be sent off a trifle earlier each morning.

Problems seven and eight were thought of next. The first step would be to separate these two whose attention was so easily distracted from the matter in hand. Miss

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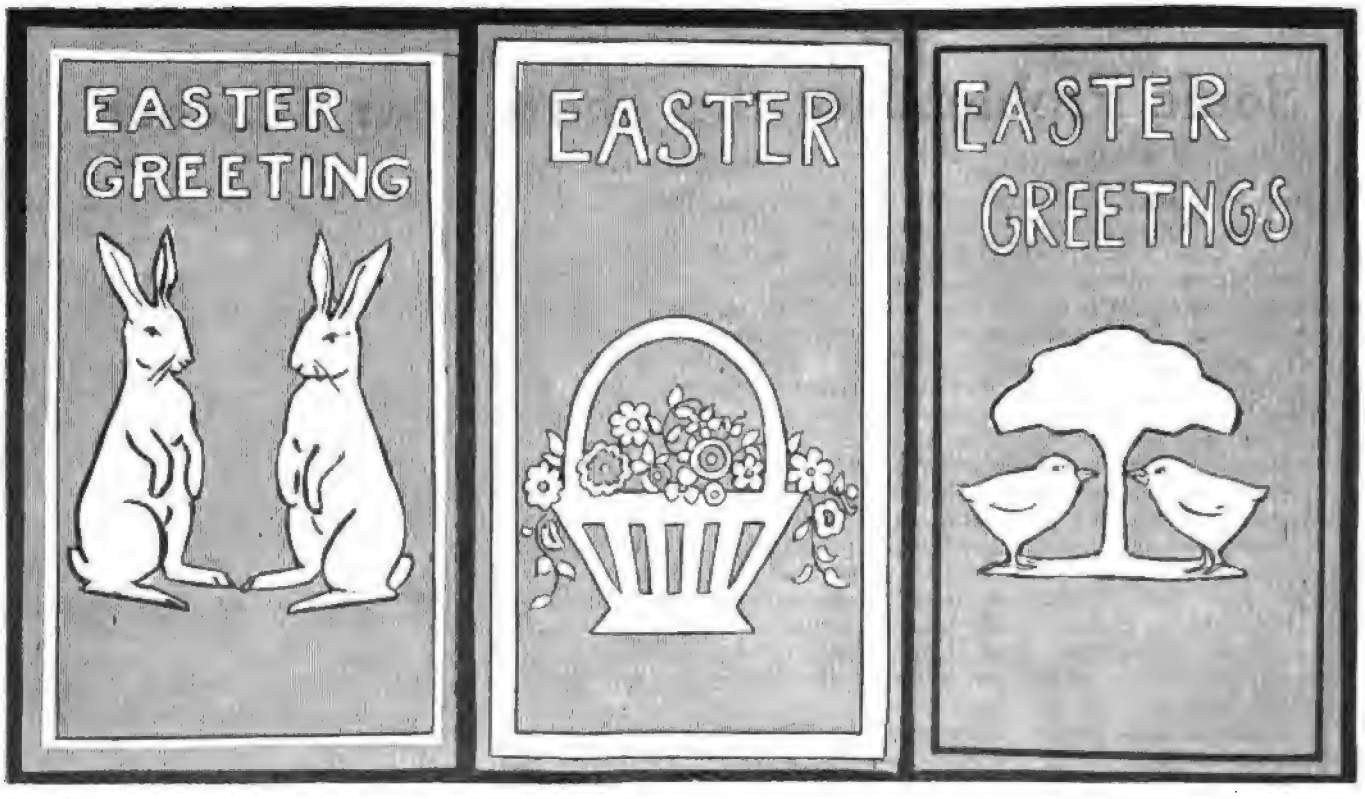
Cut-Out Greeting Cards



Boyd recalled her previous attempts to remedy this trouble when Catherine had been ignominiously led to the Kindergarten room on one occasion when she had been discovered playing with some treasured toys instead of working at her arithmetic. Maude had been sent bruskly back to her seat with the order to work it out for herself. Catherine had been subdued and attentive for the following day only, while Maude had returned to her seat with her usual helpless and hopeless expression. Catherine should be placed in such a way that she would have only two near neighbors while perhaps the shy Edith would help to counterbalance her liveliness. Maude, too, must be brought near the front and, perchance, if she saw busy little Clare working away earnestly she might feel like doing likewise. Certainly Maude must be praised for every determined effort to master any subject in hand. A tiny motto of "Try, Try, Again," prettily printed, might be pinned to the front ledge of the desk. For Catherine "Do Your Best Always," might be effective. These mottoes must not be considered as badges of disgrace, but as little helpers to do what is right.

Who has not had a Nora in her class? A Nora who is always busy at something else when a lesson or page is given out, and when the class is ready to begin work raises her hand to have the information repeated. A Nora is always ready to ask questions on subjects that a moment's thought would reveal the answer. Now Miss Boyd delighted in answering questions which showed that her pupils were taking an intelligent interest in a subject and always encouraged the questioners. Questions, however, which were asked simply to obviate the necessity of thought on the part of the asker must surely be discouraged. Perhaps a little talk to the whole class on this subject and a private five minutes with Nora might help to remedy that trouble.

Could any seat prove more satisfactory than another to the restless Irene? After a moment's thought Miss Boyd remembered that Irene was usually turning around in her seat to interview her neighbor just behind her. Surely a seat at the back of the room would do away with the inclination to turn around. Irene should be duly installed there, and some exercises given in standing and sitting correctly. Irene must be commended on all possible occasions when her position merited approval.

The problem of Gladys, the languid, uninterested pupil, presented a difficult aspect until Miss Boyd remembered that Gladys had often spoken of evening parties and late hours. Here surely was need of a diplomatic note to the mother explaining that it was impossible for a pupil to be alert and bright who stayed up at night till ten and eleven o'clock. Gladys must be given some responsibility as a monitor or as a helper, "a pupil teacher" to little Dorothy who, entering late in the year, was rather behind her class. The knowledge that some one depended on her for asistance might help to waken her up a bit.

The twelfth and last of the cases seemed almost the hardest for which to prescribe. Carelessness at home must surely account for Ida's unkempt appearance, soiled dress, untidy hair, and lost buttons. Untidiness in person communicated itself to her surroundings. Her desk was crowded with old papers and cloths, and the paper strewn floor was decorated with ink stains and rolling pencils. Some of the morning talks must be taken on cleanliness and tidiness. Suggestions must be asked for as to the best way of obtaining a good result, and Ida must be often called on to contribute some of the suggestions. A watchful eye must be kept on the appearance of her desk and tidiness insisted upon. Then, again, a little word like "How pretty your hair looks to-day!" "How clean your hands are, even the nails!" may help toward a desired end.

Miss Bloyd stopped, glanced over her notes, then smiled quietly to herself. "Perhaps this is not a very scientific or pedagogical analysis of the trouble, and perhaps the prescriptions are a trifle homœopathic, too much sugar coated for the severely inclined, but I'm going to try these ideas, and perhaps I'll write up the results to hand over to other perplexed teachers who are distressing themselves over the infirmities of their pupils." So springing up with a happy relieved look Miss Boyd stepped gaily to the door, locked it, and started home, and proceeded to forget that forty little problems awaited her attention on the morrow.

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"Those Tables"

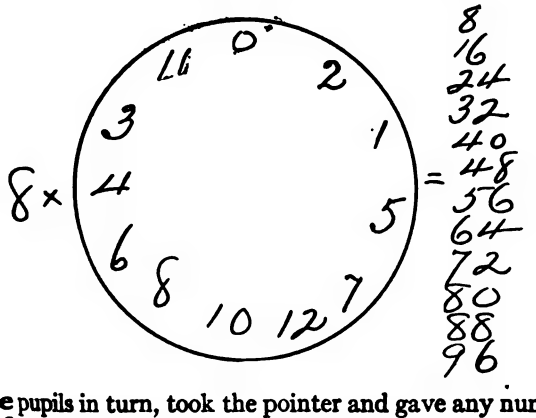
Grace Evelyn Starks

"WHY," said Harriet one morning before the last school bell had rung, "I just *love* those old tables now! I always just *despised* them!" There were many eager assents to Harriet's sentiments, and Miss Carter felt a queer sense of mingled guilt and satisfaction. Rewards of merit had been so strictly tabooed in the training school from which Miss Carter had been graduated! And these dear babies of hers *had* been bribed, *truly!*

An unwritten but nevertheless inflexible rule had been that Grade III learn all the multiplication tables. And Grade III had struggled earnestly but hopelessly to learn them. "Help" had been given outside of school hours, for Miss Carter never "kept anyone after school," notes had been despatched to parents enjoining their assistance, but still no results were apparent.

Then Miss Carter deliberately *bribed* them. The school was divided into its A and B classes, and numbers equalling the number of pupils were written upon slips of paper and distributed. Every day after the board work in arithmetic was completed, the sides lined up and had a table contest. He who missed was sent down, while he who was able to answer a missed problem went "up" and to "go up head" was the greatest honor, and procured for the successful one a "head" mark! These were placed opposite the name of the winner upon the blackboard, and the one in each class receiving the most marks at the end of the month secured the prize! Almost from the first week a marvelous change took place in the attitude of the pupils toward those tables! Parents were pressed into service by the *pupils* and Miss Carter soon found it difficult to catch any one on either multiplication, division, addition or subtraction of number facts. Indeed they could give facts concerning the table of thirteen and add readily such facts as 20 + 13; 40 + 15; 70 + 18; 90 + 12; and so on. Miss Carter had to think quickly herself to give them fast enough. And formerly 5 × 8 had been a painful effort of solution. Do not we all, thought Miss Carter, really work in the hope of reward or the fear of punishment? And do we not work better and harder in the hope of reward than when spurred by fear? The prizes were insignificant in themselves — postcard photographs of the happy winner, an especially coveted pencil or tablet; once it was a growing lily bulb that brought cheer to a home of most humble circumstances, the mother telling Miss Carter, almost with tears in her eyes, that the entire family somehow had to be better after its coming! How could it be wrong? That incident alone made it right.

There were some delightful games now and then, that helped impress the facts. One consisted of a circle drawn upon the board, the multiplier and the sign being written on the outside and the numbers from one to twelve within. The answers were written to the right.



The pupils in turn, took the pointer and gave any number fact they wished. The one who made no mistake in the time allowed won the game. Addition facts were treated in a similar manner.

Again cards one by two inches were given out. Upon these were written number facts with answers lacking. Pupils rose from their seats, stated the problem and gave the answer in regular order.

No game was more enjoyed than "playing ball," however. For this a square was drawn upon the board and subdivided into squares. In each division a problem was written by the teacher. The pupils were then allowed to come in turns to the board and bounce the ball. The square hit by the ball became the one for which the answer must be given.

A variation consisted in writing in the squares, numbers to and including 30. The player was allowed three trials at bouncing the ball at the square. Those at their seats set down the figures and he who was first to give the result became "It" for the next game.

Ring Toss was almost as popular. In playing it a circle was drawn around the standard, the value set at any figure desired and each ring also worth a given amount. When successfully tossed over the standard the player scored the value of the ring times the value of the circle. This was varied to be a training in addition, also.

Another form of the same game consisted in substituting a ball for the ring and drawing an oblong around the standard outside of which were again drawn four circles. These circles had a fixed value and the ball had a fixed value in a like manner. The player rolled his ball and his score was the product of the value of the ball and that of the object touched.

Bean bag games were as keenly enjoyed. An enjoyable and instructive bean bag game was played by setting a small ladder against the wall, each rung having a different value, that one farthest away being the highest. The bags were then tossed through the rungs, from a distance marked on the floor, the score being the product of the value of the ball and the value of the rung through which the ball passed. The sides of the ladder, when struck, were zero.

These simple games and the spirit of competition they aroused not only gave Grade III the mastery of those long abhorred tables, but gave the children a keen intellectual pleasure as well. Truly has it been said that "a child is educated through his play."

Possible Projects

Litheld Holm

I Bakery
- Clay rolls, bread, etc.
- Signs
- Cashier
- Wrapping paper, etc.
- Money. Make change

II Prepare dramatization of story. Children make costumes

III Japanese tea
- Make money
- Blossoms, decorations
- Kimonos, toys

IV Preparation for Martha Washington Tea to make money
- Minuet
- Soldier march
- Children make hats, swords, etc. Play soldier
- Perhaps give dramatization of story for mothers

Have doll house finished by that time. Or bakery.

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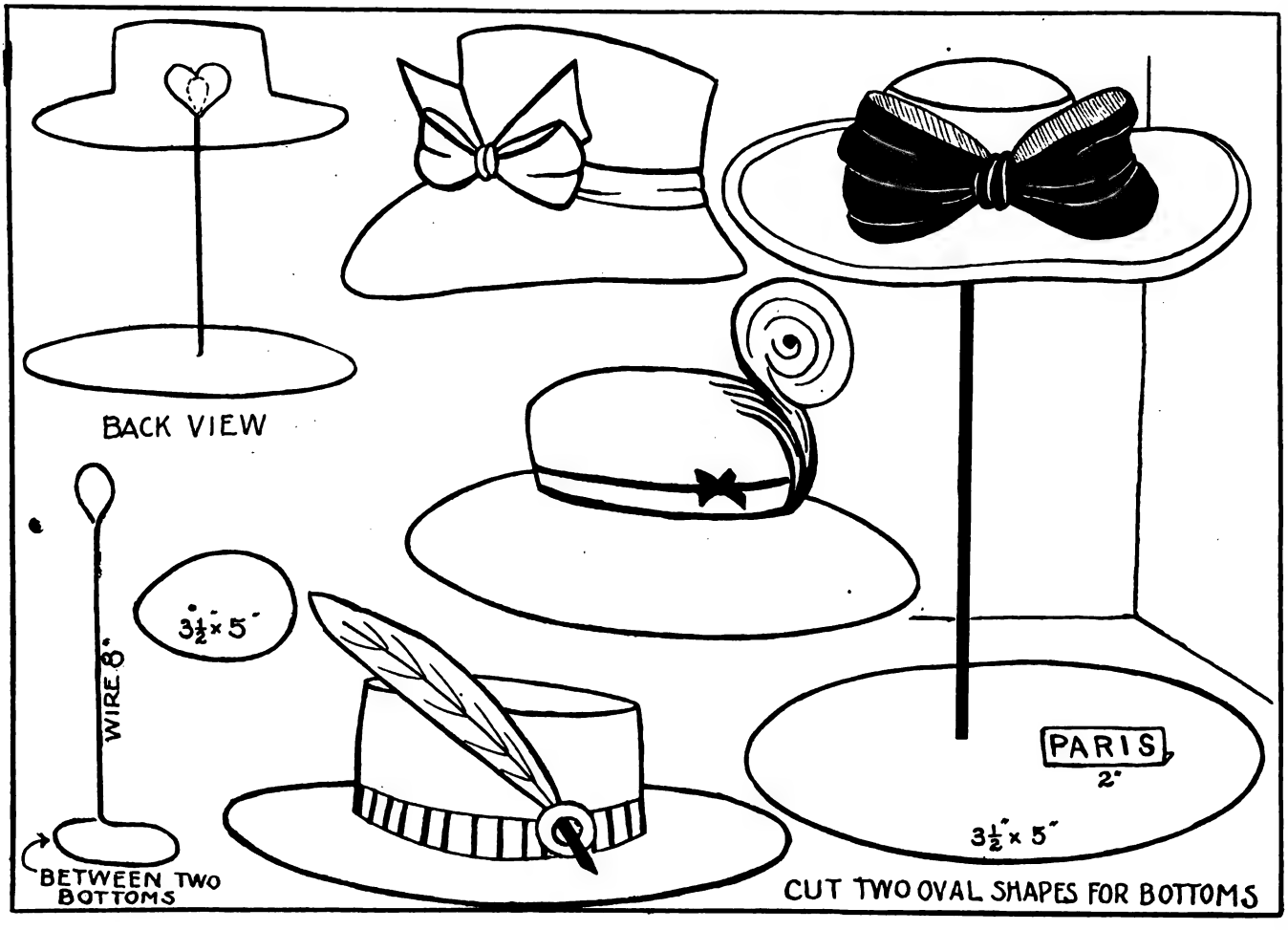

An Easter Bonnet

An Idea for Grade IV

Frances Clausen

IN looking over the many things appropriate to Easter, nothing is perhaps more suited to the feminine part of our community than the Easter bonnet and certainly will be hailed with delight by the average primary child. The hats may be drawn freehand or traced according to the ability of the class or the grade constructing them. They may be colored with crayon or paint, and here the teacher should limit the pupil to one or two colors and black, so as to correlate good ideas on dress as well as mere pleasure in making the toy. Never allow a child to color anything, and especially an article of clothing, unless the finished problem would be really wearable. For often the foreign element of our schools is allowed full sway in gorgeous reds and yellows, the teacher resignedly thinking that it is impossible to alter their ideas. No one has more beautiful schemes of coloring than the Italian, but they must be toned down to meet our American climate and ideas of correct dress.

Thus we skillfully conceal a lesson in our apparent pleasure.

The hat should be drawn on white drawing paper and outlined in black.

Use light gray construction paper for the base, which consists of two ovals or egg shapes, the wire support being slipped between them and both pasted together. The wire is about eight inches long or five inches when finished.

Use thin hat wire. A spool of Dennison's flower wire was used for the originals, which contains ten yards of light green wire sufficient for a room of forty-five pupils.

The hat in the illustration is colored a light tan with a garnet bow.

The hat with a quill should be colored black, with a black and blue ribbon and a blue quill.

The poke hat is yellow, with black velvet bow.

The hat with the plume is green, with dark blue plume and black ribbon trimming.

A Tree Design

Marie S. Stillman

Rhode Island Normal School

The approach of Arbor Day and its attendant celebration with invitations, programs and exercises, with possibly a competition for a cover design for an Arbor Day leaflet — all these offer opportunity for motivation of drawing and design in every grade. Some principles of design and some definite shapes to work upon are necessary, if we are to get good results from all the children in a class.

Four tree symbols are shown at the head of the page, suitable for use in beginning tree design. In these the tree form is stripped of all individual variation and the resulting shape is the simplest possible tree form, with the salient characteristic of the tree retained. Thus the general shape of the elm is a circle, its trunk long and slender. The pine is triangular in shape, with trunk short and straight. Low and spreading is the apple, semi-circular in shape, with gnarled and crooked trunk. The cedar or poplar is a tall, slender, modified triangle, with almost no trunk at all. Such shapes as these the children can draw readily if the teacher works at the board with her class.

Beginners in design need to see many variations of a form made upon the board, and the teacher who works for her class to show them how, will get results impossible in any

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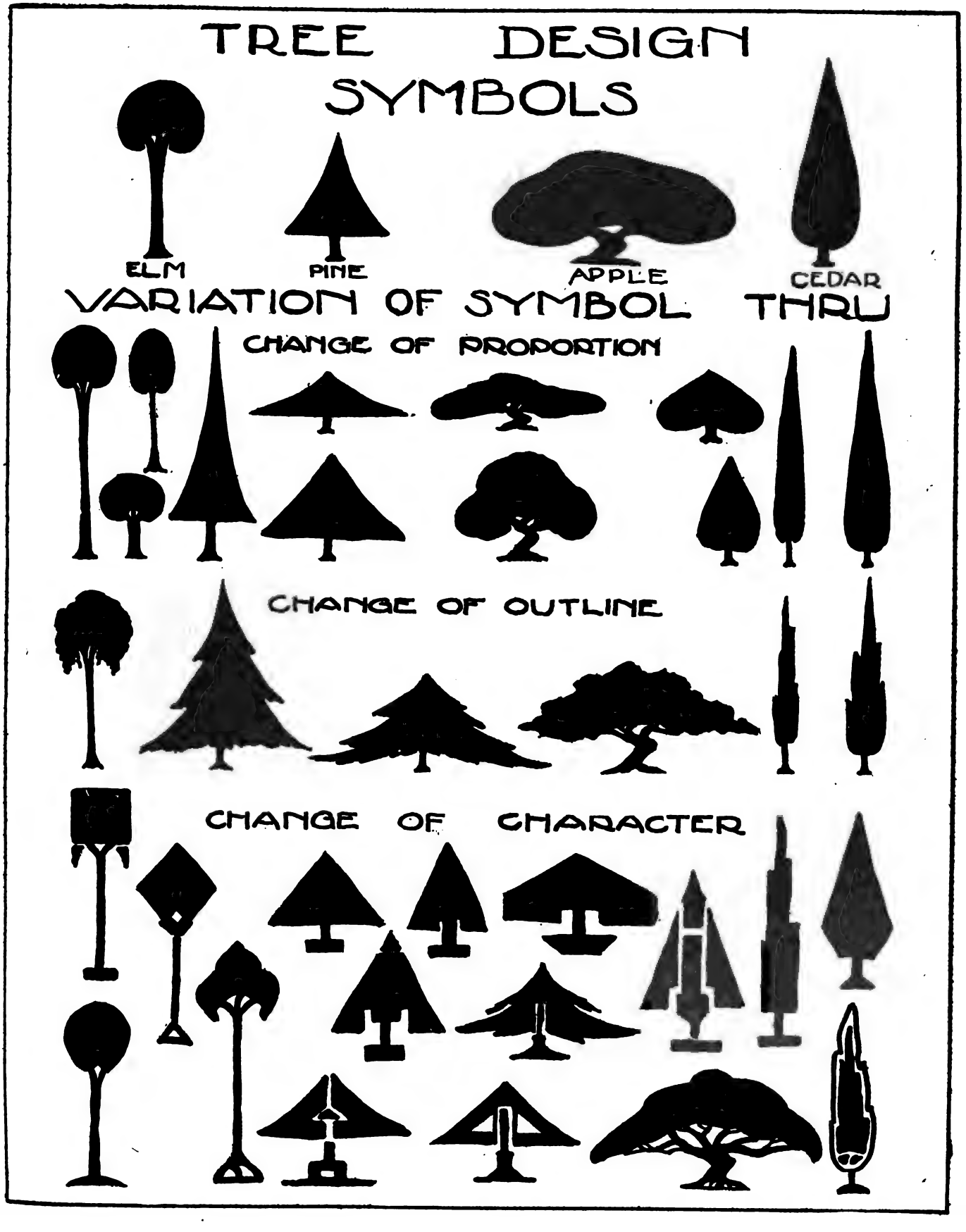

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other way. To gain facility in modifying the symbols, we may vary the shape by

1 Change of Proportion
2 Change of Outline
3 Change of Character

In changing proportion we may increase the height and keep the width the same, or decrease the width and keep the height the same, or decrease the width and increase the height. This will make a more slender tree. To make a short broad tree, we should proceed in the opposite manner. After the teacher has illustrated the change of proportion with one symbol the children can do the same with the others.

Possible changes of outline suggest themselves, as do changes in character of the form, and will result in surprising variety and originality in a class. The teacher should always guard against too great variation of the outline, remembering always that there can be no beauty without unity, and that "Simplicity is the Supreme Excellence."

The Fundamentals in Primary Grades

Ruby M. Potts

THE teaching of the fundamentals is a big bugbear in the life of most teachers, for very few classes are well grounded in these, and it is not the previous teacher's fault, as many of us have found to our sorrow, when we have taken our own classes the following fall, for the information we so carefully imparted, the memory work we so painstakingly drilled upon, seems to have vanished like magic during the summer, and total blankness taken its place. If this experience has not fallen to you, either it will be yours in time, or you are so marvelously efficient you should be turning your wonderful talents to some more famous use. You are too bright for the teaching profession. By this I do not mean that a teacher cannot be an efficient instructor. I am merely referring to those (far more than we dream of) whose habit it is to blame the previous teacher for the shortcomings of her class, a most unprofessional thing to do, and one of the causes for the slow development of the teaching profession.

The most important, in fact, the only method of teaching the fundamentals is by drill, elimination and concentration. But to be of vital value to the child (the slow, the backward), drill must be *Alive* and *Interesting*. It must possess *Action*. Dead drill, repetition, defeats itself, and benefits no one, creating in time a dull slothful class, and a teacher decidedly "in the rut."

We all know that the child is always happy in games, and if they are purposeful, skillfully leading up to the point to be gained, even the backward can participate and in time become proficient. The purpose of this article is to present some devices that will make the teaching of the fundamentals easier for the teacher, and more interesting, and valuable to the child.

Take the subject of *Addition* first. When the class enters your room, give a couple of simple tests in adding. Those who make an excellent grade may then be *eliminated*. Give them something else to do. Let them use this time for the lessons they find more difficult. If they are excellent in all studies, as is very often the case, procure a set of library books and let them read. This will furnish a powerful incentive to the others to get ahead, also. Now the remaining numbers may again be divided in two classes: those who are fairly accurate, can make perhaps fifty credits out of a hundred, and those who are absolute failures.

Divide the Arithmetic time in two periods. The first, for the better class, and the second for the dullards, the slow, the incompetent, whatever you choose to call them. Our principal work is with them, but we will consider the teaching of the first class, to dispose of them, as their training is comparatively simple. We will start out with a game they will all enjoy. Place on the boart a row of figures, in this manner:

9 4 6 6 3 9 7 (Center 9 3 7 4 6 8

A boy stands under "9" and a girl under "8." Each adds toward the center. The one reaching "Center" first wins. Teacher is the judge of accuracy; a wrong answer loses the race. This game will stimulate those who are fairly good to excellent work, and will not tire the class in an ordinary period of twenty to thirty minutes.

The following day we will try the *Ladder* game. Draw on the board a ladder. Place in it the numbers you wish them to add. A dog stands at the head of the ladder. Boys again race the girls. Any one adding accurately the numbers is said to have rescued the dog from the house on fire, and the class calls, "The dog is saved." A little red chalk surrounding the dog makes it more realistic, and they never fail to enjoy being firemen. As these games are played, be wide-awake as to *why* each one fails. It is frequently one or two combinations the same pupils fail on constantly, and it will be of benefit to them if you will call the failure to you and say, "You missed 8 and 7, Earl. Stand by me until you can think the answer quickly." He will not be likely to miss that combination on the morrow.

The third day we will be *Fishermen*. A large fish pond drawn on the board, with the combinations they missed the previous day written in it, will be most attractive. A chosen pupil at the board records the number of fish each catches, for when a mistake is made the fish has gotten away, and their turn is up. Add the boys' and girls' columns separately for the total, to see which side wins.

Another day we will ride on the street car. Write in a row a number of streets with which they are familiar, under each a number. The one adding the most numbers correctly travels the farthest on the street car. It is great fun to see who can go the most blocks.

The grocer game furnishes variety. Each one in the class is a grocer. It is sale day. Draw several oblongs on the board in a horizontal row. Call them anything you please for that day. Perhaps "bars of soap." The numbers to add are inside of the bars. Pupil adding most numbers exactly sells the most goods, is the best grocer. Any number of these games can be made up by the wide-awake teacher, to be given only to those who *can* add, of course. You will find your excellent scholars leaving their library books and demanding their part in the races. Let them share occasionally, but they must not rob the others of their training.

We will now consider the second class. The trouble with them right in the start is that they do not know the very first combinations, and haven't sufficient memory to learn them, consequently, they dislike addition, are not interested, and will not concentrate on their own account, and have shirked whenever they could, which was about all the time. Our task, then, is to teach them *How* to find the combinations. The first lesson shows how any number may be added to 9 by taking 1 from the number, because 9 and 1 are 10. As, 9 and 7. Think 1 less than 7 quickly. "6," and call it the "teen," sixteen. You will need to explain this many times to these slow ones, but right here is where your skill as a teacher will be shown. You must not allow any anger toward one pupil to dull your ability,

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you must not expect them to learn as the brighter ones, you must just persist in the one point pleasantly until it dawns on them, and it *will* reach each one in time. It may take two or three days, possibly longer, but stick to your point, until everyone can tell you without hesitation the result of any number added to nine, and *understand* how he gets it. Then show how any number above 9 may be added to 9, by the same method, thinking always of the 10 above; example, 47 and 9. Think first the 10 above 40 — 50. Then think 1 less than 7, until the answer will come instantaneously, 56. If this foundation takes two weeks, it is time well spent, for you are giving them at last the *Real* thing, and they will know it. You will find these slow ones will be grateful to you, they will be eager when at last the light dawns on them that they *can* do something like the other children. If the drill gets tiresome, make cards with the numbers, and an infinite number of simple games may be played. But for this class, the *Individual* work is what will count, and I never found a slow, dull child who wasn't interested when he found out he *could* learn something that had been a closed book to him before. I am not talking about the lazy pupils in this article. They are a different problem and come under *Discipline*, and the teacher must use her own ingenuity in curing them.

When the combination of 9 added to any number has been mastered, teach that of 8, by taking 2 from the number to be added to 8, because 8 and 2 are 10. *Example:* 8 and 5. Think 2 less than 5, or 3. Call it the "teen," thirteen. The same principal, you see, and they will more readily understand it this time, although it will be harder to take away the 2 than it was the 1, when dealing with 9. But again, stick to it, until the problem has been conquered, carrying out the extensions, as with 9.

The next step is to teach adding 7 to any number, by taking away 3, using the same method. It will be much harder than the other combinations, as they cannot so readily think 3 less than a number, but in time they will learn even this. For 6 added to any number, they have already learned 6 and 9, 6 and 8, 6 and 7, so all we must learn new is 6 and 6, and 6 and 4. These three facts even the dull class will be able to memorize, and our combinations have been *learned*, and learned in the right way. They have found a method by which they may help themselves, and you have done something of real value for them—helped to lay the foundation for much of their upper grade work, for the mental must always come before the written.

Now let us take up the question of time. We have at least five months with each class. Devote the first month to addition, and the second month, too, if necessary. You will find they take up subtraction more readily, and the third month will be more than enough for the latter. This gives us the fourth month for tables, and the last month for the book problems, and by the time we have conquered the fundamentals they will be ready for the concrete work, for the mechanical part will be automatic. I have found the best results obtained from this *concentrating* on *one* subject. The average child is bewildered when we give him a smattering of addition one day, a few minutes of subtracting the next, varied with tables the third, followed by thought problems the fourth, with something else, perhaps short division, for the fifth.

Any teacher who cannot think of enough variety for the one subject, even if it occupies a month or more of the school time, has not the welfare of her dullards at heart, and they will leave her room as unprepared as when they entered it. But this lies on her conscience alone, for it takes infinite patience, enthusiasm, abundant health, and above all *Inspiration*, looking ahead to the years before them when what we have done or left undone will count for or against these backward children.

Having the combinations and extensions mastered, we proceed with adding proper, and all work must be individual, giving them no opportunity to copy. A very popular lesson is this: Place five short division problems on the board, each child having a fair-sized piece of scratch paper and a ready pencil. When you say "Go," everybody copies first problem and starts adding. Just as soon as the first finishes, he comes to the desk, where you mark his work. If correct, you write number "1" on his paper. And so on until the first ten have formed in line, the forming in line preventing any one copying their answers, and while they are waiting the time may be spent in adding the next problem mentally. The fun is to see if they can get a number ahead each time, and the value is in sending those who make mistakes to their seats, saying, "Your answer is wrong. Take your seat and find your mistake." Not allowing them to go on till the problem has been corrected. This method will produce *Results* in any class.

When the class has gained sufficient power to add fairly well, the games for Class I may be taken up with profit and pleasure, and in a short time, say a week or two, we are ready for the next fundamental, "Subtracting," which I will take up later, in another article. But before we close, let us go back to the excellent pupils, for I hear some one asking what has become of these pupils, if they are still in the discard. Certainly not; neither have they been losing their Arithmetic work. The study period has been devoted to the book work in their particular grade, and the recitation time taken from them only the two weeks or so while the first class was becoming proficient in the work in hand. Then the two classes were united, and the other fundamentals taken up, for this class will go on at a much greater rate of progress than the second class, and of course, easier, quicker methods should be used.

A little plan I have followed for Thought Problems during the past year may be of help to somebody else. Our doors open at 8.30, while school begins at 9.00. This means that from the time the doors are opened a constant stream of children is coming in, all at various times. I made it a plan to have my work finished so that I might give my attention to them. It was understood that as each came in, he was to take out his Thought Problem Book, turn to the page on the board, close his eyes and think, then in a note book for the purpose work the example. When finished he came to my desk for correction. If wrong, he had to sit and think longer, or if a difficult problem, I perhaps helped him by questioning, trying not to give him too much. Then he worked the next, and so on. Thus every pupil was occupied, and better yet, did individual work and learned to help himself and *think*. And the Thought Problem question was solved, leaving the Arithmetic time proper free for the fundamentals.

Just a word before we close, about the games for addition. If the numbers are so easy that their addition may be memorized, it will be well to change them frequently, or have the boys and girls change sides alternately. You can easily tell who is addicted to copying, by giving each a separate "Ladder," also who has been memorizing the addition from hearing the others recite.

Contributors' Calendar

Material for PRIMARY EDUCATION

September	due	April 1
October	"	June 25
November	"	July 25
December	"	Aug. 25
January	"	Sept. 25
February	"	Oct. 25
March	"	Nov. 25
April	"	Dec. 25
May	"	Jan. 25
June	"	Feb. 25

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Popular Ballad Studies for Grade IV

Laura F. Kready

Author of "A Study of Fairy Tales"

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Childe Rowland

"Childe Rowland" is a folk-tale, which, like "Catskin," "Binnorie," "The Earl of Mar's Daughter," "Hynde Horn," "The Gay Gowshawk," "Thomas the Rhymer," and "Tamerlane," has been derived from a ballad form and still retains portions of its original ballad structure. "Childe Rowland," as given by Joseph Jacobs in "English Fairy Tales," and illustrated by its frontispiece, is a re-telling of an old nurse's tale of 1770, recorded in Jamieson's "Illustrations of Northern Antiquities." A portion of the ballad gives the motive for the tale:

Childe Rowland and his brothers twain
  Were playing at the ball,
And there was their sister Burd Ellen
  In the midst, among them all.

Childe Rowland kicked it with his foot
  And caught it with his knee;
At last as he plunged among them all
  O'er the church he made it flee.

Burd Ellen round about the aisle
  To seek the ball is gone,
But long they waited, and longer still,
  And she came not back again.

They sought her east, they sought her west,
  They sought her up and down,
And woe were the hearts of those brethren,
  For she was not to be found.

"Childe Rowland" is an especially interesting tale because it is distinctly English. It ranks with "Jack and the Beanstalk," "Tom Thumb" and "Tom Hickathrift," as containing a certain amount of lore which England can claim peculiarly its own. All tales travel from age to age. But "Childe Rowland" proves its travels in England by a number of literary sign-posts.

The first English parallel of the tale is in "The Old Wives' Tales," by Peele, the sixteenth century dramatist. It is a story told by the Goodwife Madge to Frolic and Fantastic, two travelers whom the Goodman found lost in the wood and brought home to spend the night. In this tale a fair maid, Delia, who corresponds to Burd Ellen, was captured by a sorcerer, Sacripant, was imprisoned in his castle, and was sought for by her two Brothers, who in the search ask help of an old Man gathering sticks at the Cross Roads, who speaks only in riddles. There is a potion of oblivion given Delia, the revival of the Brothers, the death of Sacripant, and the return of the Brothers with Delia. The great similarity of this tale to "Childe Rowland" proves that "Childe Rowland" was an English folk-tale current at this early date and therefore artistically suited to be related by the Goodwife of a poor smith.

The next appearance of "Childe Rowland" is in Shakespeare's "King Lear," Act III, Scene IV, where Edgar, feigning madness, just as they were about to enter a hovel for protection from a violent storm, cried to King Lear:

Childe Rowland to the dark tower came,
His word was still — Fie, foe, and fum,
I smell the blood of a British man.

This mention of Childe Rowland in "King Lear" proves that the tale was popular in England when the play was written, for Edgar as Poor Tom could rave only about what had been previously stored up in his mind. The position

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of the reference as climax to the scene and its significance in the play, prove that the tale was well-known and understood by any English king or noble of the time.

The next appearance of "Childe Rowland" is in Milton's "Comus." Here a Lady falling into the power of an enchanter, Comus, was finally liberated by her two Brothers, aided by a friendly spirit, Thyrsis, and a nymph, Sabrina. In the tale it was fatal to touch food or drink belonging to the enchanter, and the Lady was finally freed when Sabrina sprinkled magic drops upon her. This use of the tale in "Comus" shows that Milton may have obtained the germ of his work from "The Old Wives' Tales" of Peele or from an older folk-tale form of "Childe Rowland."

The third appearance of "Childe Rowland" is in Browning's "Childe Roland." The references to the tale seem to be:

1 The title is a quotation from Edgar's song in "King Lear."

2 "The hoary cripple with malicious eye," who with his staff was posted at the cross roads to ensnare with lies travelers who asked the way, corresponds to the Old Man in "The Old Wives' Tale" whom the Brothers met at the Cross Roads, who spoke to them in riddles.

3 The traveler asks the way to the Dark Tower. Here the Dark Tower is symbolic and typifies the venture that tests the soul of man.

4 "Dauntless the slug-horn to my lips I set and blew." "Child Roland to the Dark Tower came."

Here Browning seems to have brought together the "Chansons de Roland" and the English "Childe Rowland." For the first sentence refers to Childe Roland, the paladin of Charlemagne, who when left with a few thousand Frenchmen in the narrow mountain passes of Roncevales, defiles of the Pyrenees, to guard the rear of the Army, was met with the mighty host of the Mohammedans. Then when about him lay all his comrades slain, himself and the Archbishop alone remaining, dauntless he took his horn and blew, to let Charlemagne know they had met the enemy. He had come to his "Dark Tower." He had struck manfully and been the soul of courage with defeat lying silent all about him. The second sentence refers to Childe Rowland of our ballad tale.

It is very likely that the "Roland Tales" had an influence on the English "Childe Rowland." In 1066, before the battle of Hastings, Taillefer, the minstrel of William the Conqueror, sang the "Song of Roland" before the Norman ranks. These tales of Charlemagne filtered across the Channel and became attached to the name "Rowland." Among these tales we find situations similar to Burd Ellen and the search for her by her Brothers. We find the Cup of Oblivion, the wizard Sacripant, Merlin, Felerina the enchantress, and knights imprisoned in a rock. On one occasion, Roland, deprived of his good sword Durindana, seized a branch of an elm tree and with it "never struck in vain."

For any ballad or ballad tale to have attracted the attention of Peele, of Shakespeare, of Milton, and of Browning, and of the English people in the times of all these noted men, is quite sufficient proof that the tale is classic and deserves a place in the child's English. Let us turn now to the tale and see what there is in it.

The theme of the story is the capture of Burd Ellen and her imprisonment by the King of Elfland in his Dark Tower, the search for her by her three Brothers, and the safe return of all from Elfland. Each of the Brothers journey to Elfland. But interest is preserved by describing only the venture of Childe Rowland, the third and youngest Brother. He started out equipped for the search with his father's good brand "that never struck in vain," and with a spell of victory cast upon him by his Mother, the Queen. He, like his Brothers, went to the Warlock Merlin for advice. But he paid great heed to Merlin's words, took his words to heart, and thanked him for his help.

The story is a venture, a tale of courage. The success of the venture depended upon both the loyalty and consideration of Childe Rowland for his Mother, the Queen, and her love and helpfulness in equipping him for the venture — "Childe Rowland" is an example of *preparedness*. It depended upon both the good advice given the hero by the Warlock Merlin, telling him what to do and exactly what not to do, and Childe Rowland's great carefulness to remember the advice and obey it — "Childe Rowland" is an example of *obedience*. It depended upon both the action, initiative and good judgment of Childe Rowland in carrying out all directions and the courage with which he faced every new difficulty — "Childe Rowland" is an example of *positive character* and *courage*. It depended upon both his ability to eliminate himself and his own hunger when in the presence of his Sister and the spell of enchantment which held her, and to place his service for Burd Ellen above his own need or pleasure — "Childe Rowland" is an example of *unselfishness* and *devotion to duty*. It depended upon both his strength and skill to overcome the King of Elfland and his wisdom to show justice and mercy to his enemy — "Childe Rowland" is an example of *physical strength* and *Christian mercy*.

Of the other characters in the story Burd Ellen is a primitive maid playing ball, probably foot-ball, with her Brothers. She caused her capture by going round the church *widershins*, "the wrong way." In her doings in Elfland one sees the influence of the time of King Arthur and his court from the tale. Merlin is something of a pedagogue and represents a feudal influence. The King of Elfland is a type of Neolithic man, probably a descendant of Polyphemus, the huge giant Ulysses met in a cave, and represents the old mythical influence. "The brand that never struck in vain" is a relic of the Iron Age. The horse-herd, the cow-herd, the hen-wife, and the success and heirship of the youngest Brother represent the influence of very primitive Anglo-Saxon times.

The tale in its plot offers the child an example of good and well-defined structure. Children could be asked to outline the story, showing the main episodes of the third part somewhat after this fashion:

I Eldest Brother's Venture.
II Second Brother's Venture.
III Childe Rowland's Venture.

1 Visit to Merlin. Advice: "After you have entered the land of Fairy whoever speaks to you until you meet Burd Ellen, you must out with your Father's brand and off with his head; Bite no bit, and drink no drop however hungry or thirsty you be."

2 Met horse-herd; cow-herd; hen-wife. Asked each the same question: "Cans't tell me where the King of Elfland's Dark Tower is?" Childe Rowland out with his brand and off went the heads each time. Advice of hen-wife: "Go till you come to a round green hill, surrounded with terrace-rings from the bottom to the top; go round it three times *widershins* and each time say:

Open, door! open, door!
And let me come in!

3 Arrived at hill. Did as he was told. Entered Fairy-land. Description of fairy-land. Reached the Dark Tower and Burd Ellen. Burd Ellen in fairy-land described. Childe Rowland and Burd Ellen conversed. Childe Rowland refused the food Burd Ellen brought him. Fought the King of Elfland. As victor, compelled the unspelling of the enchantment of Burd Ellen and the two Brothers. Safe return of all to their home.

In the plot, the presentation of the King of Elfland's

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Dark Tower will be especially interesting to the children. As the Tower of London was the ancient prison for English kings or nobles found guilty of treason, the Dark Tower was the English name given to the King of Elfland's citadel or place of capture. Children will like to hear the scientific description of the Dark Tower as a home of fairies, according to Mr. MacRitchie, as told by Joseph Jacobs in "English Fairy Tales" in his notes upon "Childe Rowland." They will learn here of the primitive homes of mound-builders who lived in Britain before the Aryans reached there. They will learn that the King of Elfland may have been the King of a lower race, credited by the Aryans withmagic powers, and Burd Ellen a maid captured by this non- Aryan King and later rescued by her Brothers.

Children will enjoy describing the underground hall under a round green hill built upon terrace-rings. They will note its roof and arches of transparent rock spar and sheep-silver set with rubies, emeralds, diamonds and pearls, its pillars of gold and silver fretted with wreaths of flowers of precious stones, and its immense hanging-lamp hung from the center of the arches, one great pearl holding within itself a huge carbuncle which kept spinning round and round to give the hall light. Children will note the furnishings of fairyland and the food brought by Burd Ellen. They might compare the glimpse of a green hill, such as the ballad, "The Wee, Wee Man," the "Story of John Dietrich" and his visit to the nine green hills, given in Keightley's "Fairy Mythology," and "Kate Crackernuts" and the Celtic tale, "Connla and the Fairy Maiden," told by Joseph Jacobs.

A few words in "Childe Rowland" deserve mention. *Helen* or *Ellen* means "the bright one" and might typify the moon. *Burd* means "bride" or "lady." *Roland* means "bright" or "glorious," and might typify sun-brother of the moon. *Warlock* is the name given to a wizard. *Bogle* is from the Welch *bwg* and means "goblin." *Widershins* is "in a way opposite the sun's way," from west to east. From a linguistic standpoint "Childe Rowland" could be explained as a sun-myth, a tale of how the Moon became lost under a hill and was found by the Sun.

"Childe Rowland" is a hero-tale suited to the child above the primary grades. As it treats of the King of Elfland it will be most interesting after the child knows a number of other fairy tales. As Shakespeare's "A Midsummer Night's Dream" gives the best knowledge of English fairy-tale lore, "Childe Rowland" should be given the child some time before he gets Shakespeare's "Dream." This places "Childe Rowland" about the fourth or fifth grade.

Classics in the Nursery

No parent whose memory goes back to the pinafore age will buy this new edition of "Tanglewood Tales" that Messrs. Blackie have issued, for it has been edited most grown-uppishly. W. K. L., who was surely born in a state of middle age, announces in a prefatory note that he has compressed "some of the exuberantly full diction of the original text," forgetting that in those days we might be bored by piousness, but never by prolixity. So long as it was the right kind of story, with courage flashing bright weapons under dark towers and villainy working a twenty-four-hour day, we did not mind how long it took in the way. In those days we would read the worst and dullest Dumas as nowadays we could hardly read the best, and Eugene Sue's "The Wandering Jew," which it is inconceivable that any adult could now get through except in prison, seemed the most fluent and colored of stories. Most modern children's books are actively hostile to this tendency of the child mind and give these sharp little mental teeth the softest of predigested pap. And the mischief done leaves its mark on literature, for the child brought up on the standard British "juvenile gift-book" about a little girl who goes into a wood and falls asleep and dreams of insipid fairies, certainly grows up into the Tired Business Man. It is therefore a shame, a serious shame, that Hawthorne, who had the ideal manner of story-telling, who was long-winded and yet always carried the undimmed lamp of fancy so that the child knew that it must keep on listening or lose something fine, should be forcibly brought into line with the modern superstition of infant fatuity.

But that is not the only blemish on this edition, for "The American setting of the tales has been omitted as needlessly local in color for other readers," and that is a great pity. Not only were the spectacled student who told the tales, and Periwinkle and her playfellows (each with an entrancing name) who listen to them, the very pleasantest of company, and the woodland rambles so prettily described that they overcame the infant aversion for descriptions, but they were also of historical and literary value because they were introductions to a continent which has passed away, and now exists only in literature. From the setting of "Tanglewood Tales" and from "Little Women," and to a certain extent from "Melbourne House" and "The Wide Wide World" and "The Lamplighter" (although the infant mind could see that the authors of these latter works were pious humbugs and given to the disingenuous moral babble that one accepted as the grown-ups' harmless favorite sin), one became acquainted with Lincoln's America. It enlarged the view from the nursery window by presenting a world of children who spoke English and who yet lived in a place entirely different from England, with a difference that did not consist, as one understood that foreignets usually did, of palms and a climate salubrious for pirates. This world had a tart and pleasant flavor like the cranberries that its inhabitants were so constantly gathering. It was a world less easeful than the one we knew, and lacking in its sentimental furniture. Here there was no "big house," no vast sleek parks, no young heirs riding about on ponies, no heiresses with golden curls and mobs of nurses and governesses, no saintly children doubly gilded with piety and the inheritance of great possessions. Here children were brought up in a uniform atmosphere of comfortable thrift by grown-ups who seemed to have a prejudice against expenditure on moral grounds.

It is a pity to have robbed "Tanglewood Tales" of its New England setting.

But how good the stories are even without it! The classical legends must be introduced somehow into the infant mind if it is not to spend the rest of its life tripping up over literary allusions. And Hawthorne was the very man to do it. He was a great artist, although he was sodden with the didacticism which made him sketch the plot of a fantasy in his notebook and add to it "the whole to be made symbolical of something"; and that failing does not matter here, for children love an honest prig. There could not be invented a prettier story nor a more persuasive lesson in manners than his "Philemon and Baucis." And "the Gothic or romantic guise" which he admits having given to the legends, and which turns Proserpina's playmates into sea-nymphs plainly out of Hans Andersen, is the very thing for children, who still love color more than form, and fancy more than imagination. He was on the right lines, too, in refusing to mitigate altogether the horrors of his originals, and giving children, who always love the terror that has to be braved and the monster that has to be slain, the shuddering joy of the Gorgon's head and the Minotaur. In every way he is a lesson to the modern writer of "juvenile fiction" who works under the delusion that his business is to peptonize the world for the child mind.

— *Rebecca West in The Athenæum*

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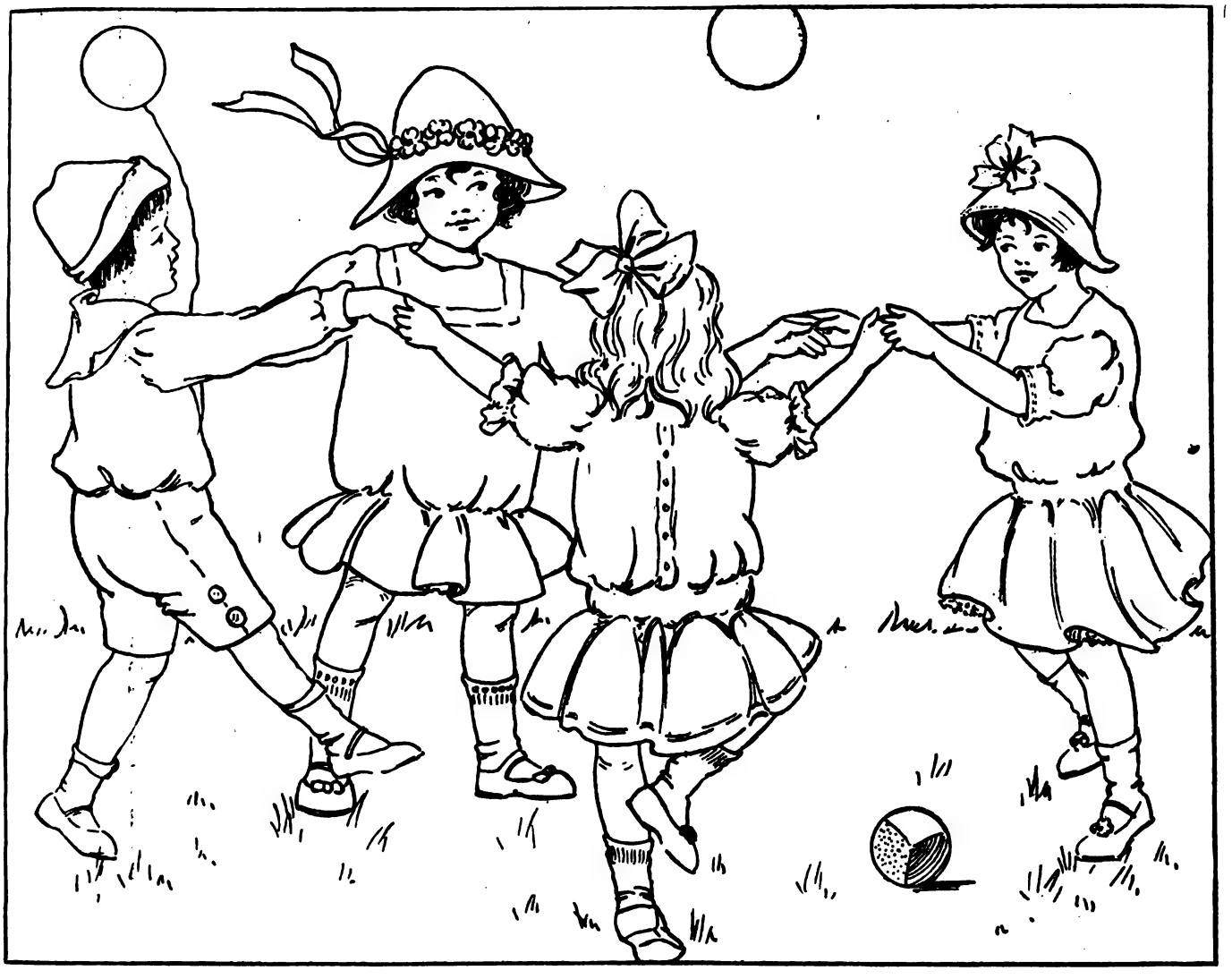
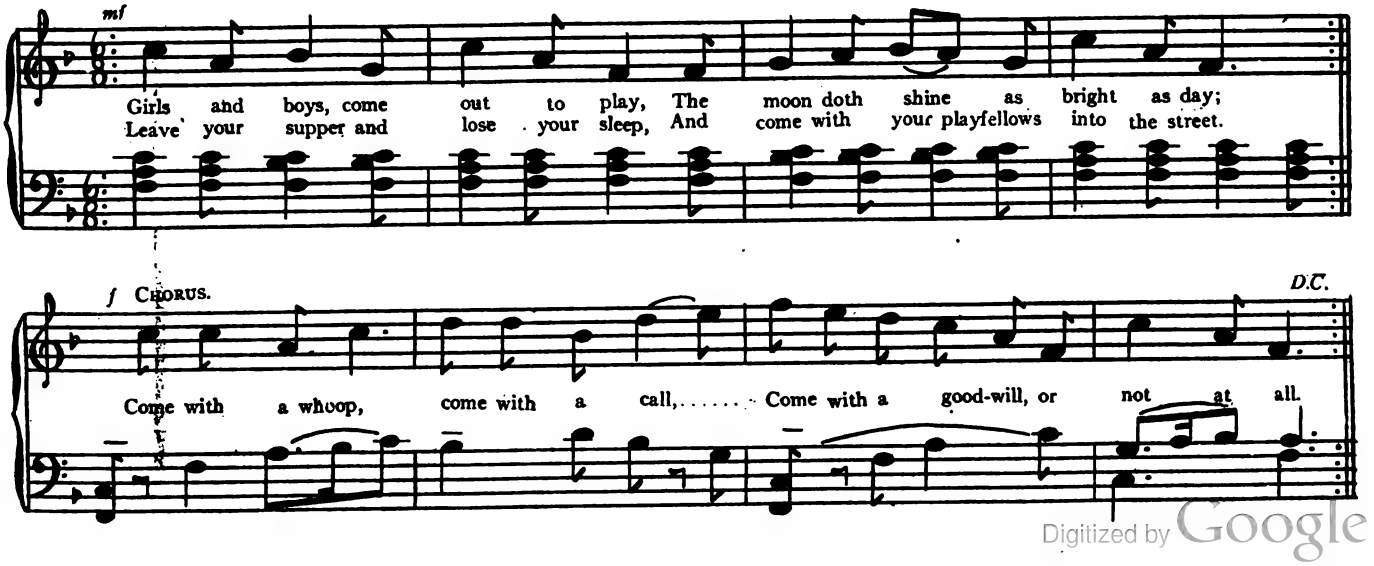
A Page for the Color Booklet



Suggestions for Coloring

Color the sky dark gray blue, grass green, moon pale yellow, children's dresses white, pale blue or yellow, balloon light red, ball blue and yellow.

Girls and Boys, Come Out to Play



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A Page for Story-Tellers

Childe Rowland

Childe Rowland and his brothers twain
Were playing at the ball,
And there was their sister Burd Ellen
In the midst, among them all.

Childe Rowland kicked it with his foot
And caught it with his knee;
At last as he plunged among them all
O'er the church he made it flee.

Burd Ellen round about the aisle
To seek the ball is gone,
But long they waited, and longer still,
And she came not back again.

They sought her east, they sought her west,
They sought her up and down,
And woe were the hearts of those brethren,
For she was not to be found.

So at last her eldest brother went to the Warlock Merlin and told him all the case, and asked him if he knew where Burd Ellen was. "The fair Burd Ellen," said Warlock Merlin, "must have been carried off by the fairies, because she went round the church 'widershins' — the opposite way to the sun. She is now in the Dark Tower of the King of Elfland; it would take the boldest knight in Christendom to bring her back."

"If it is possible to bring her back," said her brother, "I'll do it, or perish in the attempt."

"Possible it is," said the Warlock Merlin, "but woe to the man or mother's son that attempts it, if he is not well taught beforehand what he is to do."

The eldest brother of Burd Ellen was not to be put off, by any fear of danger, from attempting to get her back, so he begged Warlock Merlin to tell him what he should do, and what he should not do, in going to seek his sister. And after he had been taught, and had repeated his lesson, he set out for Elfland.

But long they waited, and longer still,
With doubt and muckle pain,
But woe were the hearts of his brethren,
For he came not back again.

Then the second brother got tired and sick of waiting, and he went to the Warlock Merlin and asked him the same as his brother. So he set out to find Burd Ellen.

But long they waited, and longer still,
With muckle doubt and pain,
And woe were his mother's and brother's heart,
For he came not back again.

And when they had waited and waited a good long time, Childe Rowland, the youngest of Burd Ellen's brothers, wished to go, and went to his mother, the good queen, to ask her to let him go. But she would not at first, for he was the last of her children she now had, and if he was lost, all would be lost. But he begged, and he begged, till at last the good queen let him go, and gave him his father's good brand that never struck in vain. And as she girt it round his waist, she said the spell that would give it victory.

So Childe Rowland said good-bye to the good queen, his mother, and went to the cave of the Warlock Merlin. "Once more, and but once more," he said to the Warlock, "tell how man or mother's son may rescue Burd Ellen and her brothers twain."

"Well, my son," said the Warlock Merlin, "there are but two things, simple they may seem, but hard they are to do. One thing to do, and one thing not to do. And the thing to do is this: after you have entered the land of Fairy, whoever speaks to you, till you meet the Burd Ellen, you must out with your father's brand and cut off their head. And what you've not to do is this: bite no bit, and drink no drop, however hungry or thirsty you may be; drink a drop, or bite a bit, while in Elfland you be, and never will you see Middle Earth again."

So Childe Rowland said the two things over and over again, till he knew them by heart, and he thanked the Warlock Merlin and went on his way. And he went along, and along, and along, and still farther along, till he came to the horse-herd of the King of Elfland feeding his horses. These he knew by their fiery eyes, and knew that he was at last in the land of Fairy. "Canst thou tell me," said Childe Rowland to the horse-herd, "where the King of Elfland's Dark Tower is?" "I cannot tell thee," said the horse-herd, "but go thou on a little farther and thou wilt come to the cow-herd, and he, maybe, can tell thee."

Then, without a word more, Childe Rowland drew the good brand that never struck in vain, and off went the horse-herd's head, and Childe Rowland went on farther, till he came to the cow-herd, and asked him the same question. "I can't tell thee," said he, "but go on a little farther, and thou wilt come to the hen-wife, and she is sure to know." Then Childe Rowland out with his good brand, that never struck in vain, and off went the cow-herd's head. And he went on a little farther, till he came to an old woman in a gray cloak, and he asked her if she knew where the Dark Tower of the King of Elfland was. "Go on a little farther," said the hen-wife, "till you come to a round green hill, surrounded with terrace-rings, from the bottom to the top; go round it three times, widershins, and each time say:

Open, door! open, door!
And let me come in.

and the third time the door will open, and you may go in." And Childe Rowland was just going on, when he remembered what he had to do; so he out with the good brand, that never struck in vain, and off went the hen-wife's head.

Then he went on, and on, and on, till he came to the round green hill with the terrace-rings from top to bottom, and he went round it three times, widershins, saying each time:

Open, door! open, door!
And let me come in.

And the third time the door slid open, and he went in, and it closed with a click, and Childe Rowland was left in the dark.

It was not exactly dark, but a kind of twilight or gloaming. There were neither windows nor candles, and he could not make out where the twilight came from, if not through the walls and roof. These were rough arches made of a transparent rock, incrusted with sheep-silver and rock spar, and other bright stones. But though it was rock, the air was quite warm, as it always is in Elfland. So he went through this passage till at last he came to two wide and high folding-doors which stood ajar. And when he opened them, there he saw a most wonderful and glorious sight. A large and spacious hall, so large that it seemed to be as long, and as broad, as the green hill itself. The roof was supported by fine pillars, so large and lofty, that the pillars of a cathedral were as nothing to them. They were all of gold and silver, with fretted work, and between them and around them, wreaths of flowers, composed of what do you think? Why, of diamonds and emeralds, and all manner of precious stones. And the very key-stones of the arches had for ornaments clusters of

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diamonds and rubies, and pearls, and other precious stones. And all these arches met in the middle of the roof, and just there, hung by a gold chain, an immense lamp made out of one big pearl hollowed out and quite transparent. And in the middle of this was a big, huge carbuncle, which kept spinning round and round, and this was what gave light by its rays to the whole hall, which seemed as if the setting sun was shining on it.

The hall was furnished in a manner equally grand, and at one end of it was a glorious couch of velvet, silk and gold, and there sat Burd Ellen, combing her golden hair with a silver comb. And when she saw Childe Rowland she stood up and said:

"God pity ye, poor luckless fool,
What have ye here to do?

"Hear ye this, my youngest brother,
Why didn't ye bide at home?
Had you a hundred thousand lives
Ye couldn't spare any a one.

"But sit ye down; but woe. O woe,
That ever ye were born,
For come the King of Elfland in,
Your fortune is forlorn."

Then they sat down together, and Childe Rowland told her all that he had done, and she told him how their two brothers had reached the Dark Tower, but had been enchanted by the King of Elfland, and lay there entombed as if dead. And then after they had talked a little longer Childe Rowland began to feel hungry from his long travels, and told his sister Burd Ellen how hungry he was and asked for some food, forgetting all about the Warlock Merlin's warning.

Burd Ellen looked at Childe Rowland sadly, and shook her head, but she was under a spell, and could not warn him. So she rose up, and went out, and soon brought back a golden basin full of bread and milk. Childe Rowland was just going to raise it to his lips, when he looked at his sister and remembered why he had come all that way. So he dashed the bowl to the ground, and said: "Not a sup will I swallow, nor a bit will I bite, till Burd Ellen is set free."

Just at that moment they heard the noise of some one approaching, and a loud voice was heard saying:

"Fee, fi, fo, fum,
I smell the blood of a Christian man,
Be he dead, be he living, with my brand,
I'll dash his brains from his brain-pan."

And then the folding-doors of the hall were burst open, and the King of Elfland rushed in.

"Strike then, Bogle, if thou darest," shouted out Childe Rowland, and rushed to meet him with his good brand that never yet did fail. They fought, and they fought, and they fought, till Childe Rowland beat the King of Elfland down on to his knees, and caused him to yield and beg for mercy. "I grant you mercy," said Childe Rowland, "release my sister from thy spells and raise my brothers to life, and let us all go free, and thou shalt be spared." "I agree," said the Elfin King, and rising up he went to a chest, from which he took a vial filled with a blood-red liquor. With this he anointed the ears, eyelids, nostrils, lips and finger-tips of the two brothers, and they sprang at once into life, and declared that their souls had been away, but had now returned. The Elfin King then said some words to Burd Ellen, and she was disenchanted, and they all four passed out of the hall, through the long passage, and turned their backs on the Dark Tower, never to return again. And they reached home, and the good queen, their mother, and Burd Ellen never went round a church widershins again.—*From "English Fairy Tales," collected by Joseph Jacobs*

Mother Nature's Story Book

Florence A. Powell

Said the Child to the youthful year,
"What hast thou in store for me,
O giver of beautiful gifts, what cheer,
What joy dost thou bring with thee?"

My seasons four shall bring
Their treasures; the winter's snows,
The autumn's store and the flowers of spring
And the summer's perfect rose.—*Celia Thaxter*

Dear Mother Nature called her four children to her, for she had wonderful news to tell them. Father Time had just been passing by and he called to Mother Nature, "It will soon be time for you to send me your little helpers."

"Oh, Mother dear, then after to-night we can be helpers. Tell us, Mother, who shall be the first to go?"

"Well, my dears, I will tell you a pretty story to show you my treasure book. Then you will see what Father Time wants us to do, for he has never failed the good earth friends and they, too, know that I have been his loyal helper.

"Now with you four fairies, Wind, Rain, Sun and Snow, we can do all Father Time has to do, and paint for him such beautiful pictures as I have here in my treasure book.

"The first part of my story is Spring. Spring is the baby of the year, the awakening of a new life. See his wonderful pictures, how the sky is so bright and blue, with just a few soft, white clouds floating by. The soft green carpet is like velvet, with the pretty dandelion pattern scattered here and there like little pieces of sun fallen down to bid all a welcome. The crocus, tulips and daffodils are dressed in their brightest dresses to greet the new year baby. The trees, too, are sending forth the baby leaves to greet their old friends, the bluebirds and robins. Do you know that the soft, gentle spring Wind just sways the tree's branches as an invitation for the birds to come and build their nests, so their beautiful songs will make all the world happy?

"The sweet song of the brook tells you it is once more freed from the strong, icy arms of winter. It loves to hear the patter of the spring rain on its green banks. As this stream flows on through the woods it greets the hepatica and violet in their lowly beds, with their sweet faces looking up to hear all nature saying, 'Spring is here.'

"The great, round Sun, as he smiles down on this great, big, wonderful world, melts the few snow patches that have waited to the last to see the new baby called Spring. My dears, like all other little babies, this one has a pet name — March, April, May.

"Now see, my children, how our little friend has grown. We no longer call him Spring, but Summer. See, my dears, in this picture, how the trees have fine, large, green leaves stretched out to breathe in the good pure air for the trees. The nest is now a home, with Father, Mother and baby birdies. Do you remember the little stream? See, now it is so wide and can dance over the stones, playing many a prank on its way through the deep, cool woods, where the ferns and flowers rest under the shade of the many trees. Out on the soft green carpet, the Sun sends down his many sun fairies to play and make it so warm that some of the earth children can play on the warm carpet with bare feet, and jump and romp and play all day long. The roses are climbing everywhere; they seem to try to reach the sunflower and hollyhocks. The bees whisper sweet messages from one fragrant bush to the other, taking, too, his store of honey to the hive where he stores it for his good earth friends.

"What strange sights you see in the country, great fields of growing wheat and corn, the haystacks where so many little children like to play.

"The Sun is so happy, he sees so much, that he never

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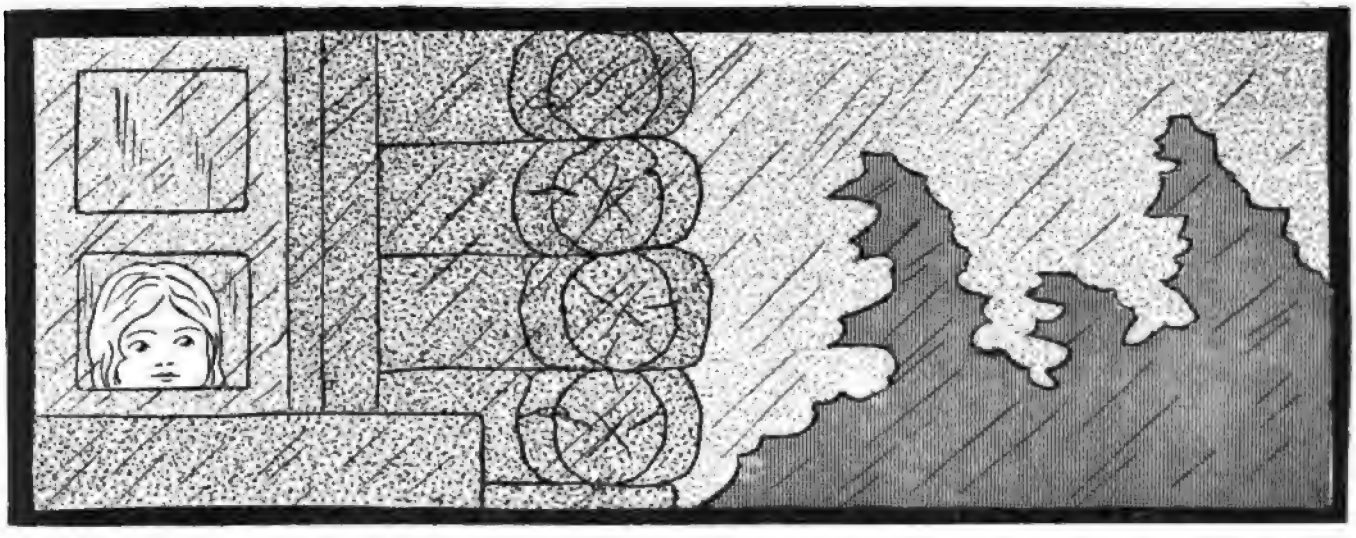
April Blackboard Border



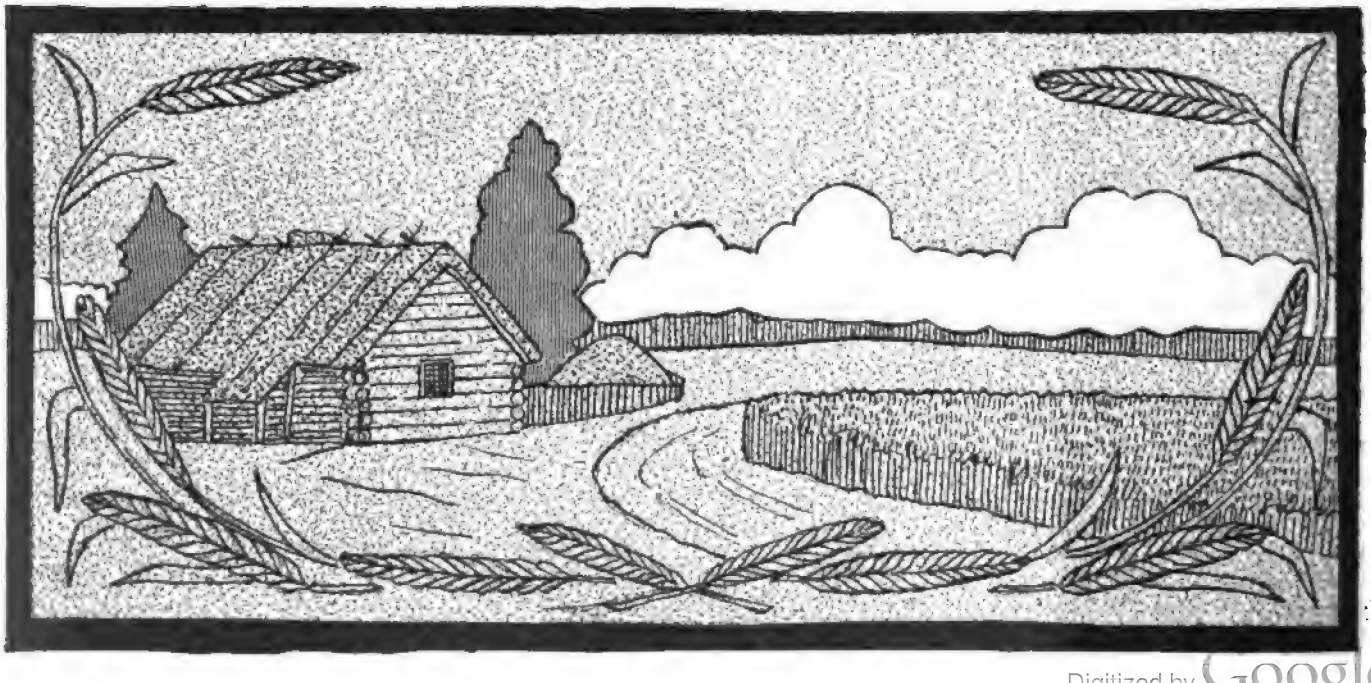
Hark! the rain keeps falling, knocking on the pane;
Raindrops ask each other, why they come again.
Answers one, "This cottage shelters weak and poor;
So we bring the promise of the harvest's store."

seems anxious to go to sleep in the west, so the days of Summer are long and warm, for that is the child of the year, and when one is a child, he wants everything bright and happy. June, July, August, is now Summer's pet name.

"Our next picture, my dears, shows where Father Time will need you all, for the child of the year is now older and stronger, and has lived a happy free life, and now he has much to do, so that when old he will have earned his rest and comfort. What bright colors he likes — red, yellow, orange and a tint of purple. The leaves, when blown by the Wind, look like pieces of the rainbow blown to the earth. They must cover up the plants, roots and grasses. The Wind, too, must blow the acorns we see here on the ground, that the squirrels may gather them for his winter's store. He must give warning to all the birds and flowers, but see how gorgeous all the flowers of Autumn are, for that is what we call the youth now. The grass is ready for a long rest, the wheat and corn have been cut, so that the Sun, with his sun-helpers, can dry the grain for harvest. The pumpkin and the squash rest ready on their vines to be gathered in and all the earth people are gathering in their stores, for the Wind, in his hurry to do all, is so strong and keen that creatures, big and small, hearing his loud voice, make haste to obey him. Now the rain comes to bid all adieu, for the rain knows how tired must be that youth who has been with earth people, serving them his very best, leaving them with a full store-house. The gorgeous pictures from Nature's paint box make the hearts of the earth people glow with delight, with September, October, November, for Autumn is here at last.

"The Wind, Rain and Snow give us the last picture. Sun has become tired, so only looks down for a short time each day on his earth friends. They know why their day is darker and shorter, but they, too, know he will never forget them.

"The Rain washes the earth's face, so that when the Wind brings its lovely blanket of white snow to lay over all, keeping everything warm through their long winter's



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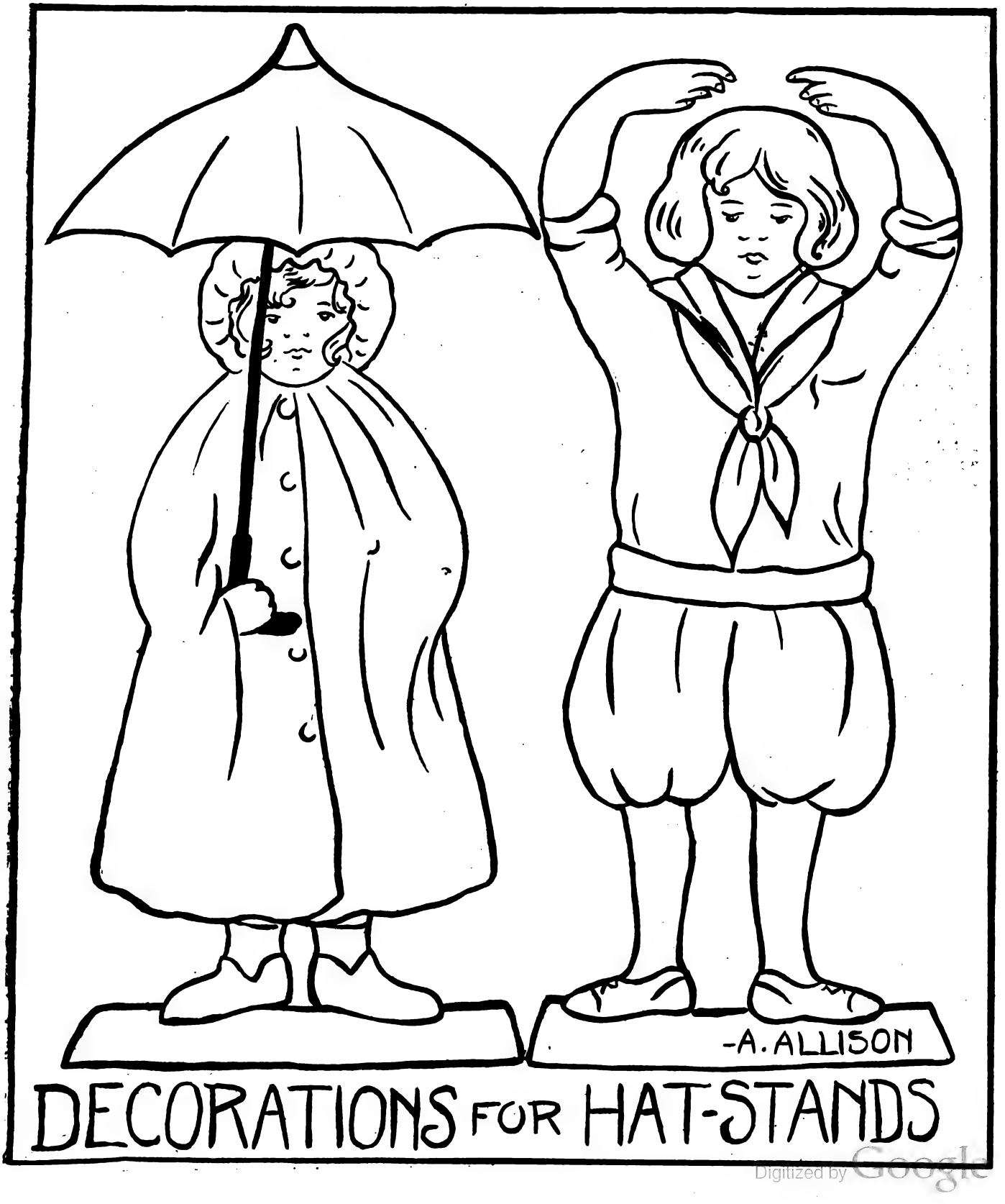
sleep, it will have a clean earth to cover. Even the hills and hedges wear their white night-caps. The silver moon looks down upon Nature, wrapped in her new white blanket, waiting for the new spring that comes each year, to make the world happier and better; December, January, February.

"So now, my dear fairies, you have plenty to do, for the Wind must blow, the Rain must wash the earth, the Sun must shine, and the Snow make earth's soft white blanket, so Father Time will give the good earth people their four seasons, Spring, Summer, Autumn and Winter, that their year may be one of Promise, Beauty, Resources and Fulfillment."

Stands for the Easter Bonnets

(Made of wood and colored)



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The Story Stand-Ups*

Ruth Ash

Bird Friends

These stand-ups are of great value in bird study because they are so very realistic. We brought a good-sized branch of a tree into our schoolroom and put it across the top of the cupboard, the lower branches hanging down almost within reach of the children, and as we learned of the different birds we made them from paper and the best of the class were selected and placed in the branches of the tree. The children found a deserted robin's nest and we put it in a fork of the tree and in due time a mother robin was sitting on the nest. A bird-house was made for our wren to live in and we fastened it securely at the heavy end of the branch.

irections for Making

The birds made from these patterns are the exact size the real bird and are so life-like that the child learns recognize the real birds much more readily than when they are taught by means of pictures. When made according to directions the birds are very satisfactory when made out of wood and of course are more durable than the paper.

The birds can be made of colored construction paper or of white paper and colored. If the colored paper is used, the bird's breasts are cut from the different colors and pasted on the bodies. The legs should be re-inforced with heavy paper or small wooden slats. The bird's head and back and tail are pasted together, the laps on the feet bent inward, pasted on top of each other, and this is used to glue it either on to the branch of the tree or to mount it on a cardboard.

Fold the paper to be used and place pattern on the paper with dotted line on folded edge.

The Robin is dark brownish gray, with rusty brown breast.

The Bluebird is blue, with rusty brown breast.

The Woodpecker is black, with white breast and white spot on his back and red head.

The Sparrow is grayish brown, with lighter tone for breast.

The Blue-jay is gray blue, with light grayish tan breast.

The Red-winged Blackbird is black, with red tip on his wing.

Great care should be taken in the selection of the colors to be used, as on that depends the life-like appearance of the birds. They should be outlined in black ink or crayola to show the eyes and markings.

*See pages 238 and 239.

A Spring Blackboard Border

Gertrude Ball

ONE schoolroom in which I once taught was plentifully supplied wtih blackboards — in fact, they were on all four sides of the room. But only a small part of this space was actually usable for seat work, as, being made of a sort of plaster and then covered with paint, which soon became smooth and shiny, the light was reflected upon the surface in such a way that it was impossible for the children to see what was written upon them without stretching their bodies away out of their seats, or getting up and moving about from seat to seat. I do not know whether any other teachers have had this annoyance or not, but I can assure you that it is a very trying one when one has a large class of children, even when they do try to be as quiet as possible. Consequently, I soon discovered which portions of the blackboards were best seen from the children's seats, and used only those parts for work which they must use while in their seats.

The rest of the blackboards then presented only a bare, black surface, not at all attractive to look upon, so I began to wonder what we could do to make them contribute beauty to our schoolroom, instead of ugliness. I believe that children show greater interest and happiness in their work when they are provided with attractive surroundings, and I know that is the effect which they have upon me. So I set to work.

It was during the early spring season, which is so rich in ideas for decorations for all purposes. I decided that a spring border across the top of our longest and most useless blackboard would help out a great deal. This blackboard ran all the way across one side of the room. I measured down from the top a distance of one foot, drawing a straight line the whole length of the blackboard. At about the middle of this space, I drew a light, waving line, which was to separate the earth from the sky in the landscape to be presented.

The upper part of this space I colored blue, and the lower part green.

Then, at intervals of one yard, I sketched apple trees in full bloom, colored the trunks and larger limbs brown, and covered the limbs with a mass of pink and white blossoms, with a few green leaves peeping through.

Down in the grass, a few dashes of purple and yellow chalk represented the violets and dandelions in bloom.

One of the boys brought in some beautiful paper bluebirds in colors, with wings outspread. These we pasted against the sky, about midway between the apple trees.

Last of all, the children had made some pretty yellow chicks which they wished to contribute. (These were made

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by tracing one of those pictures of a chicken used in advertising "Bon Ami," coloring them yellow, with black eyes and orange bills and feet, and then cutting them out.) So we pasted a couple of chicks into the grass, in the spaces between the trees. The effect, when finished, was certainly very spring-like and we thought it very pretty. It meant several hours' hard work after school for me, but the children enjoyed it, and so how could I better occupy my time?

The bluebirds could be replaced by robins or other spring birds, if one wished. Those printed in colors by the Perry Pictures Company, or by any of those houses which do that kind of work, are beautiful, and would be just as suitable as the ones we happened to have and use. Or they, as well as the chickens, could be drawn with the chalk, if one is enough of an artist, but the paper ones, pasted upon the board, are usually better and more realistic, besides giving the children a chance to participate in the undertaking. Put just a little paste in two or three spots upon the back of each picture and press into place, then they will not be difficult to remove from the board when the border is no longer desired.

Where to Find the Birds

Grace A. Benscoter

The plan of Nature seems to be that there should be birds everywhere. They are like a well organized police force. There are a sufficient number of them on duty wherever needed, to guard every green thing that grows, from attacks of insects, to prevent self-assertive plants, which we call weeds, from multiplying unduly, and in general to help preserve the balance of Nature. Hence, when things are normal, there should be no tree or plant that grows without its bird guardians. Each species of bird knows its own province and confines itself pretty closely to it, though some, like individuals of our race, will at times go astray.

I Birds to be found at our very back door
- 1 Sparrows
  - *a* English sparrow
  - *b* Chipping sparrow
  - *c* Tree sparrow
- 2 Robins

II Birds to be found in the fields
- 1 Sparrows
  - *a* Field sparrow
  - *b* Vesper sparrow
  - *c* Grasshopper sparrow

III Birds to be found in the evergreens
- 1 Crackles or crow black birds
- 2 Baltimore orioles
- 3 Vireos
- 4 Warblers
- 5 Kinglets

IV Birds to be found in bird houses, etc.
- 1 Wrens
- 2 Bluebirds.

V Birds to be found in chimneys and buildings
- 1 Swallows
- 2 Swifts (chimney)
- 3 Phœbes

VI Birds to be found in orchards
- 1 Blue-jays
- 2 Kingbirds
- 3 Large fly catchers
- 4 Crows

VII Birds to be found in dead trees
- 1 Woodpeckers
  - *a* Redhead
  - *b* Flicker
  - *c* Downy
  - *d* Hairy

VIII Birds to be found in meadows or grassy fields
- 1 Meadow-larks
- 2 Bobolinks
- 3 Song sparrows
- 4 Cow birds
- 5 Indigo bunting
- 6 Brown thrasher

IX Birds to be found in cedars
- 1 Purple finches
- 2 Yellow-breasted chat

X Birds to be found in swamps or thick places.
- 1 Catbirds
- 2 Red-winged blackbirds
- 3 Kingbirds
- 4 Rose-breasted grosbeak
- 5 Water birds

XI Birds to be found in woodlands
- 1 Thrushes
  - *a* Wood thrush
  - *b* Wilson thrush
  - *c* Olive-backed thrush
- 2 Red-eyed vireos
- 3 Oven birds
- 4 Hawks
- 5 Owls
- 6 Ruffed grouse
- 7 Whip-poor-wills
- 8 Sapsuckers

Thus one might go on throwing out hints to help identify every bird, but enough of the more numerous and conspicuous ones have been mentioned to give the beginner a pretty good idea of the kind of birds to be found in various localities. Birds do not bother themselves about our convenience, so will not, probably, show themselves at first command. They will appear to one best if you take a fixed position and wait quietly until they choose to appear. If we have true enthusiasm we will go into the woodland swamp, thicket, and the nearer realms of field and garden and wait quietly until our bird friends make their appearance.

Two Little Beds

Elizabeth Ellis Scantlebury

I know where there's a little bed
Away up in a tree,
All made of hair, and grass, and thread,
And round as it can be.

Three baby birdies in the bed
Up in the tree-top swing;
They cuddle down and go to sleep
Beneath their mother's wing.

I know where there's a little bed
With pillows soft and white,
Where mother tucks her baby in
And kisses him "good-night."

But soon the birdies in the nest
Will spread their wings and fly;
And our dear baby you will see
With mother riding by!

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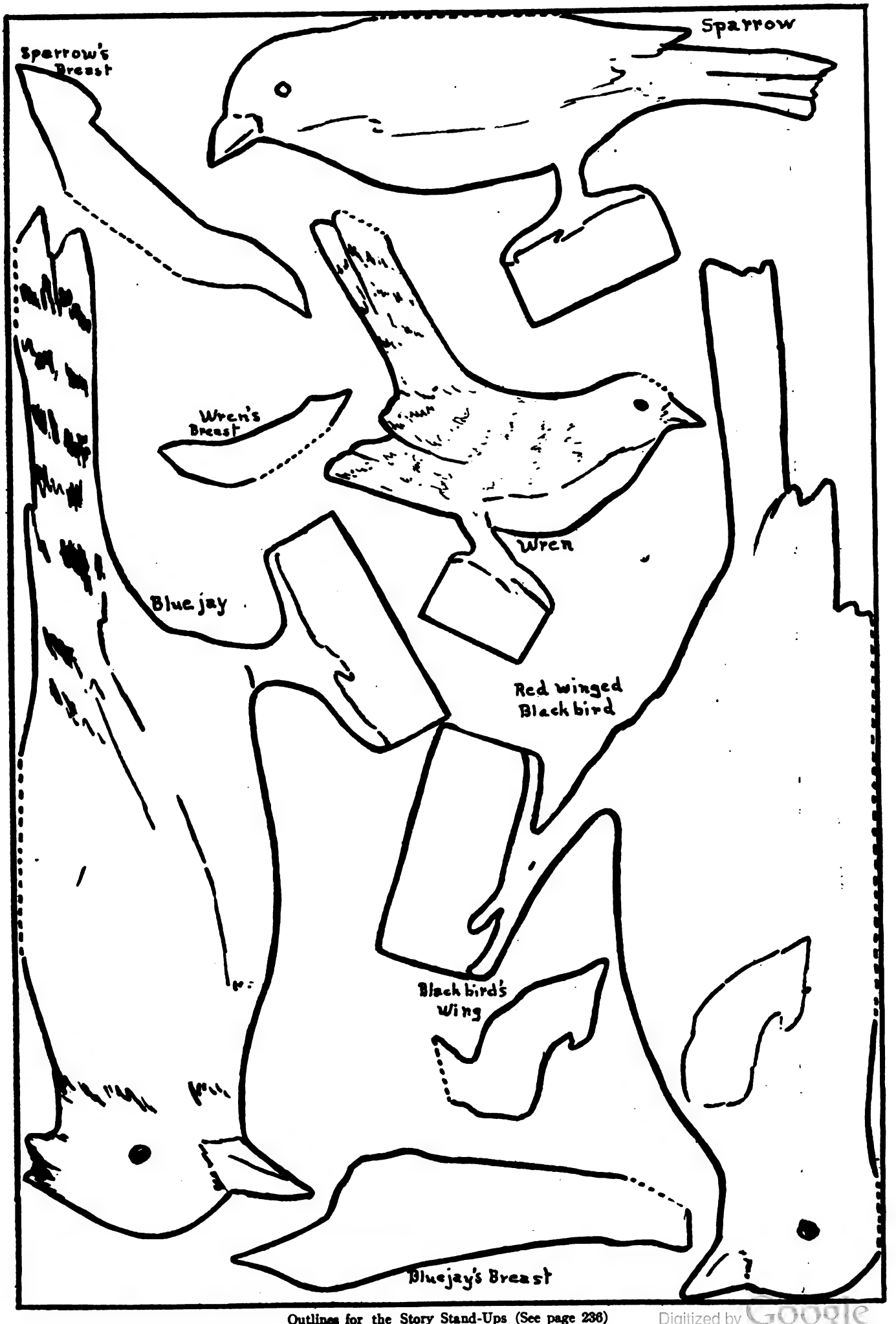

Outlines for the Story Stand-Ups (See page 236)

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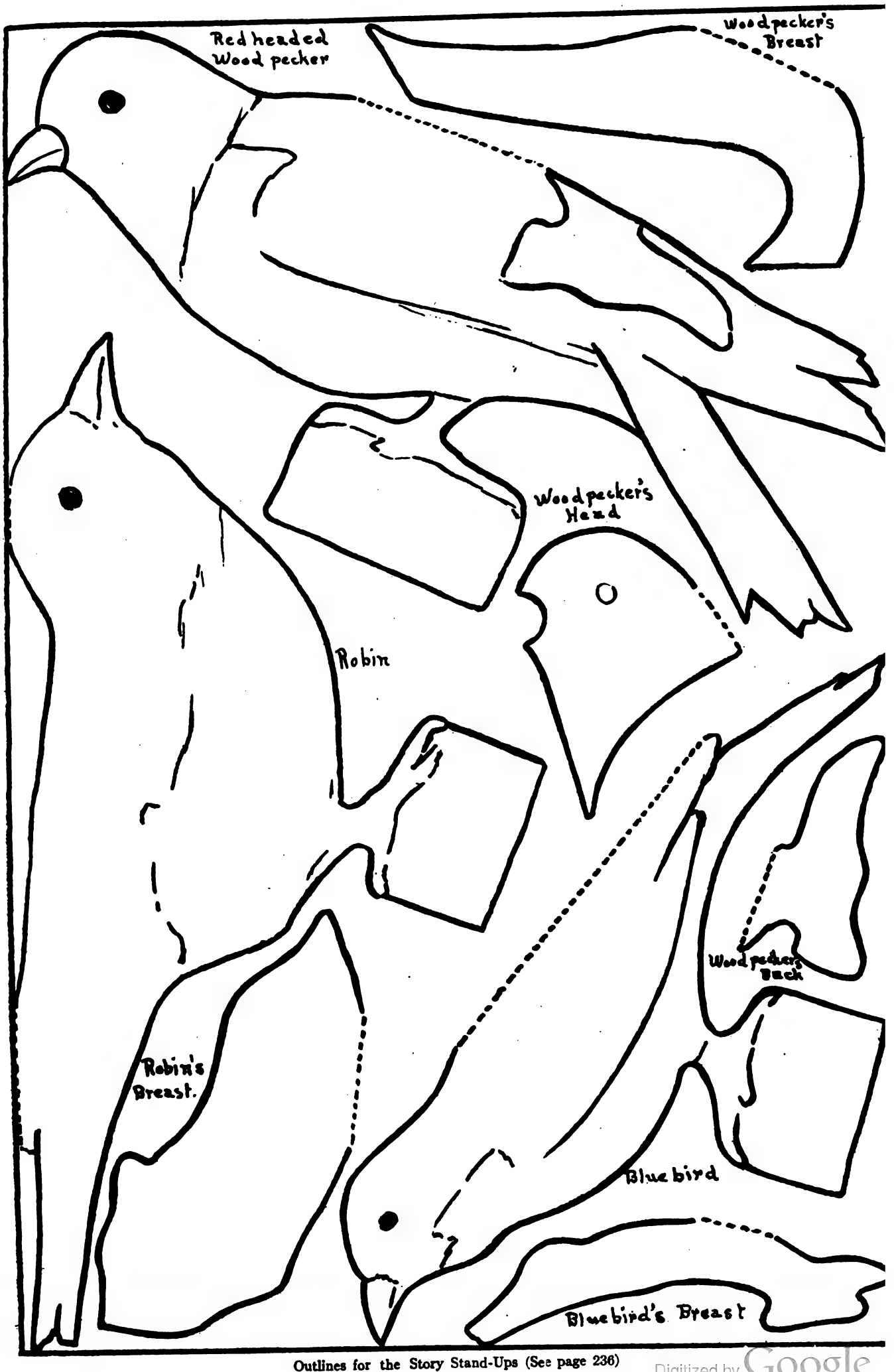

Outlines for the Story Stand-Ups (See page 236)

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Making Arithmetic Concrete

FELLOW-TEACHERS, in the midst of an arithmetic lesson in problems, when the children were inattentive and restless and you were giving a real or forced enthusiasm to the work, have you become discouraged and cross, and deplored the listless routine into which the problem work has apparently fallen? Have you finished the lesson with the secret conviction that tomorrow's recitation must be different or you would be forced to acknowledge that your work along that line was a miserable failure? Have you questioned yourself as to the why and the wherefore of the trouble; accepting and as quickly rejecting this suggestion and that? Have you placed the blame in turn upon the children, their previous teachers, the course of study, the text-book, and finally upon yourself? If you have had this experience, not once, but many times, I feel that we have much in common.

In seeking for the proper solution or solutions of this difficulty we would, no doubt, if an open discussion were held, find many and various remedies.

However, my message is, "Adapt the problem work to the child's experience." How can this be done and what is the result?

Come with me to visit my visionary school. Here you see a pleasant classroom occupied by thirty children, ranging in age from nine to eleven years. A lesson in arithmetic is in progress. The children are analyzing problems.

A child steps to his place at the board and in a clear, distinct tone reads and explains his problem. Questions follow. These are satisfactorily answered before the attention passes to the next child and his problem. Thus the lesson progresses to its completion.

The teacher has hovered in the background. The lesson was in the pupils' hands. Her previous work in the development of reasoning has been well done and she now views the results.

There in that classroom, as upon a stage, has been enacted an interesting drama in which each child has taken an active part: analyzing, questioning, demonstrating with rude drawings or gestures or listening with every sense alert, eager to miss no point in the problems. Occasionally the teacher has left her role of listener to straighten out some point, to destroy a lingering cobweb by sending the light of understanding into some mind, or to encourage one whose tongue cannot keep pace with his brain.

The lesson completed, the children are left to enjoy a study period while the teacher muses thus: "How well John explained the sixth problem, and wasn't he a dear to answer Elsie's question by telling how his father measured off the rows in his garden? How her face lighted up then! William is slow, but he is surely gaining ground. Even Ted is picking up and I once thought he was hopeless. Was it wrong for me to join so heartily in the laugh when droll Mary said, 'Why, that's what I do when I help mother hang out the washing'? However, we all feel better for the laugh and it made clearer the necessity of the extra post in each row of posts for the grape arbor. How different that lesson was from the ones we had two months ago! My children are awake now."

And why were those children awake? Because their problems dealt with things within their experience. That teacher has not outgrown or forgotten her childhood; and being able to understand and appreciate the questioning and wondering that takes place in that intangible something, which is covered with unruly curls and looks up to her from sunny or clouded eyes, she has given to them problems in which they and she find a real joy.

The recent compilers of arithmetics have realized the impractical tendency of their predecessors and have bettered conditions considerably. However, there is a broad field still left for us.

I think there is no reasoning process that cannot be taught by the use of problems taken from the things and conditions with which the children come in contact. If you are teaching linear measure, why not give problems involving the distance a child walks to school, the length of a sled rope, the distance around a circus tent? If it is area, give problems involving the area of the schoolroom floor, desks, blackboards, schoolyard, etc. The children enjoy measuring those things. Have them estimate first. Start a little rivalry in the estimations. You will find the children busy with rulers and tape measures at recess time and noon hour.

Give problems involving the length of the recess period, the cost of carfare for a child or parent for a week, a month, and year, the number of hooks in each row in the cloakroom, the cost of seed potatoes for the spring planting, the value of the eggs gathered in a week, the income from the home fruit trees.

The maple sugar season opens a limitless field for practical and interesting problems. Ask the children to give you data about their own sugaring operations. You will get any amount of information, from the quantity of syrup made on the kitchen stove to the number of hundred gallons made on a large farm. The children will get a clear idea of the relation of a pint to a quart and to a gallon, and of what a barrel and hogshead are. They will handle easily problems dealing with the value of syrup in quart and gallon cans and in vats sent to the Boston firms. For more advanced classes work in commission from the farmer and retail merchant, net gain or loss, per cent of syrup to sap, etc.

The children love to do work dealing with the gathering tub, storage tank, evaporation, and all those things which recall the sweet sticky atmosphere of a sugar house. To help the visualization of those who are so unfortunate as never to have visited such a place, you will find some child ready to demonstrate cleverly by drawing on the blackboard, or by using the basket, pointer and inkwell, etc.

Marble playing is a dread, as it means dirty hands, hence dirty books and papers, but utilize the necessary evil to gain the attention of the listless boy. Harry had 144 marbles. During recess he gave his brother $\frac{1}{12}$ of them, forfeited 42 and gained 35. How many has he now?

Ball-playing may be worked into problems to the children's delight. Tom tries to catch 8 flies, but missed 3. What fractional part did he catch? The time required for six innings in yesterday's game was as follows: first, 16 min., second, $\frac{1}{3}$ hour, third, $6\frac{1}{2}$ min., fourth, $\frac{1}{4}$ hour, etc. Find the total time.

Hop-Scotch, flying of kites and buying of hair-ribbons may be worked into problems which are better understood and are more enthusiastically worked than those which deal with the year's output of borax, the income from a New York apartment house, or the weight of a wall in Brazil.

It is not difficult to find familiar material with which to associate numbers, thus making arithmetic concrete. Different localities, industries and change of seasons will determine to a large extent the data usable.

Of course problem work of this nature means more work for us than a mechanical following of the text-book. Nevertheless every true teacher realizes sooner or later that service means happiness, so why not serve in this way?

Year after year they come to me,
  These children with questioning looks,
Year after year they leave me,
  As they leave their outgrown books,
And I wonder sometimes if I've taught them
  Just some of the worthwhile things,
Just some of the things they will need in life,
  Be they peasants or poets or kings.

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Supplementary Reading and Language Lessons

Fables for Supplementary Reading

Grace Norton Whittaker

MOTHER GOAT'S KIDS AND THE WOLF

GOOD Mother Goat had two children. One was named Big Kid and the other Little Kid. They were very fine children, as Mother Goat would have told you. They all lived in a little house near the edge of the forest.

In this forest were many animals. The one Mother Goat feared most was the Wolf. He was always sneaking about. He was a little afraid of Mother Goat herself, but she knew that he liked nothing better than a nice, fat kid. She feared that he would get one of hers.

One day, as she was going out, she said, "I saw that horrid old Wolf sneaking about a few days ago. I am afraid to leave you alone, but we must have food."

"Oh, never fear, mother, we will stay inside the house and be safe," said the Big Kid.

"I know you will," answered Mother Goat. "The Wolf is so cunning that I fear that he will plan some way to get in."

"No one shall come in till you are with us, mother," cried the Little Kid. "You may trust us."

"I do not wish you to offend any of our goat neighbors who may call. They all know the pass-word. Let no one in who does not give it."

"Will you tell us what the pass-word is once more, mother?" asked the Big Kid.;

"Yes," replied Mother Goat. "A plague on the Wolf and all his tribe."

"We will remember that," cried both. "Good-bye."

"Good-bye, children."

While Mother Goat had been talking to her kids, the Wolf had been listening. He had taken good care not to be seen. Mother Goat looked all around. "I have not seen the Wolf for two or three days," she thought. "The children will stay in and I do not see how he can get in. I think they will be safe."

The Wolf was watching her from behind a rock. "Ha, ha!" laughed he, as soon as she was out of sight. "So that is their pass-word! I can say that, but I think I shall have to practice a little. My voice does not sound just like hers." He did practice for a long time. At last he said, "There, no one could tell that voice from Mother Goat's! It sounds just like hers. Now for a good, fat kid for dinner!"

After Mother Goat went away the kids played store for awhile. They had a fine time, but the Big Kid said, "It is time for work now. I am going to sweep the house, for mother will be too tired when she gets home."

"And I will dust," cried the Little Kid.

Just then they heard some one coming. "Oh, mother is coming now!" cried the Little Kid.

"Don't be too sure," answered the Big Kid.

Then came a tap at the door and a voice said, "A plague on the Wolf and all his tribe." But the door did not open.

"Why don't you open the door?" whispered the Little Kid.

"Hush! I don't think it is a goat's voice," answered the Big Kid.

"What shall we do?"

"I know now," cried the Big Kid. Then he called, "Come to this crack and show your beard. Then I will let you in."

The Wolf was very angry. "I'll show you something beside a beard next time!" he shouted in his own voice. "I'll eat you, too!" Off he went growling, for he thought he saw Mother Goat coming.

"I'm so frightened!" cried the Little Kid. "I wish my mother would come."

"Don't cry," said the Big Kid. "The Wolf has gone and mother will be here soon."

Just as he said this another tap was heard and a voice said, "Let mother in, dear. 'A plague on the Wolf and all his tribe!' I saw the old sneak just going away."

"Oh, mother!"

"Oh, I'm so glad!" cried Big Kid, as he opened the door.

"Oh, I'm so happy to find you both safe!" cried Mother. "What did the Wolf do?"

"He tried to talk like a goat when he tapped at the door and he gave the pass-word," said the Little Kid.

"How did he learn the pass-word?" asked the mother.

"I do not know," answered the Big Kid. "I did not think it was a goat, so I asked him to come to the crack and show his beard. I think he saw you just then, for he went off growling."

"You were very wise, Big Kid. I am glad you were so careful. Now see what I have brought for your dinner."

— *Adapted from Æsop's Fables*

Presentation

MATERIAL — Pictures of wolves, goats and kids.

METHOD — Name these animals. What are the young goats called? What do they eat? What do wolves eat? What stories do you know about the wolf? The goat?

This story is about Mother Goat's kids, *Big Kid* and *Little Kid*, and the wolf. (Write *italicized* words.)

Read silently till you learn where the kids lived. Where did they live? What else did you learn about them? Read aloud.

Mother Goat had a neighbor. Read silently till you learn why she feared him. Why did she? How did the wolf feel toward Mother Goat? Why? Read aloud.

Read silently till you find out what the Little Kid said. What did he say? Why did he say it? What did Big Kid say? Read aloud.

To what society does your father belong? Can any one attend the meetings? How do people get in? What do you suppose the pass-word is? It seems that animals have pass-words, too. Read silently till you learn the goat pass-word and till Mother Goat bids the kids good-bye. What is meant by "plague"? Who were the kids to let in? What was the pass-word? Read aloud.

Some one heard Mother Goat. Read silently till you learn what he did. What was it? Do you think he talked like a goat? Why? Read aloud.

What do you think the kids did after their mother went away? What do you like to do when mother goes away? Read till you find out what they did and what Little Kid said. Tell me what they did. Read aloud.

Something happened. Read to learn what it was and why Big Kid did not open the door. What did they hear? Why did Big Kid not open it when he heard the pass-word? Read aloud.

Some one else rapped. Read till you learn who it was and what she said. Do you think the kids were glad? Do you think Mother Goat was happy when she found them both safe? Read aloud.

Read till you find out what Little Kid told his mother. Read aloud.

Finish the story. What did Mother Goat say? Do you like the way the story ends? Why? Read aloud.

Do you like this wolf story? Why? Read the whole story silently. Choose some one to read it aloud. Who would like to be Mother Goat? Mother Goat may choose some one for the kids and the wolf. Anne may read the descriptions. To-morrow we will play the story.

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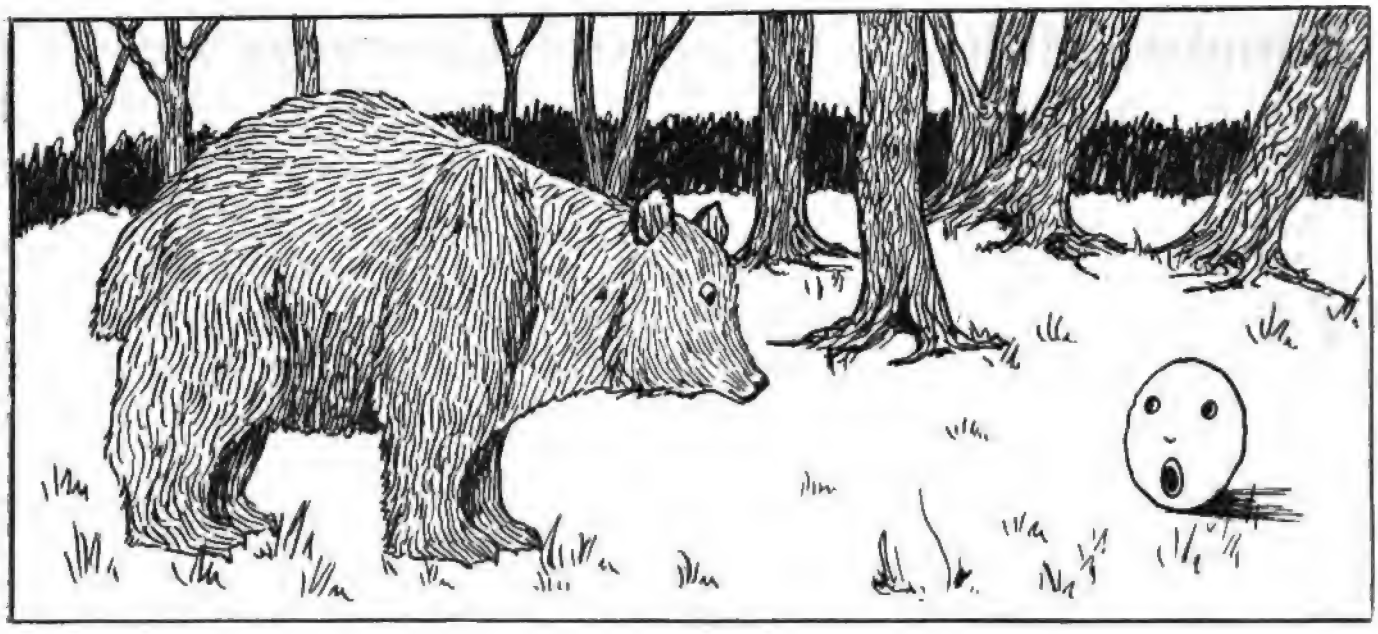

The Bun

A Russian Legend

Once upon a time there was an old man, and one day he wanted something nice to eat, so he said to his wife: "My dear, please make me a bun." But she answered: "What am I to make it of? We have no flour." "What nonsense," he said, "of course we have! You've only got to scrape the sides of the bin and sweep its floor and you'll get plenty!"

So his wife took a feather brush, and scraped the sides and swept the floor of the bin, and got a little flour together. Then she kneaded the dough with cream, rolled out the bun, and spread it over with butter and put it in the oven.

And the bun turned out simply splendid! She took it out of the oven and put it on the window-sill to get cold.

And there the bun lay and lay, and he began to feel lonely, so he just took and rolled off.

From the window-sill he rolled down on to the bench, from the bench on to the floor, and over the floor to the door.

Then he rolled right over the threshold into the lobby, out of the lobby on to the front door steps and down the steps right out of doors, and rolled straight along the road into the field.

Suddenly he met a hare, and the hare said to him: "Mr Bun, Mr. Bun, I shall eat you up!" "No you sha'n't, Mr. Hare, for I'll sing you a song." And he started singing: "I'm Mr. Bun, I'm Mr. Bun, I was scraped from the sides and swept from the floor of the bin, I was kneaded with cream and fried in butter, and was put to cool on the window-sill, but I got away from gaffer and I got away from grannie, and I sha'n't find it hard to get away from you!"

And when he had finished his song he went on rolling farther, and was out of sight before Mr. Hare had time to look.

And he went on rolling, when suddenly he met a wolf, and the wolf said to him: "Mr. Bun, Mr. Bun, I shall eat you up!" "No, you sha'n't, Mr. Wolf, for I'll sing you a song." And he started singing: "I'm Mr. Bun, I'm Mr. Bun, I was scraped from the sides and swept from the floor of the bin, I was kneaded with cream and fried in butter, and was put to cool on the window-sill, but I got away from gaffer and I got away from grannie, and I got away from Mr. Hare, and I think I'll find it easy enough to get away from you!"

And he went on rolling farther, when suddenly he met a bear. And the bear said to him: "Mr. Bun, Mr. Bun, I shall eat you up!" "Indeed you shall not, you old crooked-paws, you couldn't if you tried." And he started singing: "For I'm Mr. Bun, I'm Mr. Bun, I was scraped from the sides and swept from the floor of the bin, I was kneaded with cream and fried in butter, and was put to cool on the window-sill, but I got away from gaffer and I got away from grannie, I got away from Mr. Hare, and got away from Mr. Wolf — Good-bye, Bruin!"

And he went on rolling farther, when suddenly he met a fox, and the fox said to him: "How do you do, Mr. Bun, how pretty you are, and how well-baked you are!" And Mr. Bun was pleased at being praised, and he started singing: "I'm Mr. Bun, I'm Mr. Bun, I was scraped from the sides and swept from the floor of the bin, I was kneaded with cream and fried in butter, and was put to cool on the window-sill, but I got away from gaffer and I got away from grannie, I got away from Mr. Hare and got away from Mr. Wolf, I got away from Bruin and I'll get away from you!" "*That's* a fine song," said the fox, "please sing it me again, and sit on my nose, I've got so deaf lately."

So Mr. Bun jumped up on Mr. Fox's nose and sang his song again. And the fox said: "Thank you, Mr. Bun, but please sing it just once again. And come sit and on my tongue, than I shall hear still better." And Mr. Fox put out his tongue, and Mr. Bun jumped on to it, and Mr. Fox just closed his mouth and ate Mr. Bun up.

The Bow of Promise

Across my vision falls the rain,
Yet the sun is in the sky,
  And bits of blue
  Are shining through
As doubtful clouds float by.

And now a seven-fold psalm of praise
  Arches the sky above —
The Bow of Promise, beautiful
  And glad with heavenly love.

—Frederic A. Whiting

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Dandelion and White Trillium

Anne Baxter

Dandelion It is such a lovely warm day, I shall open up as much as I can to get the sun.

White Trillium How can you bear the hot sun? I like my home in the shade of this tree.

Dandelion You came up very early this spring.

White Trillium No, I always come up early so I can get the sunshine before the leaves come out far on the trees.

Dandelion But I thought you didn't like the sun.

White Trillium Not too much; but I need some sunshine. My family always grow in the woods, where we are shaded by the trees.

Dandelion We are quite different. We always grow on lawns or in meadows, where there is only the grass to shade us. The wasps and bees visit us, to get our honey.

White Trillium What do you do when evening comes?

Dandelion I wrap my green leaves closely around me. It forms a snug covering at night or when it is raining.

Nell I want some flowers for poor Mary. She has been very ill and cannot go out to see the flowers. Here are some trilliums. I know she will love them.

White Trillium I do not want to be picked. I want to stay in the woods. I shall droop my head.

Nell Those dandelions have such long stems. I think I shall sit down under the trees and make a dandelion chain.

Dandelion I want to stay here in the gren field. I do not want to be in a chain. I shall hide my head in my leaves.

Nell Now, I have my chain made and a big bunch of flowers for Mary. I must hurry, as it is getting late.

White Trillium I am so glad she did not pick me. Are you there, dnadelion?

Dandelion I am just opening up. Why! White Trillium, you have changed! Your petals are turning a pale pink.

White Trillium Yes, I am getting old.

Dandelion And so am I. See! I am turning white.

Wind I must scatter these dandelion seeds.

White Trillium I wish the dandelion had stayed longer. I feel lonesome here alone.

The Sheep

Anne Baxter

Boy Hello, little lamb.

Lamb Hello, little boy.

Boy How old are you?

Lamb I am two weeks old.

Boy You can run fast, can't you, little lamb?

Lamb Yes, I can run almost as fast as my mother.

Boy What do you do all day?

Lamb I play games with the other little lambs. Didn't you ever see us playing?

Boy I have seen you running about, but I didn't know you were playing games.

Lamb You must have seen us playing "Follow the Leader." We often play it. Do you see that big rock over there? That is where we play "I'm the King of the Castle." This morning I was the King for a long time. Have you ever played these games?

Boy Yes, I like them very much. Where do you stay at night, little lamb?

Lamb We are kept in that big shed. The rain cannot get in and yet it is cool. We like to live in cool buildings, as we have such warm woolly coats to keep us warm. When we get older, the farmers will wash us and cut off our wool.

Boy I know what he does with it, little lamb. He sells it and it is made into yarn and cloth. You are a very useful animal.

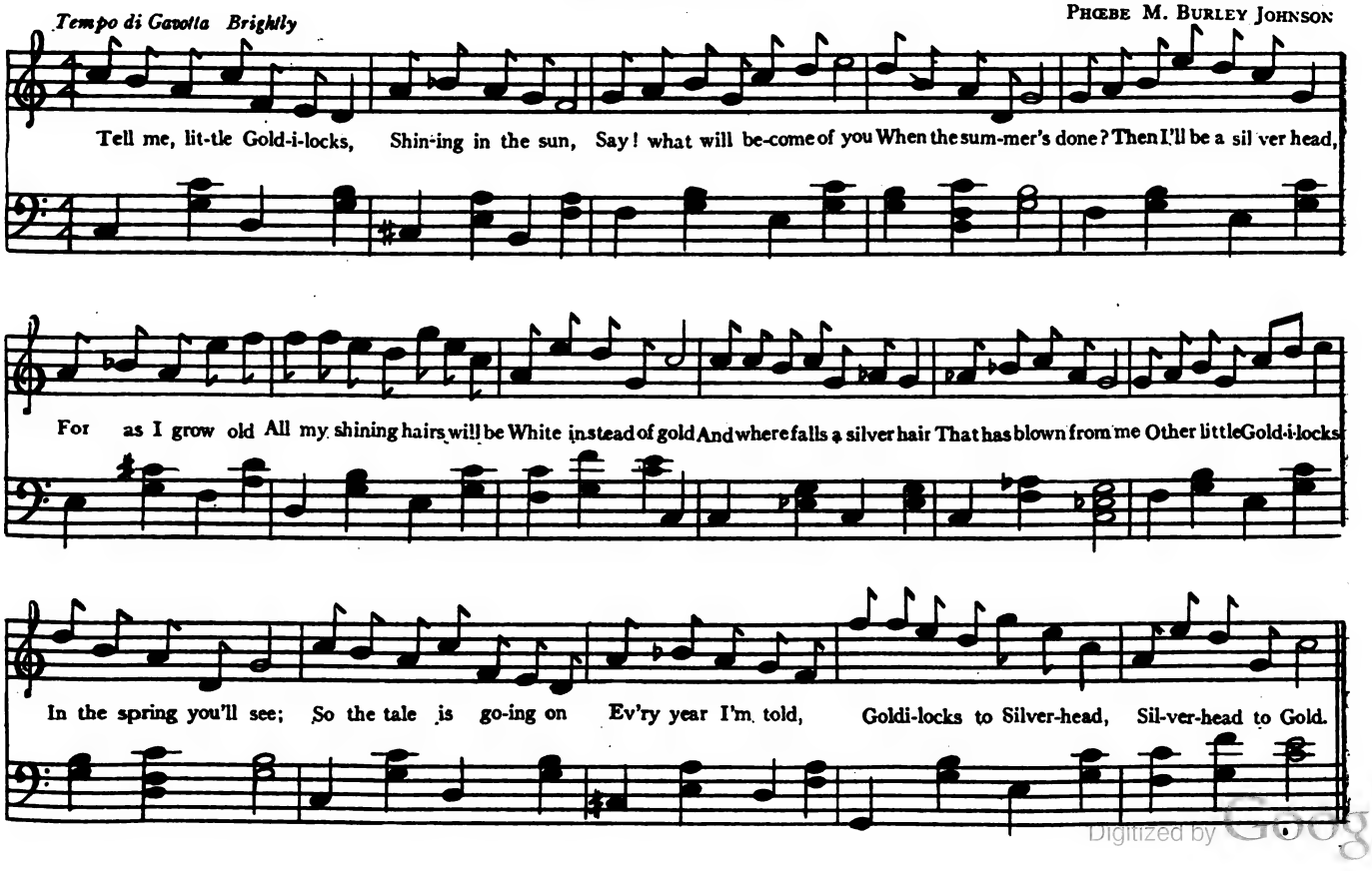
Lamb I hope the farmer keeps me for my wool. I do not care to be killed and eaten.

Boy I hope so, too, little lamb.

Goldilocks

Tempo di Gavotta Brightly

PHŒBE M. BURLEY JOHNSON



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Ideas to Try

Suggestions for Music in Kindergarten and Primary Grades

(Outside of regular class period)

Litheld Holm

1 Encourage children to sing greetings to each other and the teacher, as "Good morning," "How are you?" "I'm glad to see you," etc. Let the child make the tune and the teacher or other child give back the same.

2 Use rhythms for children to pass to and from classes. Children interpret what the piano says to do.

3 Encourage song making. Make tunes to verses in readers, etc. For example, the children will be very clever at making a tune for

> "Run, run, you'll be smart
> If you can catch Tommy Tart."

when they find it in their readers.

4 Encourage group singing at Free Work periods. Allow children to use song books sometimes in playing concert, choir, etc.

5 Welcome singing of sewing groups in Free Work periods. Teacher may suggest that people often sing as they work when they are happy.

6 Teacher may play good musical selections for children during their lunch period in the morning.

7 Bring as much good music to the children as possible. If the teacher is not musical herself, she can always bring from her community people who are musicians and at the same time understand little children and will give a concert of appropriate selections for them. The victrola, too, may be one of the teacher's best friends in bringing good music to the children.

8 Welcome any little song, rhythm or dance a child can make up at home and bring to school the next day. Even the little folks love to "make up" little bits of music and sometimes the results are truly beautiful and fitting. Any song the child learns at home, after passing the censorship of the teacher, may be given to the group.

First Grade Phonetics

Josephine B. Small

Just so essential as the foundation is to a house, are phonetics essential to good reading; but the subject phonetics as phonetics might be a new tooth-paste, or a new game, or almost anything, for all this means to the mind of a first-grade child. The child is anxious enough to learn, but is unable to comprehend just what purpose the group of all of the consonants that the teacher puts on the board serves in learning to read.

Usually the class stands in a listless attitude and in rote sounds in succession the consonants as they are pointed out by the teacher. Each child seemingly repeats with a lusty voice each sound, and the teacher thinks the class progressing rapidly — until she asks one child to repeat the sounds alone and behold, she discovers that the sing-song voices in unison of the larger part of the class are essential to recall any memory of the sound in the child's mind.

Now the theory is, "If we once learn a thing we never forget it," so the problem is, How can we teach children the phonetics so that a lasting impression is made? This is my solution.

I decide that I would make a story out of these dry phonetics, and as the imagination of a child is very vivid, I decided to make these little letters animate beings. We talked about "old" as though it were a family just like the Smiths or Jones, and then I had this family by the name of "old" move into a house right near the school building.

Roughly I drew the picture of a house on the blackboard and explained that this new family that had just moved in consisted of a father, a mother, and many children.

One little girl they had named "g"*old*, the baby's name was "f"*old* and the big brother who worked was "m"*old*; the girl that helped with the work was "s"*old*; even the cat was named "b"*old*, sounding very distinctly the consonant sound as I said the name.

The children were all eyes and ears, and as I talked I wrote inside of the house which I had sketched all these words formed by prefixing the consonant to the family name "old." Now the child had been given a something which had been developed with a purpose and his energies were directed to some definite aim. Each child was so anxious to tell me that he had seen and knew the "old" family that I decided to enlarge upon my idea. I taught them the "est" family, the "ay" and "all" families, and so on; each was a distinct family and lived in a house by itself. Then we discovered another house where relatives of the families taught lived. For instance, the "and" family was related to the "an" family and the "ings"were related to the "ins" and they readily saw the connection.

For a time I discarded the chart altogether, and on a side board sketched from day to day houses containing the families as I had taught them. As my children came from a congested district and were familiar with houses built just alike and all in a row, I had made use of this plan to convey to their minds the idea of these "word" families as all living in a row on this sort of a street.

When I introduced a more difficult family I drew their house in colored chalk. Great was the delight of the pupil who could go "right up the street" and speak of the houses by the family name. The "Phonetic Drill" period was a thing of the past and a "Let's go visiting" was held in its place. You would be surprised at the interest the children showed and the marked improvement in the sounds; instead of dreading to sound the families alone he became proud of his ability to do so.

For seat work I gave them paper cut out in the form of a house similar to those I had drawn on the board and with their "word builders" the children would place within the house the members of the family that we talked about in class.

They would also construct a house out of colored splints and choose the family they liked the best to have live in it. I made little houses out of cardboard and on the roof of these houses I printed in bright colored crayolas the family name.

For a quick test I stood these houses along the chalk tray. "Now who wants to make a street?" I would ask. Up would go the hands, and quickly and with much interest the girls and boys would skip to the board and choose "the family," a member of which he would quickly call.

Other times I drew pictures of empty houses and had the children put on them the family name, as well as the individual members; this was more advanced and we used this idea later in the year.

Never again did we refer to our phonetics — it was always families. At no time did the interest lag, and the second grade teacher rewarded my efforts by telling me of the marked improvement in the reading of the pupils of the second grade after I had tried this plan.

One doesn't need to be an artist in order to draw for a first grade child; his imagination is so vivid that the simplest lines mean a great deal to him. I trust that the first grade teachers will try out this plan and note the interest aroused.

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The Prettiest Sand-table We Ever Dressed

Belle Gray

Near the last of April the Primary Teacher was searching frantically for patterns for a May Day sand-table. At last she found an advertisement of Cat's Paw Rubber Heels, in which six children were dancing around a May-pole. She could use her pencil, so she drew off eight little figures, adapting some of those in the advertisement and "making up" others. She traced the drawings on stiff white cardboard and let the children color and cut the figures. The boys and girls wore white with colored ties, sashes and hair-ribbons. The wreaths were of pink and blue flowers. Some of the children had yellow hair, some brown, some black. The grass on the bases was colored green.

The sand-table was covered with a large piece of leaf-green crepe paper. The pole was a slender stick eighteen inches high, set in a clay cone for a solid base, both stick and base being wrapped in green paper. At the top of the pole gayly colored tissue streamers were tied. The little figures were then placed in order around the pole, slits being cut in the paper and the bases inserted. A streamer was pasted to each uplifted hand. Last of all, little forget-me-nots were cut from pink, blue and white folding paper and were stuck all over the green paper, common pins being used for centers. This held the paper in place and decorated it as well. When all was finished the children said:

"It is the prettiest sand-table we ever dressed!"

Using Boxes for Handwork

B. D. Donovan

These objects are made from boxes brought from home by the children. The children bring in all kinds of boxes and, after studying a box, they decide upon the object to be made, thus associating the shape of the box with some object which is familiar to them. In this way their power of discrimination in the selection of a box for a special object, develops.

For instance, when the box from which the carriage is constructed, was shown to them, different suggestions were made. One child said that a bed might be made from it. The rest immediately decided that the proportions were not suitable to make this object because the box was too deep. Then they suggested a carriage. They considered the box well proportioned for this. The next thing decided was which part of the box to use for the body of the carriage and what parts, such as the wheel, top, and handle, have to be made from the rest of the box, and so on, until the object was completed.

In the making, the children learned a good deal of proportion, form and arrangement. They learned, incidentally that the box was rectangular in shape, that the wheels were circular in shape, and that the handle had to be narrow so that one could grasp it in order to push the carriage. In arrangement, they discovered that the wheels must be put in certain places that the carriage might be rolled along.

The same way with the bureau. But when the chil-

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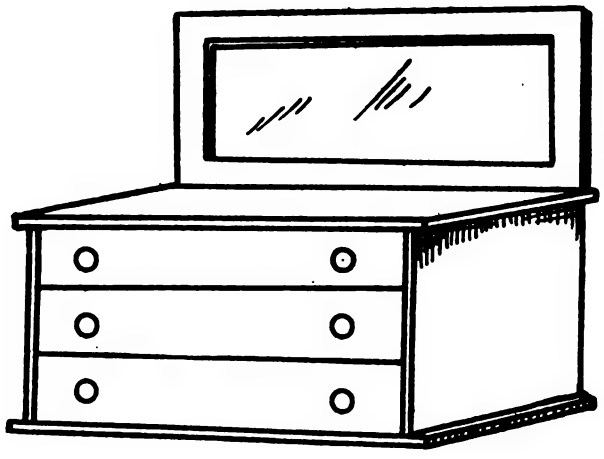


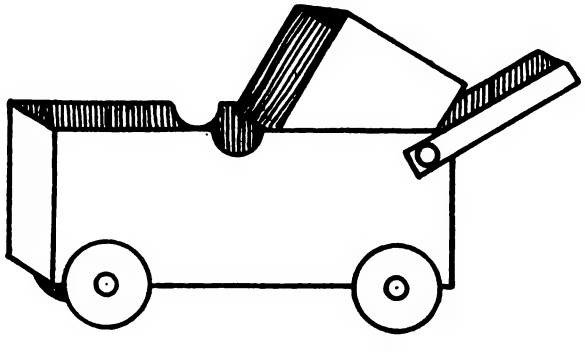
dren were shown this box (which was chocolate box with three trays) a bureau was the only thing suggested. In this case, the association was so natural that they all thought of the one thing. Silver paper was suggested for the mirror and collar buttons as handles for the drawers, that they could be pulled out and in more easily. Not much work was required on this object, and the result was very satisfactory.

One can easily see how the children will discriminate as to form in the selection of the boxes after seeing a variety of sizes and shapes. Soft pasteboard boxes may be obtained by the children; any kind and any size will do. These are easy to work with and are more substantial than the paper which is usually employed as a means of expression in most Kindergartens.

After being finished, the objects can be taken apart and put together as many times as the child desires, as no paste is required in the construction. Children love to take things apart and put them together again, especially things which they have made themselves and which are as simple as the models shown in the picture.

The economic value must also be thought of in connection with this work. Much material which could be used as a means of expression in the hands of the child, and which would be very educative to him, is thrown away as waste and regarded as absolutely worthless.

Aside from the educational value, the children's pleasure is also to be considered. Little children are very much interested in working with material which they bring from home, in making things which they may play with at home, and things which are not perishable.



The Tuck

When Mother fashions Mary's gown
She always makes a tuck,
Because the skirt must needs go down
When Mary's going up.

—Agnes Cairns Pohlmann, in the Youth's Companion

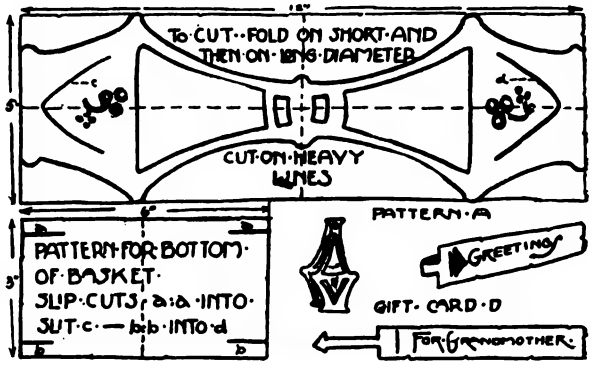
May Gift Baskets

Annie Smith Nunnan

May comes, day comes,
One who was away comes,
All the earth is glad again,
Kind and fair to me.

May Day comes with its recurring pleasures in nature's gift of flowers and sunset cloud. For us there is joy in all that nature has hung about in sky or flower, or bird or blue expanse of water. It is the time of the year when the laughter that comes to our lips and the smile that lies in our eyes and the song within our hearts, seek expression in gift of deed and of kindness.

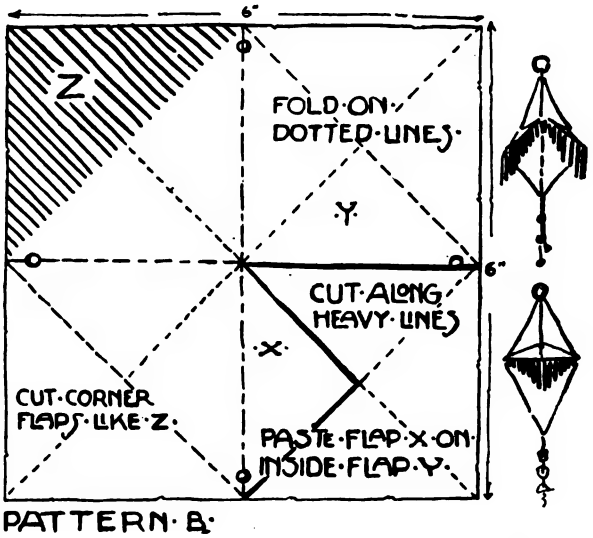
For the boys and girls, May brings the joy of giving little gift baskets, fashioned by their own hands and filled



with greens gathered from Nature's storehouse of treasures: yellow, pink, magenta, red and blue flower buds that lie scattered in among the green under God's blue sky.

For the lie-in-bed lady, there can be made the tiny basket constructed of paper and filled with growing moss and wild fern; or for grandmother, a surprise basket that may be hung upon the door of her home and filled with blossoms, luxuriant in their brilliancy of color.

With scissors, paste, string and bright colored construction papers, baskets, such as those illustrated, can be made by boys and girls everywhere. Bright colored seeds, or beads, or bits of highly colored paper, will make pleasing dangles to decorate the baskets with.



Pattern A is for the housed-in friend, and should be made from stiff paper, ivory or light tan in color. A stamped design colored with water color may be used to decorate the cut-out basket.

Pattern B is grandmother's gift, and will be pretty if made

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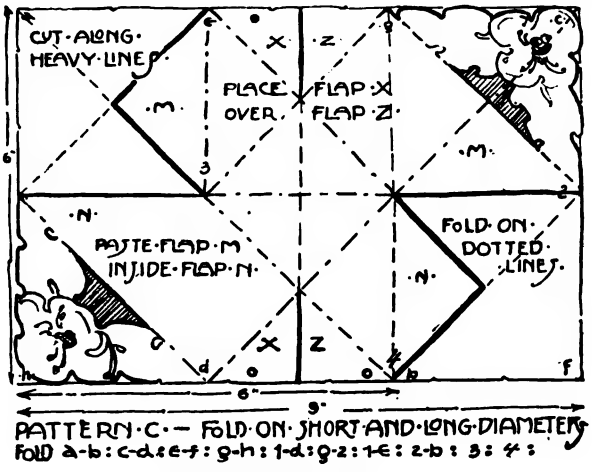
from delft blue or orange-colored paper and suspended by means of cord or raffia.

Pattern C is a Surprise Basket for Mother, and should be made from gray green or fawn color paper. A tiny card can be cut and lettered, to fasten to each gift basket.



Two Number Games for the Fourth Grade

Prepared by Primary Teachers, Fort Wayne, Ind., Public School, Gail Calmerton, Supervisor

I

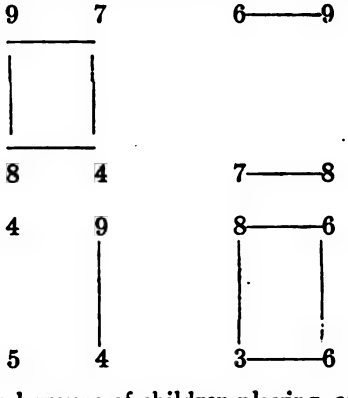
(Adapted)

One child comes to the front and says, "I am thinking of a number. Can you guess what it is?" The child whom he chooses says, "Is it 84?" The questioner replies, "No, it is not 12 × 7." He then chooses other children until some child has guessed his number. The child who has guessed correctly takes his place.

II

(Original)

Place numbers on the board in the following manner:



Have several groups of children playing, each group having a set of numbers. The first child in each group will give the sum of two adjacent numbers. If he gives the sum correctly he will join the two numbers with a line. For example, if the child says, "Nine and eight are seventeen," he will join 9 and 8 with a straight line. The next child will give the sum of two numbers and join the two numbers. The children will proceed playing until all numbers are joined. If, for instance, 9 and 8, 9 and 7, 8 and 4, are joined, the child who joins 4 and 7 has formed a box and places his initials in it. Then he is given another turn. The object of the game is to see who will form a box for himself and also try to join two numbers which will prevent the next players from forming a box.

This game may also be used as a drill for multiplication tables. The children give the product instead of the sum of the two numbers.

GERTRUDE BOHNE,
Fourth Grade Teacher, South Wayne School

300 Teachers Wanted

To Share in This $750,000 to be Spent in Commissions and Bonuses

"Three hundred or more teachers and fully one thousand students at universities, colleges and normal schools will be engaged this spring as representatives of our selling organization for the vacation period drive, to begin in June."

J. Henry Nortridge, proprietor of the North Ridge Brush Company, of Freeport, Ill., made the foregoing announcement a few days ago in conversation with a representative of PRIMARY EDUCATION, adding:

"Our 1920 program calls for an increase of 200 per cent in sales over 1919. This means the payment of about $750,000 in commissions and bonuses to our sales representatives. We want our teacher and student friends to have some of this money. The more they earn, the better we'll like it."

Mr. Nortridge has employed teachers and students since engaging in the manufacture of sanitary twisted-in-wire brushes, seven years ago, and has paid them many thousands of dollars in that line. The files in the Company's main office contain hundreds of letters from teachers and students, thanking Mr. Nortridge for the privilege of combining profitable business with pleasure and educational advantages while representing the Company in the field during vacation periods.

The North Ridge establishment at Freeport, a thriving city of 20,000, in one of the richest agricultural districts in the Central West, 116 miles west of Chicago, is served by nine steam and electric railway lines, with a daily service of 27 express and mail trains, thus assuring the best of service to members of the sales organization.

The Company has more than 600 full-time representatives in the field, and employs a large staff of trained men and women in its main office. It has branch offices in the principal cities in the United States and Canada, and additional distributing stations are to be established at five central points, so that one-day service may be given to representatives anywhere in America.

The North Ridge Training School, occupying handsomely furnished quarters on the eleventh floor of the Republic Building, in Chicago's loop district, is one of the most complete institutions of its kind on the continent. The school was established to train sales representatives to fill positions as branch managers and home office executives. No charge is made for either tuition or for materials used in the work.

"Plans are making," Mr. Nortridge said, "to erect and equip a large and modern manufacturing and office building in Freeport. When this is completed we will give employment to three times the present number of men and women. This means also the employment of not less than 1500 full-time representatives in the selling field.

"We are bending our efforts now to completing the plans for the summer campaign. The organization work will be in charge of a man who has many successes to his credit. He will be assisted in the field by expert specialty salesmen and home office executives.

"The campaign planned for next June, July and August will be the largest in scope ever undertaken by this or any organization engaged in manufacturing and distributing household necessities and aids to sanitation in offices, schools, stores, garages, hospitals and other public institutions, and we have every reason to believe that it will be successful in every way."

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Lesson Plan in Language for the Primary Grades

Katharine McSpadden

Critic Teacher, East Tennessee State Normal School

Topic

Poem — "The Land of Counterpane." — *Robert Louis Stevenson.*

Teacher's Aim

1 To create a love for good literature.
2 To stimulate thought and train the children to express this thought in beautiful language.

Child's Aim

1 To discover the story of the poem.
2 To learn the poem.

First Lesson

Subject Matter	Procedure
"The Land of Counterpane"	Were you ever sick and had to stay in bed a long time?
When I was sick and lay a-bed, I had two pillows at my head, And all my toys beside me lay To keep me happy all the day	How did you like it? How did you amuse yourself? I have one of Robert Louis Stevenson's poems telling of a little boy who was sick and had to stay in bed. Would you like to know how he amused himself? (Read poem.)
And sometimes for an hour or so I watched my leaden soldiers go, With different uniforms and drills, Among the bed clothes through the hills,	Allow the children to tell the different things he played with — soldiers, ships, etc.) Let me read the poem again and see if you have told all the things he played with. (Re-read poem.)
And sometimes sent my ships in fleets All up and down among the sheets, Or brought my trees and houses out, And planted cities all about.	Would you like to learn this poem so that the next time you are sick you will know how to amuse yourself? Close your eyes while I read the poem again and see what pictures you can find in the poem (Re-read poem as graphically as possible.)
I was the giant great and still. That sits upon the pillow-hill, And sees before him, dale and plain, The pleasant land of counterpane.—*Robert Louis Stevenson*	What pictures did you see? (Allow the children to describe the different pictures they saw.)
First stanza.	Close your eyes again and watch for pictures in the first stanza only. (Re-read first stanza.) What pictures did you see? (Allow the children to describe the pictures they saw.)
First line of first stanza	When did the little boy have all of these toys? Tell us as Robert Louis Stevenson tells us. ("When I was sick and lay abed.") (Have this line repeated by individuals and in concert.)
Second line of first stanza.	What did he have at his head? Tell us as Stevenson tells us. ("I had two pillows at my head.") (Drill by individuals and in concert.)
First and second lines of first stanza.	Who can tell us when the little boy had all these toys and what he had at his head, using the exact words of the poem? (First and second lines.) (Drill.)
Third line of first stanza.	What else did the little boy have? Tell us as Stevenson tells us. ("And all my toys beside me lay.") (Drill.)
Fourth line of first stanza.	Why did he have all these toys? Use the exact words of the poem. ("To keep me happy all the day.")
Entire stanza.	Who can tell us all that Steven- tells us in this stanza? (Drill.)
Summary	Now you can say as much as you can of the poem and I will say the rest. (Allow the children to repeat the first stanza in concert and the teacher reads the rest of the poem.)

Second Lesson

Subject Matter	Procedure
Review of first stanza.	How many remember the poem we started to learn yesterday? You say as much as you can and I will finish it for you. (Children repeat first stanza in concert and teacher reads the remainder of the poem.) Would you like to learn some more of this poem?
Second stanza.	Close your eyes and watch for pictures while I read the second stanza. (Re-read second stanza.) What pictures did you see?

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	(Allow the children to describe the different pictures they saw.)
First and second lines of second stanza.	How did the little boy amuse himself?
	Tell us as Stevenson tells us. (First and second lines.)
	How were these soldiers dressed?
Third line of second stanza.	How do men learn to be good soldiers? (By drilling.)
Fourth line of second stanza.	Where did these soldiers drill? (Last line.)
	Who can tell us how these leaden soldiers dressed and where they drilled?
Third and fourth lines of second stanza.	Use the exact words of the poem. (Third and fourth lines.) (Drill.)
Entire stanza.	Who can tell us everything that Stevenson tells us in this stanza, using the exact words of the poem? (Drill on entire stanza by individuals and in concert.)
Summary	All of you say the two stanzas you have learned and I will say the last two stanzas of the poem.)

Third Lesson

Subject Matter	Procedure
Review of first and second stanzas.	I wonder how many of you can say the two stanzas of "The Land of Counterpane" that we have learned? (Short drill.)
	Would you like me to read the rest of the poem? (Read remainder of poem.)
Third stanza.	The third stanza tells us about some other toys the little boy had.
	Find out what they are as I read it again. (Re-read third stanza.)
First line of third stanza.	What did he have to play with? (Ships.)
First and second lines of third stanza.	What did he do with these ships?
	Tell us as Stevenson tells us. (First and second lines.) (Drill.)
Third line of third stanza.	What else does this stanza tell us he had to play with?
Fourth line of third stanza.	What did he do with these trees and houses?
Third and fourth lines of third stanza.	Who can tell us, using the exact words of the poem? (Third and fourth lines.) (Drill.)
Entire stanza.	How many can tell us all that Stevenson tells us in this stanza? (Drill.)
Summary	All of you say as much as you can of the poem and then I will finish it. (Children repeat first three stanzas in concert and teacher gives the last stanza.)

Fourth Lesson

Subject Matter	Procedure
Review of the first three stanzas.	How many of you have said the three stanzas of "The Land of Counterpane" for your mothers?
	You say the first three stanzas and I will say the last one. (Children repeat the first three stanzas in concert and the teacher the last one.)
Fourth stanza.	Would you like to learn the last stanza to-day?
	Close your eyes and watch for pictures as I read it. (Re-read last stanza.)
	What pictures did you see? (Allow the children to describe the different pictures they saw.)
First line of fourth stanza.	What did the little boy say he was?
Second line of fourth stanza.	Where was the giant?
First and second lines of fourth stanza.	Who can tell us what the first two lines say about the giant, using the exact words of the poem? (Drill.)
Third line of fourth stanza.	What did the giant see before him?
Fourth line of fourth stanza.	What did he call this?
Third and fourth lines of fourth stanza.	Tell us what the giant sees, using the exact words of the poem. (Third and fourth lines.) (Drill.)
Entire stanza.	Who can tell us all that Stevenson tells us in this stanza? Drill on entire stanza.
Summary	Will you know how to amuse yourself the next time you are sick and have to stay in bed?
	Can you say the whole poem telling how this little boy amused himself? (Drill by individuals and in concert.)

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April Games

Annebelle R. Bucknam

Pussy Willow unbuttons her coat of soft brown
And steps forth decked out in a dainty gray gown.

Follow the study of the pussy willow of March with the study and plays of the cat, the real live pussy, in April. If possible, bring a pet cat into the school and let the children observe its habits. Call their attention to its movements, and the reason for them, to its body, head, ears, mouth, whiskers, and especially its eyes.

Darken the room and let the children see the changes for themselves.

Study the habits of the cat by observation and teach or read to the children "The Owl and the Pussy Cat," also "The Duel," by Eugene Field.

Then the children enjoy playing the "Cat Games."

Cat and Mouse

The children form a circle. One child is chosen for the cat and another for the mouse. The mouse is inside the circle. The cat outside the circle is to catch the mouse. The cat must follow the exact course of the mouse as it goes in and out under the arms of those forming the circle. When the mouse is caught the same cat may try to catch another mouse, or choose two more players.

Meow Game

This is really a kind of "Hide-and-Seek," without any running about. The children all group in one corner of the room or playground. They close their eyes. One child is chosen to represent the cat. The cat hides somewhere in the room or in an adjoining one. When ready she cries, "Meow, meow," and the children try to guess, by her voice, just where she is hiding. She may repeat her cry to aid them. The child who succeeds in telling her hiding place now takes the place of the cat and hides in a different place.

Calling the Cat

The children form a circle to represent a house. Leave one space between two children. This is the hole for the mouse.

"The old gray cat comes creeping"

The children choose a child to represent the cat and another for the mouse. The cat is asleep over in a corner. The mouse is playing around in the house.

The children all call:

Kitty-cat, we hear a mouse!
Pitty-pat! go through the house;
Kitty, hurry! Kitty, run!
Quick! or you will lose the fun!

As they repeat the next stanza, the mouse leaps into her hole.

Kitty hears, and slyly creeps
Near poor mousie — now she leaps.
Ah! too late, you cannot win it;
There's the hole, the mouse is in it!

And sometimes "poor mousie" is caught. Then the cat may try again with another mouse.

Kitty and Mouse

The children choose a cat and a mouse. It adds to their enjoyment to have a piece of cheese or even a cookie on a paper plate.

The children sing or repeat:;

Cat and Mouse

Kitty dear, with the silken fur,
Lie on the rug and gently purr,
And do not run about the house,
To catch the pretty little mouse.

Poor mousie sees a bit of cheese,
Which he can get with perfect ease,
But when he hears you slyly come,
He scampers off to find his home.

Here the cat chases the mouse away to his home, where he is safe. She then returns to her place and goes to sleep. Then the mouse returns and takes a bite of cheese as the children say:

He soon returns to take a peep,
And finds Miss Kitty fast asleep;
So up he jumps and takes a bite,
Then wishes her a kind "Good-night."

The Little Mice and the Old Gray Cat

The children form a circle. Several children are chosen for the mice and one for the cat. The mice run around inside the circle while the cat is away on the outside.

The children sing:

The little mice are running, running, running,
The little mice are running through the house.

The mice now play nibble at food.

The little mice are nibbling, nibbling, nibbling,
The little mice are nibbling in the house.

Now they all go to sleep.

The little mice are sleeping, sleeping, sleeping,
The little mice are sleeping in the house.

The cat now creeps softly toward them as the children sing softly:

The old gray cat comes creeping, creeping, creeping,
The old gray cat comes creeping through the house.

Just as the cat springs at them, the mice waken and scamper off.

The children clap and sing:

The mice, they all now scamper, scamper, scamper,
The mice, they all now scamper through the house.

The cat tries to catch as many as she can.

The Cat and the Mouse Family

All the children play at the same time in this game. One child is the cat, another the mother mouse, and the others are the little mice. The mother mouse is defending her children against the cat. All except the cat place themselves one behind another, the hands on the shoulders of the next in front. The player with the hands free is the mother mouse, and the cat stands facing her. The cat must try to catch the last mousie in the line, which the

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No advance fee required

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APPLICATION BLANK — GRADE DEPARTMENT

Name..... *Date*.....1920

Permanent Address..... *Temporary Address*.....

Education — Give particulars concerning your education, schools attended, etc.

.....

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.....

Experience — State positions you have held, grades taught, when, where, how long in each place.

.....

.....

.....

How long have you taught?.....*What grade now teaching*.....*Where now engaged?*.....

Age?.....*Weight?*.....*Height?*.....*Church?*.....*What grade or grades do you prefer?*.....

What teachers' certificates have you?..... *Salary received?*..... *Salary expected?*.....

Give names, addresses and official positions of a few persons acquainted with your scholarship and teaching ability.

.....

.....

.....

In case I accept a position through the National Teachers Agency, I agree to pay the usual commission of 5% of the salary for the first calendar year, together with the deferred membership fee of $2.00, it being understood that I shall be under no obligation unless I accept a position through the Agency.

Date.....*1920.* (*Signed*).....

(If you do not wish to mutilate your magazine, copy these questions on another sheet and send in with answers complete.)

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Two Mice safe in their "nest"

mother mouse defends by striving to place herself always in front of the cat.

If the cat tags the last mousie he carries it off to his home, and then tries to get another mousie.

If one mousie takes his hands off the shoulders of the next in front, he and all behind him become prisoners of the cat. The game is ended when all the mice are prisoners, either by actual tagging or by dropping their hands.

Teach the following to the older children and read or tell it to the younger ones.

Three little kittens, so downy and soft,
  Were cuddled up by the fire,
And two little children were sleeping aloft,
  As cosy as heart could desire;
Dreaming of something ever so nice,
Dolls and sugar-plums, rats and mice.

The night wore on, and the mother said,
  "I'm sleepy, I must confess,
And as the kittens are safe in bed,
  I'll go to bed, too, I guess."
She went upstairs, just a story higher,
While the kittens slept by the kitchen fire.

"What noise can that be?" the mother said.
  "Meow! meow!" "I'm afraid
A poor little kitty cat's fallen out of bed!
  The nice little nest I made!"
"Meow! meow!" "Dear me! dear me!
I wonder what can the matter be!"

The mother paused on an upper stair,
  For what did she see below?
But three little kittens, with frightened air,
  Standing up in a row!
With six little paws on the step above,
And no mother cat to caress or love!

Through the kitchen door came a cloud of smoke!
  The mother, in great alarm,
To a sense of danger straightway awoke;
  Her babies might come to harm.
On the kitchen hearth, to her great amaze,
Was a basket of shavings beginning to blaze.

The three little kittens were hugged and kissed,
  And promised many a mouse;
While their names were put upon honor's list,
  For hadn't they saved a house?
And two little children were gathered tight,
To a mother's heart ere she slept that night.

The children like to draw and cut out rows of cats, kittens, or even mice. Fold a piece of drawing paper back and forth as if paper dolls were to be cut out. Draw a line across about one third of the space from the lower edge. This forms the floor or base. On this place the pattern of the cat or mouse, trace around it, and then cut through all the folded parts of the paper.

A whole row of cats or mice is the result. Color the cats black and the mice grayish brown or "mouse color."

A Little Play for Arbor Day

Laura Rountree Smith

Green paper chains are hung at the back of the stage, and birds cut from colored cardboard are hung on strings or threads. They should be cut from red, yellow, blue or brown, and they swing to and fro in the draught created by open windows, or two electric fans. Two green screens are placed at the back of the stage, leaving an opening in the center for the gate to the garden. Paper chains may cross the gate and be laid one side as the first children enter.

The Sweet Pea Ladies wear tissue paper bonnets of pink and white, purple and white, red and white, etc., with green strings, and white dresses. Boys for the apple blossom drill wear brown suits. The Bird, Butterfly, Bee and Fairy wear appropriate costumes.

((*The Sweet Pea Ladies appear nodding over the screens*)

(*In concert*)

Who are we? Who are we?
Sweet Pea Ladies, as you see,
In dainty cap and pretty gown,
Sweet Pea Ladies come to town.

(*Sing — Tune — "Comin' Thro' the Rye"*)

See the Sweet Pea Ladies nodding
  Gently to and fro,
Sweet Pea Ladies very stately,
  All will learn to grow.
Arbor Day is coming, coming,
  So, we've heard it said,
Sweet Pea Ladies all are growing
  In the garden bed.

See the Sweet Pea Ladies dancing
  In the springtime breeze,
Now retreating, now advancing
  Merry as you please.
Sweet Pea Ladies nid-nid-nodding,
  This is what they say,
"O how we love the merry springtime,
  Welcome Arbor Day!"

Butterfly (*entering through the gate*)

I'm a yellow butterfly,
Every year I flutter by,
Scent of violet and sweet peas
Wafted on the merry breeze,
Butterfly, butterfly,
Very lightly dancing by.

(*The Butterfly dances as Sweet Pea Ladies sing, nodding their heads. Tune — "Lightly Row"*)

Butterfly, butterfly,
  Spread your wings and sail on high,
Butterfly, butterfly,
  Flowers hover nigh,
Flitting through the sunny hours,
  Hear the singing of the flowers,
Butterfly, butterfly,
  Lightly sailing by.

(*Skips out*)

(*Six Robins enter right, six enter left. Meet, march in two's, pass each other several times, form a circle at right and left of stage, go to center and back in each circle, skip round, join hands, one circle skips round the other, circle right and left, again form two circles, form lines, march forward in two's, hold up hands. Butterfly skips in between the lines; they now circle round her, holding hands, sing. Tune — "Lightly Row."*)

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Robins call, robins call,
In the merry, merry spring,
Fun for all, fun for all,
Hear the robins sing,
Butterfly, you heard us sing,
As we came to greet the spring,
Tree tops tall, tree tops tall
See the birds on wing.
(Repeat march, march off)

Sweet Pea Ladies (nodding)
What's the whispering about?
Spring is coming without a doubt,
All the merry breezes blowing,
Everything is growing, growing,
The air is fragrant. if you please,
With the breath of apple trees.

Bee (dancing in through the gate)
Apple trees all a-bloom,
Apple trees of sweet perfume,
Apple trees all pink and white,
Blooming form a pretty sight,
Apple trees, apple trees,
Swaying in the gentle breeze —
Buzz, buzz, buzz, I'll call them so,
Time to blossom, time to grow.

Sweet Pea Ladies
We're Sweet Pea Ladies as you know,
All a tip-toe, all a-tip-toe,
If apple trees on Arbor Day
Would only dance upon their way,
We all would be so glad and gay,
All a tip-toe, all a tip-toe.

(Enter Boys with apple blossoms. March in from right and left, pass each other, march forward in two's, four's, six's. March right and left. One from front end of each line winds in and out between the line, the next and next do the same. One line now winds in and out among the rest. March diagonally across the stage, whirl slowly round. Form one circle, every other one to center and back. Hold blossoms high, the rest skip round. All to center, hold blossoms high to form an apple tree, recite:)

Apple blossom time is here,
Glad and gay Arbor Day,
Apple blossom time so dear,
Glad and gay Arbor Day.

(Go to back of stage, stand in two lines, hold blossoms up, down, right. left, sway to and fro, march forward in two's, step apart.)

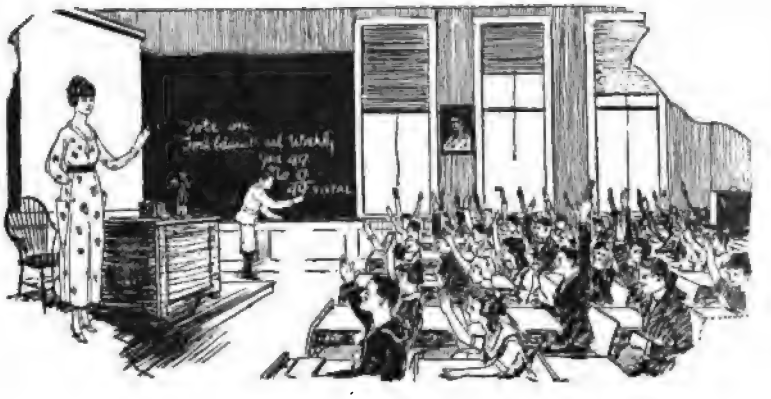
Sweet Pea Ladies
Sweet Pea Ladies nod and sigh,
Apple blossoms passed us by,
See our pretty smiling faces,
Who'll release us from our places?

Fairy (enters through gate, and passes between Apple Blossoms)

I'm a fairy, light and airy,
Dancing here I've found,
Sweet Pea Ladies, pretty, very,
Rooted to the ground,
Hark! a whisper; hark! a sound;
Now, I tap with my wand!
(Runs to each one)
So we all can dance together,
In the pleasant springtime weather.

(The Sweet Pea Ladies now troop in and dance merrily a at the back of the stage. Birds, next, Sweet Pea Ladies, ne: Butterfly, Fairy and Bee in front, while all sing. Tune "Welcome Sweet Springtime," Rubinstein.)

Welcome, Arbor Day, we wish thee long,
Over the hill-tops comes a sweet song,
Springtime is coming with flutings so clear,
Welcome, sweet spring is here;
Flowers awake from their long winter dream,



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Birds in the tree-tops merrily sing,
Brooklets are laughing, refreshed is each stream,
Hark! while the echoes ring,
Springtime, sweet springtime, your trumpeters ringing,
Springtime, sweet springtime, we greet thee with singing,
Pattering raindrops we now hear your voice,
And rainbows about us make each heart rejoice,
Welcome, O welcome, to bright Arbor Day,
Sunshine and shower, all in an hour,
Springtime is coming, spring's on her way,
Springtime, 'tis springtime here.

Why the Bluebird Brings Happiness*

Dramatized by Carrie J. Cates

SETTING

Clump of shrubbery at front and left of stage or two clumps, one on each side of stage, to indicate point at which sun rises and sets.

CHARACTERS

BROOK — Boy wearing a long strip of green cambric.
TREES — Boys carrying appropriate branches in their hands.
SUN — Boy dressed in yellow cape and cap shaped like sunflower.
BROWN BIRD — Boy or girl dressed in brown tight cape, cape to be lined with blue, or character to have a separate blue cape.
GOOD LUCK FAIRY

(*Enter Sun*)

Sun I am the Sun. (*Goes and hides behind the clump of shrubbery.*)

(*Enter Brook*)

Brook I am the Brook.
"I wind about and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,
And draw them all along and flow
To join the brimming river,
For men may come and men may go,
But I go on forever."

(*Brook goes to background and lies down, throwing long strip of cambric over himself.*)

(*Enter Trees in turn*)

Pine Tree I am the Pine Tree. (*Takes his place, front center.*)
Fir Tree I am the Fir Tree. (*Takes his place next to Pine.*)
Larch Tree (*all crouched over*) I am the Larch, a scraggly, ugly tree whose branches droop low to the ground. (*Takes his place next Fir.*)

(*Enter Brown Bird.*)

Brown Bird I am the Brown Bird. (*Exit*)

(*Enter Good Luck Fairy*)

Good Luck Fairy I am the Good Luck Fairy. I roam all over the world carrying Happiness to everyone. You can't see Happiness, because it is shut up in this ugly little black box. Yes, I know the box can hold only a tiny bit of Happiness, but no matter how much I give away, the little box is always full. There is always enough Happiness for everyone. (*Exit*)

(*Lapse of one minute.*)

(*Enter Good Luck*)

Good Luck Oh, I am tired! It is such a dark night! Not a star do I see! I must find a place to hide my treasure, for if I should lose Happiness the whole world would be very sad. (*Looks around.*) Where shall I find a safe place for Happiness? (*Looks up at the trees.*) Perhaps Pine Tree will help me. (*To the Pine Tree.*) Good evening, Pine Tree, will you hold my box for me while I sleep?
Pine Tree What, that ugly little box? No, indeed! I have too many pretty cones to hold!
Good Luck (*goes to the Fir Tree*) Good evening, Fir Tree. Will you hold my box while I sleep?
Fir Tree What, that ugly little box? No, indeed! I am far too busy watching the clouds as they whirl by. Don't bother me.
Good Luck (*almost crying*) Oh, dear! What shall I do? And I must be so careful not to lose Happiness! Please, please, little Larch Tree, will you hold my box while I sleep?
Larch Tree (*sadly*) My branches bend low. I am too ugly to be of much use, but I can watch your precious box, Good Luck. It will be all safe with me. Lay it here near my trunk. (*Good Luck places the box and then lies down and goes to sleep.*)

(*Interval of two minutes*)

Brook Dawn is breaking. Wake up, Trees!
Pine Tree Good morning, Brook. Good morning, Fir Tree.
Fir Tree Good morning, Brook. Good morning, Pine Tree. Good morning, ugly little Tree.
Larch Tree Good morning, Brook. Good morning, beautiful straight Pine and fragrant Fir Tree. Good Luck Fairy, awake! I touch your cheek with my low-drooping branches.
Good Luck Good morning, dear little Tree. (*Takes box from the tree, opens it and sprinkles a bit on the branches.*) Thank you, kind Tree, for your protecting care this night. (*Closes the box and kisses it.*) Dear Happiness, help me find the worn, the weary, the sick, the sorrowful, those most in need of us. (*Exit*)

(*Sun rises behind the clump of shrubbery*)

Pine Tree Behold the Sun!
Fir Tree Behold the Sun!
Larch Tree (*straightening up*) Behold the Sun!
Sun What do I see! The ugly bent little tree is straight! Its low-drooping branches are raised on high. The ugly little tree has become a beautiful tree.

(*Interval during which sun rises and sets several times.*)

Brook Days have come and days have gone
Since Good Luck and Happiness sought shelter
'Neath yonder tree.
Not in the thirty hills I hurry down
Nor as I slip between their ridges
Have I seen, though I often hear
Of Good Luck and Happiness.

(*Enter Brown Bird*)

Brown Bird (*seeing Larch Tree*) What a wonderful tree! Oh, Tree, may I rest on one of your broad swaying branches?

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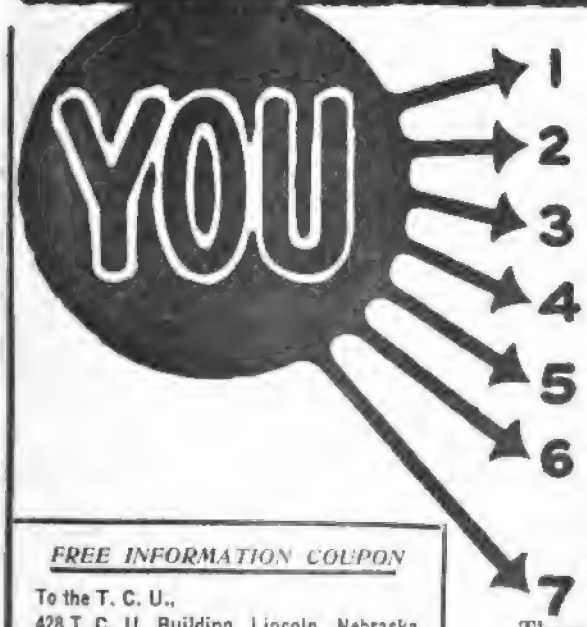

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Larch Tree You are welcome, little Brown Bird, to stay as long as you like.

Brown Bird Tell me, noble Larch Tree, where is the ugly little tree on which I used to perch? I loved it. It was so kind in its welcome that it always helped to make me content. It was he who taught me that being kind and helpful to others makes one forget one's own troubles. To-night I am sad and discouraged. I am so homely that the other birds make fun of me and to-day has been a hard day.

Larch Tree I am that ugly little tree. One night Good Luck Fairy spent the night under my branches and intrusted Happiness to my care. In the morning she sprinkled a little bit of Happiness upon my branches. It was Happiness that wrought the wondrous change. It was Happiness that made me lift my head, made me straight and tall and lifted my branches, so that now I feel as if I could help and hold the whole world.

Brown Bird Oh, tell me quickly, little ugly Tree, now tall and beautiful, where may I find Happiness?

Larch Tree Happiness is carried by the Good Luck Fairy in a golden box. Go seek her.

Brown Bird Farewell, beautiful Tree! I go to find Happiness and to ask Good Luck to give me beautiful plumage like the other birds.

Good Luck Fairy (*outside*) Help, help! I am caught in a spider's web.

Brown Bird Don't be afraid. I'll fly to you and cut the threads with my beak. (*Exit Brown Bird*)

(*Re-enter Brown Bird, supporting Fairy*)

(*Good Luck Fairy sits down.*)

Brown Bird (*anxiously*) Are you hurt, Fairy? Did the strings of the spider's web cut your hands? (*Looks at her hands.*)

Good Luck (*panting*) No, thank you, Brown Bird. I lost my breath for a minute. It was such a big web that I was afraid I should never get out. Will you carry my ugly little black box for me for a little while? (*She puts the box on his back.*)

Brown Bird (*hesitating*) Why, yes, of course I will, though I am in somewhat of a hurry, you see, because I want to find the Fairy Good Luck who has Happiness for everyone. She carries it in a golden box. Do you know where I can find her?

Good Luck I am the Fairy Good Luck and you have the box of Happiness on your back. Happiness does not always come in golden boxes. Go to the brook and look.

Brown Bird (*goes behind trees to brook; drops off brown cape. He is now all in blue. Runs back.*) Oh, Good Luck, I am now a beautiful blue bird instead of an ugly little brown bird!

Good Luck Yes, and you will be a happy bird and always carry Happiness to others. (*She takes the box from his shoulders and puts it on her own.* Come with me till I tell you all I know about Happiness. (*Exeunt both*)

Brook "With many a curve my banks I fret,
By many a field and fallow,
And many a fairy foreland set
With willow, weed and mallow.
I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever."

The Spring of the Year

Alice E. Allen

This exercise is arranged for the smallest children. Eighteen are needed. They are divided into three groups of six each. Each child carries one of the letters of SPRING. The first group, representing Flowers, may carry pink letters; second, representing Birds; and third, representing Spring, itself, green. Room may be made into a bower of bloom with real or artificial flowers and greens. Real birds will add to the joy of the occasion, of course, but if not practicable, plant-sticks, showing bright-colored birds may be used effectively here and there. If the exercises can be given out-of-doors, so much the better.)

First Group (*recite*)

Chorus Flowers appear on the earth! — *Bible*

Fruit S–nowdrop, herald of the flowers.—*Westwood*
Second P–ansies, that's for thoughts. — *Shakespeare*
Third R–are embroidery of the purple clover. — *Tennyson*
Fourth I do love violets! — *Landon*
Fifth N–arcissus, fairest among them all.—*Shelley*
Sixth G–old-cups a-filling on a thousand hills—*H. H.*

All (*sing to music of "Little Lights" — Gospel Hymns*)

To the waiting gardens, to the hills,
Hurry back the daisies and the daffodils;
Happy little flowers — each one can bring
Just a bit of brightness for the Spring.

Second Group (*recite*)

Chorus The time of the singing of birds has come. — *Bible*
First S–parrows sing and the gold-robin cries. — *Whittier*
Second P–roud oriole, my glance of summer fire. — *Selected*
Third R–obin and the bluebird piping loud. — *Longfellow*
Fourth I–n tip-top apple-blooms bobolink swings. — *Lowell*
Fifth N–ot one of them shall fall to the ground without your Father. — *Bible*
Sixth G–od guides me and the bird! — *Browning*

All (*sing as above*)

To the waiting tree-tops everywhere,
Hurry back the robins and the bluebirds fair,
Happy little birdies — each one can bring
Just a bit of music for the spring.

Third Group (*recite*)

Chorus Lo, the winter is past — the rain is over and gone! — *Bible*
First S–weet is all the land about. — *Tennyson*
Second P–leasant her ways — her paths are peace. — *Bible*
Third R–ainbows come and go. — *Wordsworth*
Fourth I–n fairest colors spring is dressed.—*Thompson*
Fifth N–ew the buds, the leaves — even the nest beneath the eaves. — *Longfellow*
Sixth G–olden sunlight, heavenly sky — oh glorious, glorious! — *Dickens*

Three Groups (*as above*)

So, to all the waiting out-of-doors,
Now the Spring is coming with her radiant stores;
Flowers all a-blooming, birds all a-wing,
Happy children singing, "SPRING! SPRING! SPRING!"

(Some of the above quotations are slightly adapted to fit the exercise. Also, in using "Little Lights" for these verses, it will be found necessary to adapt its notes in places to a different arrangement of syllables.)

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Thrift in the Schools

BUY W. S. S.

The extent to which the recent widespread wave of reckless spending has affected school boys and girls, has been shown by recent figures compiled through efforts of the Savings Division of the Treasury Department. Records made during one week in the public schools of LaCrosse, Wis., show that the high school pupils spent $1471.14 for candy, sweets, movies and other amusements. During the same week, the grade school pupils expended $1289.39 in like manner. These figures were secured from questionnaires answered by 970 high school pupils and 3044 from the grade schools.

In order to secure accurate data, the high school pupils were not required to sign their names to their reports and were assured that the information would not be used to check up against any individual.

With these figures as a basis, it is estimated that the school children of LaCrosse would spend the following amounts during the 39 weeks of the school year.

	High School	*Grades*
Movies	$5,865.99	$14,874.60
Other amusements	31,864.56	20,297.94
Candy and sweets	19,643.91	15,113.67
Total	$57.374.46	$50,286.21
Grand Total		$107,660.67

These expenditures of high school pupils would exceed by about $4000 the salaries paid during the period to the teachers employed to instruct these same pupils, and the sums spent by the younger boys and girls would amount to about half the salaries of the teachers employed.

The results of the LaCrosse investigations are being widely used in parent-teacher associations in an effort to check extravagance and inculcate habits of thrift and saving among pupils of the schools.

It is pointed out that the sums expended by the LaCrosse pupils, if continued throughout the entire year, would equal a sum sufficient to build a modern junior high school. If the total $107,660.67 should be invested in War Savings Stamps it would amount to $127,726,67 by January 1, 1924.—*Savings Division, U. S. Treasury Department.*

During the past five months the Educational Department of the Savings Division for New England has been working on an outline for teaching thrift in the schools. In this work Schuyler F. Herron, Educational Director (formerly Superintendent of Schools in Winchester and recently with the A. E. F. in France), has been assisted by an advisory committee comprising: Frank W. Wright, Commissioner of Education for Massachusetts; W. C. Akers, Principal Brookline High School; John C. Brodhead, Assistant Superintendent of Schools, Boston; Clarence H. Dempsey, Superintendent of Schools, Haverhill; Michael H. Fitzgerald, Superintendent of Schools, Cambridge; John F. Gannon, Superintendent of Schools, Pittsfield; Raymond E. Pinkham, Principal Wadleigh Grammar School, Winchester.

The outline represents the judgment of these experienced educators and of the state departments of education, and includes also many suggestions by others interested in this important work. It has been approved by the Massachusetts State Department of Education. It is based on the general idea that instruction in Thrift should be given as an integral part of the usual school subjects, with such special attention in general and special exercises as conditions may permit.

School savings plans organized to assist pupils to save money and to invest some of their savings in Thrift Stamps and War Savings Stamps are a part of this program. War Savings Stamps afford a laboratory exercise that will vitalize the topic of interest returns, cultivate a sense of personal interest in our government, assist pupils to form the habit of saving and of sound investment, and inculcate patriotism.

To assist teachers in doing this work the Educational Department has prepared considerable material which may be obtained upon application at 25 Arch Street, Boston, 9, Mass., and is prepared to send speakers to address teachers and pupils.

The department's most recent product is a bibliography which includes a selection of books on Thrift in its various phases — production, budgeting, saving, buying and use, and investment — such as may well be in every school and public library.—*Mrs. Francis L. Higginson, War Savings Committee, Boston, Mass.*

Visualizing the Tragedies Caused by Careless Automobile Drivers

All the sins of a careless automobile driver are held up before him, and the mishap and tragedies to which he may fall heir shown in the one reel film — the Ford Educational Weekly entitled "The Only Way."

This safety-first picture warns automobile drivers against the violation of safety-rules by driving too near or too fast behind a street car, which is about to stop to allow passengers to alight; driving out of alleys without looking to see what is coming; "hogging" the road and having no consideration for other autoists; and exhorts the machine owner to run cautiously if view is obstructed; drive carefully when approaching a group of children; be on the lookout when driving behind a trolley.

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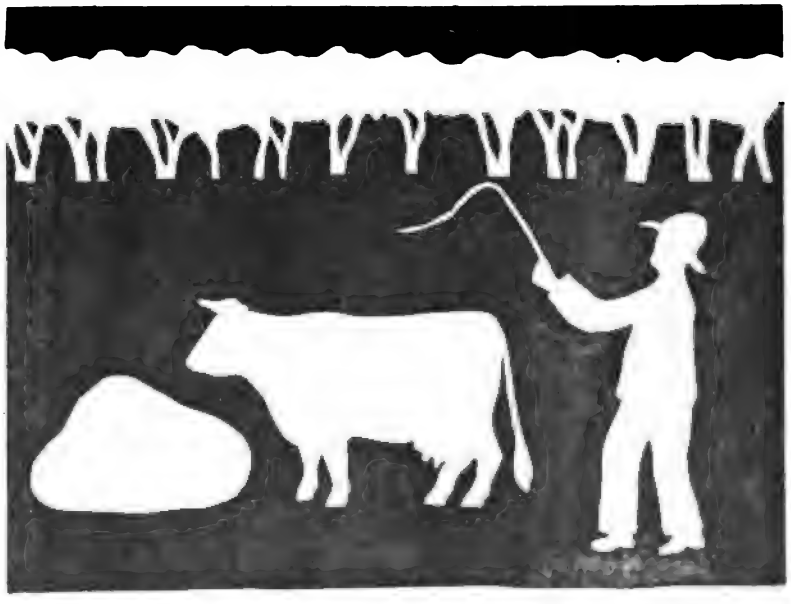
The Stone in the Road

Frances Julia Melchior



ONCE upon a time there lived, just outside a village, a very rich man. His home was a beautiful castle surrounded by a lawn on which grew many fine old trees. Often the villagers were asked to come there to picnics which the rich man provided for them. But they only became more discontented because they were not rich like their kind friend. They were too lazy to work and it grieved the rich man sadly to have them so. He spent much time in trying to think of ways that he could help them.

One morning he arose very early and placed a large stone in the middle of the road. Then he hid himself behind the hedge to watch.

All day long farmers and villagers passed that way. Each one grumbled about the stone, but no one would trouble himself to move it.

Towards evening, a miller's boy came past whistling gayly to himself as he walked along. He was very tired, but he stopped long enough to remove the heavy stone, saying as he did so, "It is very dangerous to leave this stone here. A traveler may stumble over it or a horse may become frightened at it and run away. It is very heavy, but I think I can push it out of the way."

After a few moments of hard work the stone was rolled aside, and where it had lain there lay a bag of gold. The miller's boy smiled to himself as he read, "This belongs to the man who moves the stone," and whistling more merrily than before, he hurried on to his home.

When the rich man saw what had taken place he went to his home, too, feeling happy over his good fortune in finding one man not afraid of hard work

Dramatization

CHARACTERS

RICH MAN — FARMER
A POOR MAN — MILLER'S BOY

SCENE

A country road with a hedge beside it

Rich Man (*thoughtfully*) I wish I knew how to help my people. They are lazy and will not work. They expect to become rich without work. It does me no good to give to them, for they still make no attempt to help themselves. (*Pause.*) Ah! now I have thought of something. I will put this large stone in the road and see what happens. If I hide behind the hedge no one can see me.

(*Rich man places the stone in the road and hides behind the hedge.*)

Poor Man (*driving a cow — angrily*) I wonder who put this stone in the road. Why doesn't some one move it? There is hardly room enough to get around it, but perhaps I can drive by. (*Drives by very carefully.*)

Farmer That is a queer place for any one to put such a large stone. It takes nearly the whole road. But that is not my affair, so I'll not bother it.

Miller's Boy (*hands in his pockes and whistling*) That is a very large stone to be in the road. It is getting dark and some one may stumble over it. I had better try to move it to the side of the road. (*With much effort he manages to move the stone.*) Oh! what is this? (*He picks up the bag of gold and reads*): "This belongs to the man who moves the stone." (*Looking into the bag he says*) "A bag just full of gold — now I shall be rich." (*Exit.*)

Rich Man (*coming out from behind the hedge*) At last I have found some one who is not afraid of hard work and willing to do something for others.

[CURTAIN]

From the Mountains

In the silent campagna,
I cut from a cherry-tree
A frond of white blossoms.

By my window I place it,
Against the blue sky.
All around me are houses,
I am sunk in the city,
But unto me only
Like a bird from the mountains,
The pale spring has come.

— Edward Storer in The Living Age

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Showing us Where the Olives and Oranges Come From

"The Fable of the Olive and the Orange," sounds like one of old Æsop's tales, but in reality it is decidedly a modern story of the olive and the orange.

The Ford Educational Weekly bearing this title opens with vistas of olive trees on the Sylmar Grove in California — the largest olive grove in the country — and goes on to show us how the entire family helps in picking the olives.

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It is just a step from the olive to the orange groves of California where the blossoms, green fruit and ripe fruit are shown on the same bushes. Here again one is shown the process of picking oranges by hand, the sorting by machinery, wrappoing and packing. And the film ends with a close-up of the ultimate consumer — a happy ragamuffin with his face buried to the core in a juicy orange.

"The Fable of the Olive and the Orange" is No. 156 of the Ford Educational Weekly, distributed through the Goldwyn Distributing Corporation.

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Weekly Plan for Using the Second Grade Seat Work

Belle Brady

Primary Critic, State Normal School, Superior, Wis.

The exercises designated below are selected from Second Grade Seat Work in "A Graded Course in Seat Work for First and Second Grades." The divisions are as follows:

Section I Reviewing work of the first year
Section II Reading
Section III Phonics
Section IV Numbers
Section V Writing
Section VI Spelling
Section VII Language
Section VIII Handwork

First Week

The first few weeks of the term will be spent in reviewing what was taught during the first year. So the purposes of the seat work exercises for this week are to help the pupil to recall and clarify old knowledge and regain power, in preparation for the new work to follow, also to enable the teacher to ascertain the standing of the class.

In Section I use Exercises 1, 2, 3, 4, 7, 9, 10, 11, 13.
In Section VIII, use Exercise 1.

Second Week

Continue the work of the first week by using the following exercises:

Section I, Exercises 1, 2, 3, 5, 6, 8, 12, 14.
Section VIII, Exercise 2.

Third Week

Continue the review. Use the following:
Section I, Exercises 1, 2, 3, 5, 6, 7, 10, 13, 15.
Section V, Exercise 1
Section VII, Exercise 1 and 6.
Section VIII, Exercise 3.

Fourth Week

Although most of the seat work suggested this week is supplementary to the new work which will prabably be taken up at this time, some of the exercises under review, such as the vocabulary study, should be continued.

Section I, Exercises 1, 2, 5, 9.
Section II, Exercises 1, 2, 2*a* and *b;* 11.
Section III, Exercises 2, 6.
Section V, Exercise 1.
Section VII, Exercises 5, 6, 9.
Section VIII, Exercise 4.

Fifth Week

Section I, Exercises 1, 2 and 8 Exercise 8 was suggested also for second week. If the papers written by the pupils at that time were preserved, and they are compared with the papers written in the fifth week, the teacher may estimate the per cent of progress of the class as a whole, as well as of individuals.

Section II, Exercises 1, 2; 2*a*, *b*, *e* and *h;* 3, 11.
Section III, Exercises 4 and 6.
Section VI, Exercises 4 and 5. Preserve the papers made for Exercise 5 for future comparisons.
Section IV, Exercise 22.

Sixth Week

Systematic use of device 11 in Section II is advised, to train the pupils in quick, thoughtful reading. It is included in each week's work. Exercise *h*, under 2 in Section II, is named frequently because many repetitions of this exercise will be necessary in order to train the children to apply knowledge of phonics and knowledge of context effectively in working out new words which they meet in reading.

Section I, Exercise 2 and 14.
Section II, Exercises 2*d*, *f* and *h*. Also 3, 4, and 11.
Section III, Exercises 1, 3.
Section IV, Exercises 1, 22, 25, 38, 43*a* and *b*.
Section V, Exercise 2.
Section VI, Exercise 2.

Seventh Week

Reading seat work which daily consists of reading the story which is to be read in class soon becomes monotonous. Reading new stories from library books and children's magazines increases the interest in reading and as a consequence increases power to read. As much reading material as possible outside the regular reading books should be provided for independent reading.

Section I, Exrecise 2.
Section II, Exercises 1, 2*a*, *c*, *g*, *h;* 3, 5, 6, 10, 11, 13.
Section III, Exercises 5 and 7.
Section IV, Exercises 1, 6, 24, 23. Also Exercise 31, using those cards which have addition facts on them. Exercise 43*c*.
Section VI, Exercise 2.
Section VII, Exercises 2, 5, 9*b*.
Section VIII, Exercise 8.

Eighth Week

The various counting series by 10's, 5's, 2's and 3's, which are suggested for the first half of the year, lay a foundation for the multiplication tables which are to be taught in the second half of the year.

Section I, Exercises 2 and 8.
Section II, Exercises 1, 2, 2*c*, *d*, *e*, *h;* 4, 5, 7, 10, 11, 12, 13.
Section III, Exercises 1, 4, 7, 12*a*.
Section IV, Exercises 1, 6, 11, 22, 26*a* and *b;* 28, 31, using those cards which have addition facts on them; 38, 40*a*.
Section V, Exercise 2.
Section VI, Exercise 1.
Section VII, Exercises 3, 9*c*.
Section VIII, Exercise 7.

Ninth Week

It will be noted that each week and exercise in writing is suggested. This should be board writing. If this work is guided by a good model and the pupils work earnestly, much of the work that would have to be done in class time, may be accomplished in this way.

Section II, Exercise 2.
Section II, Exercises 1, 2*a*, *b*, *c*, *f;* 3, 6, 8, 10, 11, 12, 13.
Section III, Exercises 8, 10, 3.
Section IV, Exercises 1, 7 for the 2 series; 8, 23, 25, 26*b* and *a;* 28, 29, 32, 34, 39 with a new problem; 40*b*; 43*d* and *f*.
Section V, Exercise 3.
Section VI, Exercises 1, 2, 5.
Section VII, Exercises 2, 5, 9*a*; 11, 8, 10.

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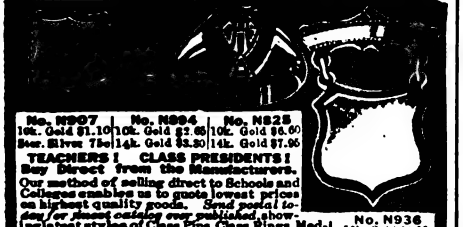

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Where do I go in the Land o' Dreams?
Why, mother dear, don't you know?
I follow the trail of the white moonbeams
Straight to the sunrise glow.

And all night long o'er that starry way
With the friends from my little book,
I sing, and dance, and laugh, and play,
With never a backward look.

I find the sheep for Little Bo-Peep,
And put Humpty back on the wall;
While all the world is still asleep
I pay Mother Goose a call.

When I grow hungry, I eat of the pie
Of little Jack Horner the brave,
Or taste the tarts of the Queen of Hearts
That were stolen away by the Knave.

I frolic thus in the Land o' Dreams
With my friends who are loyal and true,
But, mother dear, with the morning's beams
I hasten me home — to you!

— *Grace Howell Cordell*

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Tenth Week
Section II, Exercises 1, 2, 2*e*, *g*, *h*; 4, 3, 7, 9, 11, 12, 13.
Section III, Exercises 1, 2, 5, 6, 9.
Section IV, Exercises 4, 3, 9, 22, 26*a* and *b*; 28, 29, 31, using the cards with both addition and subtraction facts on them; 33, 35, 40*a* using different questions; 41.
Section V, Exercises 1, 2, and 3.
Section VI, Exercises 1, 2 and 3.
Section VII, Exercises 8, 9*b*.

Eleventh Week
Section I, Exercise 2.
Section II, Exercises 1, 2, 2*b*, *c*, *e*, *h*; 5, 6, 8, 11, 12.
Section III, Exercises 4, 8, 10.
Section IV, Exercises 4, 2, 8, 9, 24, 26*c*, 29, 31, using the cards with both addition and subtraction facts on them; 36*a* and *b*; 39, 40*b*, with different statements; 41, 43*e*.
Section V, Exercises 1 and 2.
Section VI, Exercises 1, 2, 5.
Section VII, Exercises 2, 4, 5, 7.
Section VIII, Exercises 7, 4, 10.

Twelfth Week
Section I, Exercise 2.
Section II, Exercises 1, 2*a*, *b*, *h*; 5, 3, 9, 10, 11.
Section III, Exercises 3, 9.
Section IV, Exercises 3, 5, 10, 23, 25, 26*c*, 36*c*, 39 (new object to construct); 42, 43*g*.
Section V, Exercise 3.
Section VI, Exercises 1, 2.
Section VII, Exercises 8, 10.
Section VIII, Exercises 7 and 8.

Thirteenth Week
Section I, Exercise 2. If the voluntary work described in this exercise is systematically kept up, it will require but a little time each day. The children may do much of it outside of school hours. Inspect the lists frequently, announce which children are in the lead, and encourage those who are behind to add to their lists. The children enjoy taking the books home and naming the words for their parents.
Section II, Exercises 2*a*, *b*, *g*; 7, 11, 12.
Section III, Exercises 1, 7, 2, 12*f*.
Section IV, Exercises 13, 14, 15, 16, 24, 25, 26*c*; 31, using the cards with both addition and subtraction facts on them; 32, 33, 40*b*, with new statements; 41, 42.
Section V, Exercise 2.
Section VI, Exercises 1, 2, 4, 5.
Section VII, Exercises 5, 7, 9*c*, 12.
Section VIII, Exercise 7.

Fourteenth Week
Section I, Exercises 2 and 8.
Section II, Exercises 2, 3, 4, 10, 11, 12, 13.
Section III, Exercises 4, 8, 10, using new phonograms; 12*d*.
Section IV, Exercises 4, 12, 26*a*, 29, 36*c* and *d*; 39, with a new problem; 41, 42.
Section V, Exercise 1.
Section VI, Exercises 1, 4, 9*a*, *b* and *c*.
Section VIII, Exercise 5,; 10 for Christmas gifts. Many other handwork projects connected with Christmas—the making of gifts and of decorations — will occupy the children during this week and the two that follow.

Fifteenth Week
Section II, Exercises 1, 2, 2*d* and *h*; 3, 8, 11.
Section III, Exercises 5, 6, 7.
Section IV, Exercises 8, 9 ,10, 22, 25, 26*b*, 36*e*, 40*a*, with new questions; 41, 42.
Section V, Exercise 3.
Section VI, Exercises 1, 2, 5. Each time Exercise 5 is given, the results should be compared with the results of previous tests and the papers kept on file.
Section VII, Exercises 7 and 8.
Section VIII, Exercises 5 and 10.

Sixteenth Week
Section I, Exercise 2.
Section II, Exercises 3, 4, 9, 11, 12, 13.
Section III, Exercises, 9, 12*a* and *b*.
Section IV, Exercises 17, 18, 19, 23, 28, 31, using the cards with subtraction facts on them; 26*e* with new problems; 41, 42, 43*h*.
Section VI, Exercises 1, 2, 4.
Section VII, Exercises 5, 9*c*, 14.
Section VIII, Exercises 5, 7, 8.

Seventeenth Week
Section II, Exercises 1, 2*e*, *f*, *h*; 3, 5, 6, 11, 14.
Section III, Exercises 1, 2, 3, 4, 5.
Section IV, Exercises 3, 20, 21, 24, 26*c*, 33, 36*d*, with new problems; 37, 41, 42, 43*i*.
Section V, Exercise 2.
Section VI, Exercises 1, 2, 3.
Section VII, Exercises 4, 5, 9*a*, 11.
Section VIII, Exercises 6, 9.

Eighteenth Week
Section I, Exercise 2.
Section II, Exercises 2*b* and *d*; 4, 7, 11, 12, 13.
Section III, Exercises 6, 7, 8.
Section IV, Exercises 2, 5, 6, 8, 22, 25.
Section V, Exercise 1.
Section VI, Exercises 1, 2, 3.
Section VII, Exercises 5, 8, 9*c*.
Section VIII, Exercise 11.

Nineteenth Week
Section II, Exercises 1, 2*c*, *d*, *f*, *h*; 3, 6, 11.
Section III, Exercises 4, 7, 10, using new phonograms; 12*a*
Section IV, Exercises 12, 13, 14, 15, 16, 25, 26*c*, 27, with a count of 10 instead of 2.
Section V, Exercise 3.
Section VI, Exercises 1, 2, 5.
Section VII, Exercise 6.
Section VIII, Exercises 6, 9.

Twentieth Week
Section I, Exercises 2, 8, including phonograms taught in the second grade as well as in the first.
Section II, Exercises 2*e*, *h*; 9, 10, 11.
Section III, Exercises 9, 12*c*.
Section IV, Exercises 11, 29, 30, for the multiplication facts of 10; 43*i* and *j*.
Section VI, Exercises 1, 2.
Section VII, Exercises 3, 5.

Twenty-first Week
Section I, Exercise 2.
Section II, Exercises 1, 2, 2*c*, *d*, *h*; 3, 11.
Section III, Exercises 2, 3, 6, 9.
Section IV, Exercises 17, 18, 19, 20, 21, 30, 40*b*, 42.
Section V, Exercises 1, 2, 3.
Section VII, Exercises 6, 13, 18.

Twenty-second Week
Section 2, Exercise 2.
Section I, Exercise 3, 6, 7, 11, 12, 13.
Section III, Exercises 1, 4, 7, 12*a*.
Section IV, Exercises 26*d* (the children should write the answers to those multiplication facts which they have learned). Also 30, 31, using the cards with the multiplication facts on them; 37, 36*a* and *c*; 42, 43*k*.

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Why Not Teach?

Ohio has adopted the slogan, Why Not Teach? Although this slogan does not state an attraction of teaching, it is impossible to say it without wondering why not. The mind once opened by Why Not Teach is ready to be filled with the attractions of teaching.

The Why Not Teach campaign idea, originating in Ohio, should be taken up rapidly by other states and cities as a real remedy for teacher shortage. Unquestionably low salaries have contributed largely to depleting the teaching profession, but this is not the only reason. In choosing a vocation, the young man or woman wants to know facts other than financial. A campaign of sermons, editorials, speeches, assembly exercises and home talks on Why Not Teach? will furnish that information to those ready to choose their career.

It is about time to stop shouting about teachers leaving the schools and the time to "get busy" getting more teachers for the schools. If every school in the country held a Why Not Teach? meeting during the spring term there would be no shortage. Teachers who were instrumental in selling millions of dollars in Liberty Bonds and War Savings Stamps can certainly recruit one or two hundred thousand new teachers to provide America's future citizens with efficient training. Can you think of a more patriotic service?

For a meeting or campaign to recruit teachers the following are suggestive:

1 Sing patriotic songs to emphasize the truth that teaching is the foremost of patriotic services, and imitate the good time spirit of rotary clubs, even to the point of having a "stunt leader."

2 Have the community's most prominent men and women, not only in your audience, but on your program.

3 Show what good times the normal student and successful teacher has, including thrills of discovery and achievement which are seldom equalled elsewhere.

4 Tell how teaching opens doors to advancement in all walks of life. President Wilson began as a teacher, as did Ex-President Taft — and both are greater teachers to-day for that very reason. The highest paid business woman was a teacher; so were Jane Addams, Anna Howard Shaw, Ida Tarbell, Josephine Daskam Dodge, etc. A teacher has just been made manager of one of the country's greatest daily newspapers. There's no attraction which any other field has that is not more easily unlocked after success in teaching.

5 Tell that Cleveland is paying its superintendent $12,000, Cincinnati $10,000, Dayton $6150, Youngstown $6000, thirteen Ohio counties $4000 or more, or use figures for your state; and that state universities are bidding against one another up toward $20,000 to obtain teacher-presidents. Many rural schools are paying $100 a month. Girls just one year out of high school easily earn $85 or more, even in rural schools. A minimum of $1000 is generally urged and is almost here.

6 Explain that salary increases of $200 to $500 are being widely made for elementary and rural teachers and that all conditions point to an early correction of the salary arguments against teaching.

7 Invite and, frankly but specifically, meet all objections, such as, that teaching is hard on the nerves; teachers grow fussy; people treat teachers as hired servants rather than as social equals; boarding houses are lacking; teaching is narrowing and congealing; supervisors "stupervise" when they ought to help; salaries are niggardly. The first answer is "*Not always*"; there are many exceptions; *you can be an exception; best teachers can choose.* The next is "All these conditions are changing rapidly and *will change more rapidly if ablest young people go in.*"

8 Use four minute speakers and best essays on the subject, Why Not Teach?

9 Send the audience, especially the parents of ablest young people, away prepared to circulate the question *Why Not Teach?* and to answer it.

10 Use *Why Not Teach?* buttons as a means of facilitating advertising of the recruiting drive for more understanding of the rewards of teaching. These buttons can be secured from the Institute for Public Service, 51 Chambers Street, New York City.

Your local condition will suggest many other means of presenting this subject, and from Dean H. C. Minnich, Miami University, Oxford, Ohio, can be secured Ohio's campaign methods.

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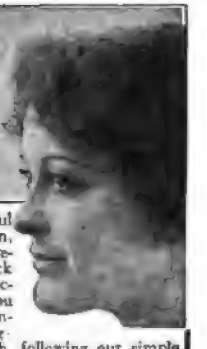

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Section V, Exercise 1.
Section VI, Exercises 1 and 2.
Section VII, Exercises 9*a*, *b* and *c*; 18, 19.
Section VIII, Exercise 6.

Twenty-third Week
Section I, Exercises 2, 14.
Section II, Exercises 2, 2*a*, *c*, *e*; 3, 5, 11.
Section III, Exercises 7, 3, 10.
Section IV, Exercises 9, 19, 25, 27, 30, 36e.
Section V, Exercise 2.
Section VI, Exercises 1, 2.
Section VII, Exercises 18, 19, 22.
Section VIII, Exercise 6.

Twenty-fourth Week
Section I, Exercises 2 and 6.
Section II, Exercises 2, 2*b*, *g*, *h*; 3, 11.
Section III, Exercises 5, 8, 9.
Section IV, Exercises 3, 25, 26*a*, *b*, *d*; 30.
Section V, Exercise 3.
Section VI, Exercises 1, 2, 5. After giving Exercise 5, write on the board a list of the winners for each time this exercise was given.
Section VII, Exercises 5, 7, 18, 19, 22.
Section VIII, Exercise 6.

Twenty-fifth Week
Section I, Exercises 2, 8, including phonograms taught in the second grade as well as in the first.
Section II, Exercises 2*f*, *g*, *h*; 4, 5, 6, 8, 11.
Section III, Exercises 10, 12*b*, *c* and *d*.
Section IV, Exercises 6, 7, 8, 9, 26*d* and *e*; 27, 29, 30, using cards for all the multiplication and division facts learn3d so far.
Section VI, Exercises 1 and 2.
Section VII, Exercises 8, 9*a*, *b* and *c*; 18, 19, 22.
Section VIII, Exercises 3, 6.

Twenty-sixth Week
Section I, Exercises 2, 14.
Section II, Exercises 2*a*, *b*; 9, 10, 11, 12, 13.
Section III, Exercises 1, 2, 3.;
Section IV, Exercises 30, using cards for all the multiplication and division facts learned so far; 31, using the cards for multiplication and division; 32, 33, 36*c* and *d*; 39.
Section VI, Exercises 1, 2.
Section VII, Exercises 5, 17, 22, 21.
Sction VIII, Exercises 8 and 9.

Twenty-seventh Week;
Section I, Exercises 2 and 6.;
Section 2, Exercises 2, 2*e* and *h*; 3, 7, 8, 11.
Section III, Exercises 6, 7, 12*a*.;
Section IV, Exercises 27 26*f*, 30, 40*a* and *b*; 42.
Section V, Exercise 1.
Section VI, Exercises 1, 2, 3.
Section VII, Exercises 9*a*, *b* and *c*; 18, 19, 22.
Section VIII, Exercises 8, 9.

Twenty-eighth Week
Section I, Exercise 2, 6.
Section II, Exercises 3, 4, 10, 11, 13.
Section III, Exercises 4, 9, 12*c*.
Section IV, Exercises 4, 25, 26*e* and *f*; 30, 36*a*, *b*, *c*; 41, 43*i* and *k*.
Section V, Exercises 2 and 3.
Section VI, Exercises 1, 2, 5.
Section VII, Exercises 5, 26.

Twenty-ninth Week
Section I, Exercise 2.
Section II, Exercises 2*a*, *c*; 11, 12, 14.
Section III, Exercises 4, 8, 5.
Section IV, Exercises 26*f* and *g*; 31, 36*b* and *d*; 38, 43*k* and *l*.
Section VI, Exercises 1 and 2.
Section VII, Exercises 26, 22, 24.
Section VIII, Exercise 12.

Thirtieth Week
Section I, Exercises 2, 14, 5.
Section II, Exercises 2*b*, *e*, *h*; 3, 6, 11.
Section III, Exercises 9, 12*a* and *b*.
Section IV, Exercises 7, 25, 26*a*, *b* and *g*; 30, 42, 43*m* and *n*.
Section V, Exercise 2.
Section VI, Exercises 1 and 2.
Section VII, Exercises 5, 9*a*, *b* and *c*; 24, 20.
Section VIII, Exercise 6.

Thirty-first Week
Section I, Exercises 2, 6, 13.
Section II, Exercises 2, 2*b*, *f*, *h*; 4, 5, 11.
Section III, Exercises 8 and 9.
Section IV, Exercises 26*c*, *f* and *g*; 27, 31, 40.
Section VI, Exercises 1 and 2.
Section VII, Exercises 20, 16, 15.
Section VIII, Exercise 6.

Thirty-second Week
Section I, Exercises 2 and 6.
Section II, Exercises 1, 2, 2*a*, *e*, *h*; 3, 10, 11, 14.
Section III, Exercise 4.;
Section IV, Exercises 1, 3, 23, 26*c*, *f* and *g*; 31, 39, 41.
Section V, Exercise 3.
Section VI, Exercises 1 and 2.
Section VII, Exercises 20, 23, 17.
Section VIII, Exercise 6.

Thirty-third Week
Section I, Exercise 2.
Section II, Exercises 8, 10, 11, 12, 3.
Section III, Exercises 7, 9, 12*a*.
Section IV, Exercises 1, 23, 26*c*, *f*, *g*; 30, 36*c* and *e*; 43*i*, *k* and *m*.
Section V, Exercise 2.
Section VI, Exercises 1 and 2.
Section VII, Exercises 15, 16, 23, 25.

Thirty-fourth Week
Section I, Exercises 2, 8, using the whole list of phonograms.
Section II, Exercises 2, 2*a*, *b*, *c*, *h*; 3, 11.
Section III, Exercises 4 and 6.
Section IV, Exercises 1, 8, 25, 26*a*, *b* and *c*; 39, 42, 43*c* and *g*.
Section VI, Exercises 1, 2, 5.
Section VII, Exercises 5, 15, 16, 25.

Thirty-fifth Week
Section I, Exercise 2.
Section II, Exercises 2, 2*d*, *e*, *h*; 3, 4, 9, 11.
Section III, Exercises 8 and 9.
Section IV, Exercises 1, 26*d*, *e*, *f*, *g*; 30, 36*a* and *d*; 41, 42, 43*i*, *j*, *k*, *l*.
Section V, Exercise 3.
Section VI, Exercise 1, 2.
Section VII, Exercises 5, 25, 24.
Section VIII, Exercise 9.

Thirty-sixth Week
Section I, Exercises 2, 6.
Section II, Exercises 2*a*, *b*, *f*; 3, 10, 11, 12.
Section III, Exercises 5, 12*c*.
Section IV, Eexercises 1, 3, 25, 26*g*, 43*m* and *n*.
Section V, Exercises 2 and 3.
Section VI, Exercises 1 and 2.
Section VII, Exercises 7, 15, 16, 25, 23.
Section VIII, Exercises 2 and 3.

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Animal Land Children, by Margaret Flora, is a little story of how the animal children tried to become wise, and thus win the magic glasses. The interest in the story is sustained, the illustrations good, and the vocabulary broad. It is suitable for Third Grade children.
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Nonsense Rhymes and Animal Stories are little rhymes and stories in which are used over and over the correct forms of such expressions as "I ain't got," "me and him," etc. The little stories are so attractively told that little children can be led to use the correct expressions so frequently that they become a part of their vocabulary. It is good for all Primary children.
Price, 50 cents.

A Second Summer of Pleasure and Profit

Another Letter from that Teacher of English Who Made $900.00 Again Last Summer and Enjoyed the Sensation

Editor's Note: Last spring we published a letter received from one of our readers who spent her summer vacation as a traveling representative of an educational publishing house. We published that letter because we felt that it was just as much our duty to help teachers secure profitable summer employment as it was our duty to help them throughout the year with their school work. Elizabeth James and Ann Walker are real live teachers who have solved the problem of what to do during the long vacation.

It seemed fabulous to tell that in my vacation of 1918 I had earned over $900.00 selling the *Student's*, and now I am back again to make even that report pale into insignificance; to prove that it was no "flash in the pan" or streak of luck, but just the initial work in one of the broadest fields of education and financial advancement now open to teachers.

At the close of our city schools last June, I joined my former manager in the Middle West and earned again over $900.00 in less time than I had in the summer previous.

The last of October my manager wrote Ann Walker and me asking that we join his team for the Cup Contest.

Our Superintendent said that he could not refuse us such an opportunity to make money at a time when few teachers are being paid a living wage, and we were granted a five weeks' leave of absence.

We spent five delightful weeks in a climate which tourists seek and pay dear for, and returned to our schools a week before Christmas with about $1100.00 apiece for our five weeks' work.

Our work of introducing the *Student's* is so closely connected with schoolroom work and so much in keeping with the teacher's idea of home and school co-operation, that I see no reason for teachers trying to exist on nothing, their minds more filled each day with discontent, their cause continually agitated in the daily press, when such opportunity is open to them.

May our teachers wake up to this loud knocking of opportunity on their doors and get in touch with the House of Compton.

Very truly yours,
Elizabeth James

(Address of this teacher furnished upon request.)

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TALKING TOGETHER

Address Editor, PRIMARY EDUCATION, 50 Bromfield Street, Boston, Mass.

In a recent letter in the *London Times*, a private school master claims that the only class distinction left in England at the present time is that of speech. But this regard for purity of language and accent is still so strong that parents make great sacrifices to send their children to schools where they will hear no uncouth speech. At present there is a brand upon the forehead of each child of uneducated parents, whether wealthy or poor, whether good citizens or bad, which stamps him or her at once — "thy speech betrayeth thee." Would a little of this snobbishness, if it be snobbishness, might characterize us in the United States! Jealousy for the purity of one's native tongue has always been accounted one of the distinguishing marks of the true patriot. Only here in the United States do we seem careless of the encroachment of slang and foreign accents on our native English tongue. If false quantities carried with them an actual social stigma, teachers of English might find their pupils more responsive.

What are We Going to Do About It?

Is teaching a profession? It ought to be, we all agree, but is it? Is it characterized by real unanimity of aim or solidarity of feeling, not to mention its more practical aspects? Can we logically expect the public to accord it the respect and consideration given to doctors or lawyers if it lacks these essential characteristics? These are not idle questions. They lie at the root of the whole matter and it is foolish to suppose that a mere rise in salaries will immediately deflect large numbers of persons to teaching as a life work. Neither will a nation wide campaign of advertising the advantages and pleasures of the teacher's life do that, even with the new salary scales adopted by most cities and towns.

We are apt to forget, in the fearful complexity of modern life, that professions as well as nations are those made up of individuals and their characteristics are just about those of the ordinary persons composing them. The teaching profession is not going to be honored and respected because a teacher has been made President of the United States or some college professor has impressed his mind upon a generation of young men. If the teacher in the small town, say, thinks chiefly of her grievances, if her enthusiasm depends on a comfortable room or an efficient janitor, or a committee who is generous with seat work material, she is going to be in a state of self pity most of the time, and such a state wins no respect from others, however generous they may be in pity or sympathy.

"Nothing succeeds like success." If you have elected to be a teacher, because that is the work that interests you more than any other, and if you are doing that work successfully because you are happy in it, in spite of the incidental drudgeries and annoyances involved in any work that rises above the plane of mere existence, if your real and abiding satisfaction in life comes from surmounting its difficulties, then you have the true professional spirit. You need no pity, whatever your hardships, and the public will accord you the respect that is always given to enthusiastic effort. Incidentally more material emoluments will probably be added unto you.

Now the questions we all have to ask ourselves are simply these: Am *I* a truly professional teacher? What am *I* doing to win public respect and support? What am *I* doing to convince other men and women that teaching is a desirable profession to enter now, in spite of all its acknowledged drawbacks? Would *my* life in the community be an encouragement or a warning to any young girl considering this question of choosing her life work? Do *I*, either tacitly or explicitly, advise my pupils to seek some other career? Am *I* honest and loyal toward other teachers, realizing that the success of one works ultimately toward the success of all? Am *I* doing anything in my village or town to raise the tone of community life and make the teacher as necessary a part of such life as the doctor or the tax collector? Have *I* any philosophy of life that enables me to see the happenings of every day in their true perspective, knowing when to minimize events and when to face them squarely as matters of vital import?

If you can answer these questions in the affirmative then you are performing a wonderful service to the profession at this critical time. Will you not write and tell us what you are doing, or what you have done, or what you hope to do in your particular field of action, to make the name of teacher an honored one, a social passport wherever it may be heard? It is impossible to overstate the grave nature of the times through which we are passing, and the condition of the teaching profession is not the least critical of its aspects. If we have any enthusiasm, any real faith in ourselves, this is the time to express it by every means open to us. Here is one means. Will you not avail yourselves of it?

Conclusions Reached by the Detroit Survey of Teachers' Salaries

1 A teacher's work is done most effectively when she is in good health and relieved of the worry over how to make ends meet. This schedule would for the present eliminate this worry.

2 A teacher is of greater value to the community when she is able to devote part of her spare time to advancing herself professionally. By not being forced to seek extra employment during the summer months or evenings, she will be able to direct her reserve energy and leisure to educational advancement.

3 The raising of the recompense to teachers to a living and a saving wage will result eventually in a higher standard for teachers and will attract a larger number of well qualified men and women in the profession.

4 It will recognize the increased cost of living and make provision for it.

5 It will place the teachers upon more nearly a level with the trades.

6 It will enable any town or city to bid effectively for new teachers to provide against possible shortage.

7 It will prevent men teachers, now very difficult to secure and to retain, from resigning to enter other fields.

8 The public schools are a large and very vital factor in the settlement of the present social unrest. It is only through proper education that fallacious doctrines of destructive extremists can be successfully combatted.

A contented and satisfied corps of teachers can produce effective results-

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New Publications by Gregg

The new *Living Literature Series* makes a happy beginning with these two numbers. The purpose of this series is to offer good literature, whether of the past or present, with considerable emphasis on the modern, the contemporary, and with the idea of freshening the list of classics by additions which are not less worthy, if not quite so familiar.

Dickens' "Barnaby Rudge," by Leon H. Vincent. Dr. Leon H. Vincent, well known as writer and lecturer, furnishes a preface to this fiction by the mighty Victorian novelist. And the Vincent essay is of the kind to put the reader into exactly the mood to appreciate the stirring tale of the Gordon riots.

"Selected Essays of Huxley," by Brander Matthews. Huxley was a great scientist. But because he threw his thought into pleasurable form and wrote as a man of letters, a volume of his essays, headed by the famous autobiography, is deemed a felicitous start for the series. Special knowledge is in his writings, but the reader can enjoy the presentation, while he profits by the facts. Prof. Brander Matthews has admirably shown how true this is, in his introduction.

"Modern Junior Mathematics," by Miss Marie Gugle, Assistant Superintendent of Schools, Columbus, Ohio. This is a three-book series, planned to give the pupil who does not go to high school and college a working knowledge of mathematics instead of a fragmentary and meaningless part of the old traditional course.

The presentation is so direct and simple, the topics are so varied and attractive, that enthusiastic interest is aroused in pupils of all grades of mathematical ability.

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"Modern Junior Mathematics" meets all the recommendations in the preliminary report of the National Committee on Mathematical Requirements on the Re-organization of the First Courses in Secondary School Mathematics.

Announcement

The Rocky Mountain Teachers' Agency, of Denver, Colorado, has now five branch agencies, namely: Portlaad, Ore., 1312 Northwestern Bank Bldg., with Frank K. Welles as Manager; Los Angeles, Cal., 636 Chamber of Commerce, with Mr. John C. Epperson as Manager; Minneapolis, Minn., 327 14th Ave., S. E., with Mr. F. B. Reed as Manager; Chicago, Ill., Lytton Bldg., 14 E. Jackson Blvd., with Mr. H. S. Stice as Manager; and Kansas City, Missouri.

The home office and its five branch agencies register teachers without enrollment fee. The Rocky Mountain Teachers' Agency was established in 1906 and has long been known for the efficient service it renders to teachers and employers of teachers.

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(Teachers' Agencies Continued on Next Page)

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Kindergarten Ready in Baltimore

Forty-seven little boys and girls, under five years of age, began their school career at the new kindergarten which opened in School No. 59, Reistertowns Road and Keyworth Avenue. The kindergarten is the first of ten to be organized in the city. In the last few years there has been a steady demand for classes for the little folks in connection with the public schools, and after the International Kindergarten Association Convention in Baltimore last year, the members of the local Kindergarten Extension Association renewed their efforts to secure places where the very young children could receive systematic supervision over play and studies.

Provision was made this year by the Board of Estimates for the equipment of ten new kindergartens. Rooms for eight have already been secured, one at School No. 59, and the others at Schools Nos. 85, 96, 21, 101 and 108, and Garrett Heights. The Kindergarten at School No. 25 will be organized the first of next week and the others will be opened as soon as teachers can be found. Miss Etta Kronitzky, of School No. 73, will have charge of the kindergarten department at School No. 59, and will go there to-morrow morning to put everything in readiness for work Monday morning.

The children registered several weeks ago, said Miss Florence Thalheimer, principal of the school, and both parents and little folks are intensely interested in the proposition.

There has been urgent need for the organization of the kindergarten for several years, Miss Thalheimer declared, and it is expected that many more children will enter as soon as the class is well started. Full kindergarten equipmenth as been procured and will be installed.

The difficulty of securing kindergarten teachers, it is hoped, has been in a measure overcome since these instructors have been given the rank of elementary teachers in the new salary scale. — *Baltimore Evening Sun*

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$100 to $150 a Month

All teachers should try the U. S. Government examinations constantly being held throughout the entire country. Thousands of permanent life positions are to be filled at from $1100 to $1800; have short hours and annual vacations, with full pay. Those interested should write immediately to Franklin Institute, Dept. R261, Rochester, N. Y., for schedule showing all examination dates and places, and large descriptive book, showing the positions open and giving many sample examination questions, which will be sent free of charge.

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The first effect of the praiseworthy effort to keep up with these high pressure days, is commonly seen in a weakened or debilitated condition of the nervous system.

Many persons from their own experience recommend Hood's Sarsaparilla for this condition. It fits men and women for these trying times.

In cases where there is biliousness or constipation, it is well to take Hood's Pills. They are a thorough cathartic, a gentle laxative.

YOUR EYES NEED MORE OF LOVING CARE than your Teeth, and with as much regularity. Don't let your Eyes grow dull and lusterless, keep them lubricated. Since the Moving Pictures came, it has become a custom among the better class of men and women to go home after the show and right away Murine their Eyes. Two drops to rest, refresh and cleanse. Those wearing glasses — or who use their eyes constantly — will find great relief in Murine applications.

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Mr. Arnold and the Temple Tours

Mr. L. V. Arnold, who for thirteen years was Principal of the Arnold Avenue School in Amsterdam, New York, and was well known in educational circles in that state, is now located in Boston, Mass., as Assistant Manager of the Temple Tours, an organization that arranges parties of independent travel to all parts of the world.

Before the World War, during the holidays and other vacations, Mr. Arnold organized and conducted many parties for travel in the United States, Canada and Europe. For eighteen months he was in France with the A. E. F., and is exceptionally qualified for the duties of his new position.

Mr. Arnold is no stranger to the readers of this magazine, who have found pleasure and profit in his contributions. They will be glad to know that his articles will continue to be a feature. Though he has transferred his energies to business, he will maintain his interest in education.

The PRIMARY EDUCATION and the many friends of Mr. Arnold extend to him their congratulations and best wishes and believe that his success in the teaching profession will be even greater in his new profession as Travel Engineer.

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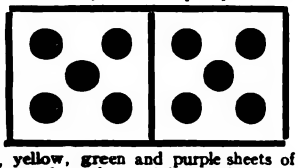

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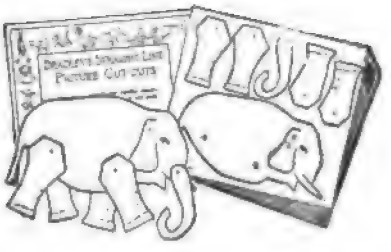

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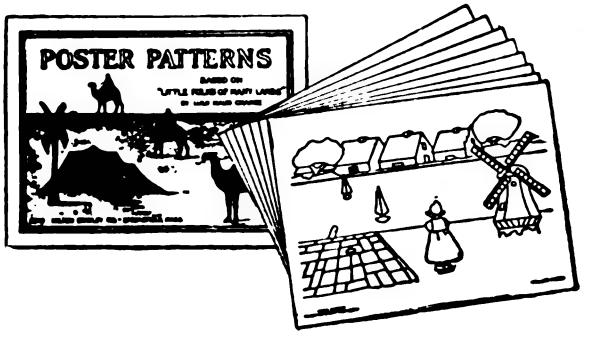

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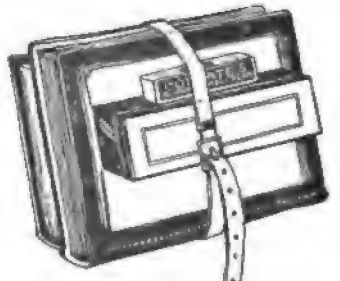

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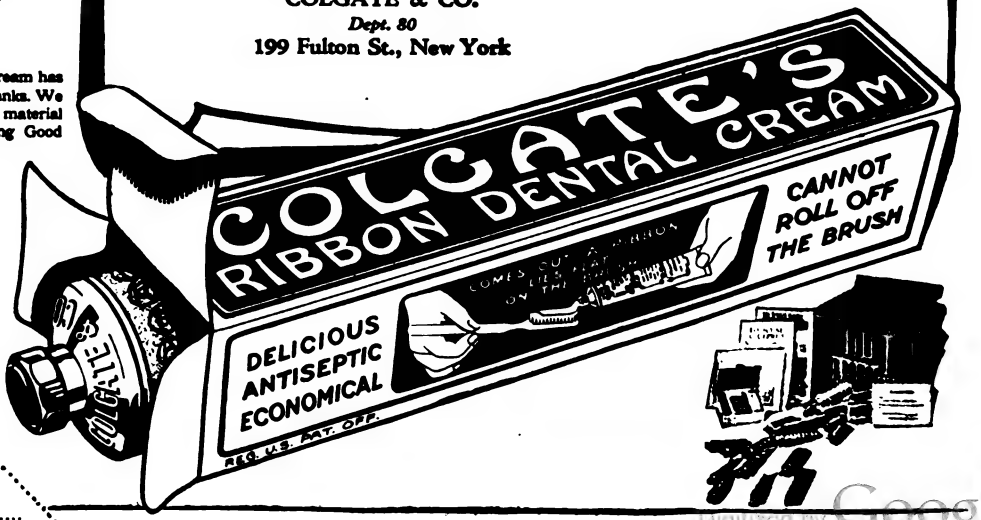

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PRIMARY EDUCATION

MAY 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
THE PRIMARY EDUCATION COMPANY

BOSTON NEW YORK CHICAGO

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So dainty is this beggar
Who's pleading to be fed,
I think it is a pleasure
To share with him my bread.
He bows and scrapes and curtsies
Each day before my door,
And thanks me for my kindness;
Then back he comes for more.

— *Augusta Kerch De Lhorbe*

The Blessed Initial

Home is the very nearest,
Most treasured spot and dearest.

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Bind, and where true love lies.

Heaven on earth is ever where
Home its perfect joys declare.

Happiness is, by every sign,
Where Home, and Heart, and Heaven combine.

How blest the letter "H" must be
To initial four such words for me!
Home, Heaven, Happiness, and Heart —
Each of the Perfect Whole a part.

— *Frederic A. Whiting*

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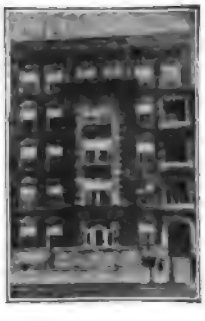

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Volume XXVIII MAY 1920 Number 5

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

The Real Teacher

Are You One, and if So, Do You Measure Up to This?

Ruby Pond Potts

THE greatest and best thing the Real Teacher can do for her pupils, is to create an atmosphere of love, happiness and cheerfulness, in which they may grow as do plants in the sunshine. It is the right of every child to be happy, and she who takes this divine right from him, who makes impossible its fulfillment, is unworthy the name of *Teacher* and has no place in the schoolroom.

The Real Teacher is understanding. They come to her with the small troubles that make up their little world, and loom large in their eyes, sure of her ready sympathy and the kindly light in her eyes. The greatest compliment the Real Teacher ever received was when her "bad boy" said, "Gee, Teacher, I wish you was my Mother!" And she didn't say, "James, what should you have said instead of 'you was'?" No, she replied, "I'd rather hear you say that, James, than be the President's wife." And she meant it!

The Real Teacher knows that the child likes best what he *can do*, and her earliest endeavor is to teach him to conquer each task that he may take pleasure in its right doing, and work from an impetus from within.

The Real Teacher sees in each child the potential adult, and plans not alone for the present but for the future too. She realizes that the book work he memorizes may be forgotten in a few years, but the ideals she has taught, the lessons of self control, of industry, of altruism, that she has lived before him, these he unconsciously absorbs, and they help make up the very fabric of his after life.

The Real Teacher teaches individually. She knows that the fortunate, the clever, the well-cared-for, have the best chance in life. The home influence of these children assures their future success. It is the dull, the slow, the backward, who recieve her closest love, her deepest care, her wisest guidance, and whose welfare and advancement lie closest to her heart.

The Real Teacher does not blame any child, or teacher, for what he does not know. She is too conscious of her own shortcomings. Her motto is, "Praise rather than blame, and help before fault-finding." Her work is ever constructive, not destructive.

The Real Teacher is sweet, clean, womanly, as God meant every woman to be. She wears pretty colors, she dresses daintily, she lives for her pupils as well as for her friends. Her voice is low and clear and firm. She does not bluster and storm. Best of all, she does *not* nag. If she cannot say the pleasant kindly thing, she resorts to silence. The children know that she loves them and is their friend.

The Real Teacher is not ashamed of being called *Teacher*. She glories in it. It is her greatest pride, as worthy a name in her eyes as "Mother," for she *is* a Mother to them all. So "Teacher" she will be till the end of time.

The Real Teacher is a wonderful story-teller. Through enchanted fields and by magical brooks she leads, until the child heart glows with delight, and the little eyes shine with pleasure. She reads, too—oh, what marvelous tales! She knows just what a "feller" likes, and gives him bears, lions, kings and and fairies in impartial array. Never a day goes by without these trips to adventure land, for the Real Teacher is not stingy with her gifts.

The Real Teacher has a sense of humor, and it is one of her most valuable assets. She knows when to laugh with, never at, her pupils. She has a sense of values. It is not a tragedy to her that Mary cannot learn to do long division, or John his multiplication tables. She hopes that

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These make PRIMARY EDUCATION An INVESTMENT, not an EXPENSE

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some day these children may wake up, and desire to learn what they have missed, but if they never do she conceives the possibilities of their leading useful happy lives, in spite of their ignorance concerning these few mathematical problems.

The Real Teacher is not lax. She does her work faithfully, day by day. She lives these words:

> For him who always does his best, his best will better grow.
> But he who shirks or slights his task, he lets the better go.

And she teaches it to her pupils, for it contains one of life's greatest lessons.

The Real Teacher does not always please the visiting Superintendent or the Supervisors. There are many things she has done she ought not to have done, and she has left undone the things she ought to have done, and there is no perfection in her. But after these well intentioned persons have left the room, she smiles at her children and they smile back at her, and happiness reigns once more. The exception is when the beloved Principal enters the room, for he loves the children and understands, and they answer his smile, and the Real Teacher herself beams, he is such a big all-round father to them all. God bless all like him, for of such is the kingdom of heaven!

So our Real Teacher is a plain person, it will be seen, with many, many faults, and none more conscious of them than she. But she strives to grow each day, each month, each year, that the children in her care may profit thereby, and in the approval and the love shining in their eyes, she finds her greatest happiness, for she knows that life hath nothing better than the faith and love of a child.

Our Little Citizens

Etta V. Leighton

Civic Secretary, National Security League

Order, Cleanliness, Neatness, Helpfulness, Cheerfulness—these are the civic virtues we are building up in our children, and spring is pre-eminently the time in which we can teach the characteristic American Cheerfulness. The little children are so happy in this season of sweet showers, springing grass, opening buds and returning birds that teaching school is a joyous thing. Let us remind our children that one of the things all Europe noted with interest, almost amazement, was that our soldier boys were always smiling. They went laughing to battle and even when badly wounded smiled bravely.

Drill on the Civic Virtues

In the third or fourth grades, a border or a column of these civic virtues should face the children through the month. Each day while waiting for the lines to pass, quick question and answer as to what can be done after school to promote these virtues will suggest to the children desirable out-of-school activities. Make them part of the "Civic Guard" reports at regular meetings.

Courtesy a Civic Virtue

A great need in American life, indeed a need of the world to-day, is courtesy. "Be courteous," rendered from the original Greek in our English Bible is literally "Be friendly minded." Let the children know the difference between politeness and courtesy. "Courtesy means not only politeness, but sincere kindness and attention."

When one of the children is absent or ill, teach the children to show courtesy by sending an interesting class letter or some little busy-work gift. Teach them to tell their little comrades when they come back to school, that they are glad to see them back, and teach them to say "Thank you," to these kind little inquirers.

Teaching good manners is civic work, the importance of which Horace Mann understood when he said: "Manners easily and rapidly mature into morals."

Citizenship Teaching in Primary Grades will Soon be Required by Law

Only a few years ago, except in the better school systems, civics was taught only in the upper grades, but before this year ends there will be hardly a place in the country where citizenship teaching will not begin in Grade I.

A bill presented in the New York State Senate provides that: "Not less than three lessons a week for twenty weeks, in all schools beginning with the lowest primary not kindergarten, the pupils shall be instructed in certain definitely set forth doctrines of Americanization, all of which will make for citizenship training."

Whether or not this bill becomes a law, its basic principle that citizenship must begin in the lower grades is now widely held. Readers of these articles will be glad to know that many communities and the two great states of Iowa and Colorado have adopted in their new course of study the suggestions given in these articles.

The State of Texas is reported as planning a new course in citizenship teaching. The two cities of Cleveland and Pittsburgh have committees working out primary citizenship courses.

Committees of Correspondence in Civics

In the early days of the Revolution unity was attained through committees of correspondence. Teachers who will arrange with the teachers of some neighboring town for a pupil correspondence in civics work will find a source of enjoyment for the children and profit for the class. The interchange of ideas will vitalize the work in both communities.

Arbor Day and Gardens

The citizenship of service can best be taught through observance of Arbor Day and the planting of home and school gardens. Impress on the children the great civic value of Arbor Day. By pictures of shaded and bare streets, make them see the beauty of trees in residence sections. Teach them the value of trees in conserving moisture and preventing floods, as well as in providing fuel and lumber. A whole section of New York State is to be re-forested. Explain the profit in forests. With the aid of Boy Scouts take a

Tree Census

of your community, getting photographs of some of the largest and most beautiful of the several kinds. Be sure to share the result, even if incomplete, with the local newspaper, creating a desire in the minds of the citizens to know more about their own tree resources.

Gardens

Be sure that even the littlest ones plant seeds in the school gardens and help them to care for their little plots. I'd let Grade I plant quickly growing flowers, like morning-glories, so that they may have the joy of seeing their vines blossom before too long a time of waiting.

In three Southern towns where school supervised gardening has been conducted three years, the juvenile court records were examined. Of the 298 children arrested only three had gardens. In another town only one of 150 children having gardens was arrested. Out of 400 cases of

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juvenile delinquency only 1% of those who were gardeners had committed offenses. Manuals adapted to the five climatic zones of the United States have been published by the Bureau of Education. These manuals are sent free to teachers.

Spring Walks

Take spring walks with the children, but always while walking get the educational values. Count the birds, different flowers, interesting incidents. Certain children may be detailed to keep track and be responsible for reporting incidents of the walk. Have a "bird squad," a tree squad, a flower squad, etc. While all see and talk about all these seen on a walk, each squad is responsible for reporting on the walk next day.

Before going on these walks, present many pictures of landscapes for the attention of the class, the beauty of the pictured scenes will help in the appreciation of views and vistas in the walk. Of course you have a small bird guide and flower guide books that go with you on all these trips.

Health Work

Every month has its special health activity. In April, when little hands get grimy in gardens, is a good time to teach the *care of the nails.*

Posture Exercises must be stressed. Bring in as many pictures of children standing in proper posture as you can find. Constructive suggestion through beautiful child pictures will do more to correct bad posture habits than any amount of scolding.

Use the mirror in posture work and in eradicating frowns.

First Aid

Teach first aid for the usual spring accidents — the cut bare feet, stubbed toes, stone bruises, insect stings, etc. Warn against too early swimming. Every year promising child lives are lost by drowning. While emphasizing the need of first aid to drowning persons, make children realize that it is *very, very* seldom that a drowned person is resuscitated. Have a manual for first aid teaching (the Boy Scout Book is good) and demonstrate as much as possible.

Of course you are keeping up your Junior Red Cross activities and your school is organized in membership. The civic work that can be carried on through this membership and with the help of the Junior Red Cross magazine is of great value. Good citizenship presupposes joy in work and all measures taken to provide purposeful activity out of school hours is civic training. For this reason cooperate as fully as possible with all school club work planned by agricultural or economic agencies of the state. If no organized child club work is provided for your community ask the library to supply you with helpful books suggesting activities. Two such books are:

Girls' Handy Book — *Beard*
The Handy Boy

American Day, May 1

"Little pitchers have big ears." Our primary pupils all know there are people so ignorant and wicked that they want to destroy our government. Little as they are, we have taught them the fundamental principles of fair play and free speech and regard for the property rights of others and the real meaning of liberty. We should tell them that all over the country, on May 1, men, women and children will march to show their love for America and their determination to save it from those who would destroy it.

Teachers will realize that May 1, which has been known as radical day, is to be made American Day, by nation wide parades, testifying to our faith in our system of representative democracy. The idea was initiated by the National Security League, which is arranging for its observance through the aid of city and town officials. A place of honor is reserved in the line for teachers as "Makers of America," and for children as "Young America." May 1 falls on Saturday and thousands of children and teachers will march.

If a celebration is arranged in your community, MARCH, so that all may know that you believe enough in America to walk in her honor. If no celebration is being arranged ask the city or town authorities to plan one so that your community may join in this nation-wide tribute to the government we love and revere and mean to defend.

True for Us, Too

Some time ago a headmaster, writing in the *Athenæum*, said that while his boys could draw the chair in his study quite well, they were unable to say why they liked or disliked the chair. That is a fair criticism of art teaching as it prevails to-day: teaching which, in the main, is executive, and does not deal with the appreciation of art in its relationship to the things of life.

The Northern universities, in their school certificate drawing examination, have this year introduced one section which includes architecture, painting and sculpture, and this is gratifying to those who, for years, have been trying to move in this direction. More is required, however, than a knowledge of the past history of these arts; a living acquaintanceship with contemporary art is necessary, as well as an intelligent conception of what constitutes a fine thing. Any system of general art teaching which results in the average man being ignorant on these points can hardly claim to have been successful.

The little child loves to describe by drawing things unseen and things hoped for, and self-expression is natural and proper for children up to nine or ten years of age, and for older children, too, if some more definite training in the principles of form and color is added.

There comes a time, however, when the bulk of children reach the limit of executive capacity in art, and when, indeed, the exigencies of our social system require that they shall diverge into many occupations which are not distinctly art occupations. They do not become makers of buildings, furniture, dress, and pots, much less are they the producers of pictures and sculptures; but they have to live in and with these things, and it is vital that, though they do not make them, they should be in a position to judge of their fitness and beauty, and so demand in them a higher and lovelier standard.

— *R. E. Green in the London Times*

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Hygiene in the Primary School

Hope Kelsey Corson

THE condition found at the time of the selective draft aroused the public to the need of more and better work in the line of correction and prevention of physical defects, and more than ever our responsibility in this matter is increased. That the public school is the place to get things done was thoroughly impressed on everyone during the war years, and in the movements resulting from war-time discoveries the public expects from us the same co-operation and enthusiasm we showed ourselves capable of then.

No possible amount of school work can make up for deficient heredity, poor home conditions, or poverty, but there are a few simple things we can all do, requiring not too much time from our pursuit of knowledge, which will be a help in improving the health of our children, and to some extent reach the homes.

First, if we are fortunate enough to have a physical director and a school nurse, let us assist them in every way and make every possible use of their expert knowledge. Many cities have only recently acquired a physical supervisor, and in places where boys and girls have had seven or eight years in school without gymnastic exercises, the numbers of them who are suffering from faulty postures and spinal defects, in the upper grades especially, are most discouraging. It is pretty late to do much with these children. It has become a problem for the home, and may, or may not, be handled and met. But if we have beginners, or pupils through the first four years, we can do much to prevent a similar result among them.

We can give, faithfully and enthusiastically, the prescribed exercises at the prescribed time. It is only the exceptional grade teacher, unfortunately, who has the ability to lay out a course of exercises for children, in the absence of a supervisor. She may do more harm than good, frequently. It is sometimes possible to get a friend who has had the required training in a physical culture school to plan a set of lessons for you, but it is seldom wise to go at the task yourself. A normal school course for adults is not feasible for adaptation to the needs of little children. But supposing a supervisor, which most cities and towns will surely provide before long, we can follow her instructions with the greatest possible care. We can see that the desks are properly adjusted, and not allowed to get loosened so that one side is a little lower than the other. We can guard eternally, with a new realization of its importance, against the inborn tendency of children to lean one or both arms on the desk, when ostensibly "standing" to recite. It is never enough to speak once or twice about this matter — we must insist, forcibly and everlastingly, that the boy or girl take a good standing position *every* time he or she is called on to stand — on both feet, feet slightly separated, arms at sides in a natural position, knees straight, head up. We all know we should do this — do we all remember it, every hour of every day? If we did, children would not become increasingly round-shouldered and one-sided during eight years of school life, and they do now.

In the case of little children we can see that their clothing is not adjusted so as to pull them into faulty positions. Little girls, and some boys, often draw their stocking supporters so tight, in an effort to have smooth, neat stockings, that the shoulders are pulled forward and the underwaist can be felt dragging the child down out of a natural position. The old time round garters of ill repute were less harmful, for they only caused a little pressure on the legs, while stockings hung from the shoulders by any contrivance which pulls them forward, can do lasting harm. A second grade boy once drove me to the point of exasperation by his continual wriggling and squirming, kept up for days, and beyond any normal restlessness. On investigating his clothing a little I found he wore under his blouse a widely advertised type of suspenders for children — no doubt his mother thought she was dressing him with the utmost care — but he had been putting it on himself, evidently. The elastic had stretched and weakened, so he had knotted up the slack in various places, and besides being misadjusted in every way, it now afflicted the poor youngster with great hard knots pressing into his flesh at various points. One knot was directly over the spine, a little below his collar. A more complicated instrument of torture couldn't well be imagined. Why, with that irritating pressure over his spinal column, he did nothing worse than squirm, I don't know! A word to an older sister, and the harness was removed. Freed from its discomforts, he again acted like a normal boy. Another little boy was nervous, and cried on the least provocation. He wore a beautiful white stiff collar, and the edge cut into his little tender neck until it was constantly reddened and sore. It was only a trifling irritation, but it was constant, and the least thing added to it caused the flood of tears. A soft collar made all the difference in the world in the little fellow; the very expression of his face changed.

Boys are particularly prone to bundle themselves up in heavy coats in the winter time — the schoolroom may be at summer heat, but the boy looks like a polar explorer in his layers of wrappings. Perhaps he keeps them on to get out quicker at recess — at any rate, it requires diplomacy to induce him to shed his coats and sweaters and get down to his blouse. He cannot write in his clumsy garments, and often cannot straighten up after he has buttoned the outer one over the previous layers, but this does not worry him. His coats must be peeled off, and his rubbers pried off. Left to himself he will never divest his person of them. A few of the girls have to be watched, also, to keep them from wearing slip-ons or sweaters unnecessarily. All this extra weight about the shoulders tends to make children stoop, and to contract the chest. In all cases the extra things must be removed before taking exercises; and a little tact will point out the neater and prettier effect of clean, washable blouses and dresses.

A little "parade" at unexpected times and at irregular intervals, in which each child shows you his hands, finger-nails, ears and hair, is an easy way in the lower grades to teach the importance of cleanliness. It gives you a chance to look over suspected heads without singling any one child out for the attention. The neatest row may be honored by some blackboard statement, meaning so much to little people.

At this inspection period is a good time to see whether everyone is provided with a handkerchief. It is not asking too much of parents to insist that a child come armed with one and learn its use. To send a child home after his handkerchief, and let him make up the time lost, may seem a little severe, but common decency has to be instilled some way. If parents are humiliated by having the teacher do this, it is easily avoided! When on the subject of handkerchiefs is a good time to teach the little rhyme:

> Cover up each cough and sneeze;
> If you don't you spread disease.

The care of the hands and finger-nails can be emphasized in relation to taking care of clean, new books, and avoiding any danger in the use of old, soiled ones, by washing the hands after using them and before eating. Very little children can take pride in clean, short nails and understand their importance. The care of the body in these details

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reacts favorably on the mind and adds to childish self-respect. A prominent superintendent once said, "Nothing that we teach is of more importance."

We must confess that the aims of pedagogy are frequently vague and hazy. We cannot tell exactly what end we are seeking, and the changing theories of psychology upset some of our most cherished delusions. In contrast to this confusion and uncertainty, the simple laws of hygiene, definite and clear and sure of themselves, furnish us with something important to do. Luther Burbank has said the formation of health habits in children is of greater value than all else we teach, and Dr. William Burnham of Clark University holds that to save the child, during his early years, when resistance to infection is not high, from disease and death, and, up to eight years, to develop *correct physical habits*, is far more important than anything else for the future well-being of both mind and body.

The Massachusetts State Department of Health has just put out a little card containing sixteen "Food Rules for School Children." A talk on these rules furnishes much material for good oral language lessons, and cannot fail to do some good. A little more thought and care for the growing child's food may result, in some homes, and who can measure the benefits? The rules follow:

1 Begin the day by drinking a glass of water and drink at least six glasses during the day.

2 Do not go to school without breakfast.

3 Eat slowly and chew all food well.

4 Eat regularly three times a day.

5 Drink milk every day — four glasses are not too much.

6 Eat some breakfast cereal every day.

7 Eat some vegetable besides potato every day.

8 Eat bread and butter every meal; dark breads are best.

9 Eat some fruit every day. Spend the pennies for apples instead of candy.

10 Do not eat candy between meals. Eat candy and other sweets only at the end of a regular meal.

11 Do not drink tea or coffee; they do the body no good, but do it harm.

12 Do not eat or touch any food without first washing the hands.

13 Do not eat fruit without first washing it.

14 Do not eat with a spoon or fork which has been used by any other person without first washing it.

15 Do not drink from a glass or cup which has been used by another person without washing it.

16 Do not eat from the same dish with any other person.

Children always like to talk about food, and these lessons may be made very interesting. Great credit may be given publicly to those who can report an attempt to live up to these rules, or to acquire them for the first time, which is perhaps even more meritorious. I would like to have Rule No. 2 framed for all parents in enormous capitals. Who has not struggled to instill education into some poor little mortal, languid and stupid from no morning meal?

Few schools as yet approach the subject of children's height and weight, although they are quite closely related to mental development. Not much can be done in most places for the poor little weazened things, as small as children of three or four years less "chronological age." Sometimes, however, a little ingenuity will serve to secure from some source the funds necessary for extra feeding for such children, even where there is no school lunch-room. One Parent-Teacher Association provided a quart of milk and a fresh egg every school day for a little girl with an arrested case of tuberculosis, who was losing weight and becoming paler every day on a scanty diet at home. The same organization is at present feeding a little Italian boy, almost ten, but not much larger than many children of five. Of course it entails a little bother for the teacher, but no one worth her salt would begrudge the trouble, and fortunate parents are always glad to be of use in concrete cases if the teacher points them out.

A real teacher will try to follow up the medical inspection, so often fruitless of results because of parental indifference. She will tell John's mother to get him his much needed glasses, as an aid to his scholarship; she will urge that Jane's dreadful throat be "cleaned out" so she can speak and sing, and get her necessary supply of oxygen; she will advise the extraction of the decayed teeth that are poisoning Robert's blood and keeping him out of school with their constant aching; she will urge more sleep, with windows open, for the nervous, fidgety, backward boy or girl. This is just as easy as it is to say, "He doesn't remember his tables," or "She can't seem to sound her words." Besides, it is constructive criticism; it gives the parents a chance to do something, or have something done that is within their power, which the instruction of deficient pupils at home is not — or is very seldom.

Besides this physical care which most motherly and conscientious women delight to give to the young and growing thing, there are one or two simple rules of mental hygiene which can also be practiced successfully in the classroom. To keep the child at the top pitch of health his mind must be free of needless worries, acting as poisons, and he must be given an opportunity to benefit by "the stimulus of success." Nothing we can do for him will be of much use if we keep him discouraged and downhearted. The slowest and stupidest pupils, some time during the day, must have an opportunity to shine in something, and be praised and encouraged for it. Even if you cannot say any more than, "Raymond *tries* so hard; I am *proud* of his effort," or "No little girl could *sit* any straighter than Rose does," do say those things. Cultivate every little bit of a thing that the subnormal child can do well, just for the sake of the tonic effect upon him of his little success. It is a question — I believe never fully decided — whether success in one line can carry over, or overflow, into other branches, but in actual practice it does seem to me that there is reason to think it may. It *has* been proved beyond a doubt that discouragement and worry are poisons, and act as such on the physical being. So we must aim for a bright, hopeful, happy atmosphere in our classes if we wish to help our children keep well. A sort of joyous anticipation may be cultivated without much effort — the kind of thing that we remember as so potent in our own young days, and dependent on such trifling suggestions. For example:

"To-morrow we shall begin to read in our red books!"

"Just think, in a few days we shall be using pens to write with, just like the big people!"

"All the good papers to-day may be sent up to the office — a very careful boy or girl may carry them all up."

"I think we are all ready for a new story now — won't it be fun?"

"Did you realize, children, that it is only two weeks now until Christmas? Won't we have a fine time then?"

That sort of thing takes little time or effort, and helps to make the youngsters "like to go to school."

Of course we have all seen it overdone, the result being what some irreverent persons call "Pollyanna stuff," which is so evidently forced that it doesn't deceive anyone.

Fortunately most of us have a saving sense of the ridiculous, in operation most of the time, and the number of teachers who "take themselves too seriously" is lessening all the while, even while our *work* never in all history seemed so serious, so vital, so important. And our share in the great public health movement toward "sound minds in sound bodies" is not only very important, but tremendously interesting.

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A Project in Fourth Grade English

A Composite Play, Written by the Fourth Grade of the Western Kentucky Normal School, under the Direction of Miss Minnie Bourland

A REQUEST came from headquarters that the Training School bring out a copy of *Normal Heights*, the quarterly publication of the Normal School. Each grade was asked to contribute something.

Grade IV had been divided into play groups, and during the recreation periods had been entertaining each other with "made up" plays, based on their literature and history. Their success had given them confidence; therefore they unanimously voted to write a play.

It took two periods of lively class discussion to agree upon a subject. Literature for the past month had included Greek Mythology and Animal Stories. The industrial work had centered about Home Gardening and Everyday Civics. All these suggested themes, but the "Wrongs of Animals" made the strongest and most definite appeal, so the children eagerly seized the opportunity to speak in their defense.

There was much valuable socialized work in deciding upon the exact title, big parts, or the acts and scenes, and much searching through English texts and readers for the most approved forms in dramatization.

The collecting of facts and data from their own experience, observations and readings was the next problem.

The teacher's first assignment was: "Think of the animals you have seen abused and be ready to tell the class. Think it through carefully in strong complete sentences, that it may be interesting." These reports were continued for several days as "Oral English." They became so full of their subject that the writing which followed seemed a spontaneous outburst.

This assignment naturally followed: "Think of one of these over-loaded horses you have seen or heard described; also a cruel thoughtless man driving him up the steepest part of College Street when it is icy. Write it as a play and be ready to read and act it for the class."

Imagine the mass of chaotic material presented! The children saw at once the necessity for selecting, eliminating and organizing.

The papers were collected by the teacher and the best returned to the writers to be read and acted for the class. The children were to act as censors and judges in deciding upon matter good enough to be used. They were to be ready to tell what they liked best about each and why they liked it. They were encouraged to listen for clever original expressions as well as bright ideas.

In the meantime the teacher had gone through all papers and had discovered here and there strong points in other contributions. The relative merits of all were discussed and one chosen as a basis. The best of this was retained. Choice words, phrases and sentences from others were tested and fitted and the whole refined and polished where necessary. It was then written on the board by the teacher and copied with great care by every child in a book provided for the purpose.

Similarly the remainder of the play was developed. It was indeed a composite piece of work, for every child was drawn into it.

As it grew, student observers often expressed a desire to see it all played. The demand was so great that it was decided to present it at the Summer School Session. Thus the aim became twofold and the motivation intensified.

The original title was discarded as weak and tame and the more pretentious one worked out as the final "master ouch."

"We will stand it no longer, we will rebel!"

Sorrows and Horrors of Feathers and Fur

TIME
The year nineteen hundred and seventeen

PLACE
Bowling Green, Ky.

CHARACTERS

MAN, driving horse
GIRLS, stealing robin's nest
NEGRO, cook, abusing cat
BOYS, shooting at squirrel
OWL, president of the conference
PIG, secretary

HORSE	MOCKING BIRD
COW	BLUE JAY
SHEEP	PARROT
GOAT	DOVE
DOG	CANARY
CAT	CROW
SQUIRREL	CARDINAL
RABBIT	ROOSTER

OTHERS

ACT I

Their Wrongs Shown

SCENE I — *On Upper College Street*

(*Man appears beating horse up the icy hill.*)

Man Get up, there, you lazy brute! You are not pulling enough to move an ant's hill. Why do you think I fed you that whole ear of corn this morning? Yes, and nearly a whole handful of hay! Get up, I say! (*Beating him cruelly.*) What do I care if the hill is slippery? A loose shoe, eh! Well, I can't have you shod more than once a year, that's certain! Now, stumble, you clumsy sawdust head! You've got to pull this load! What do I care if it is too heavy? (*As he lays on blows, the horse struggles desperately and falls.*)

(CURTAIN)

SCENE II — *Training School Wood*

(*Three girls appear, skipping down path.*)

Jane Oh, girls, see that robin's nest! Isn't it a beauty for our collection? (*Climbs up and pulls nest down.*)

Nora But what will the robin do?

Nell Let her build another.

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All Here she comes! Let's hide and see how surprised she will be. Ha, ha, ha! (*Hide behind bushes.*)

(CURTAIN)

SCENE III — *On back porch of a residence on State Street*

(*Negro servant appears with mop and water.*)

Servant Work, work, work! It's nothing but cook and mop all day. I wish this old mop would break) (*Starved looking cat comes creeping up feebly.*) Here you come for something to eat! Did I come here to cook for cats? I'll leave this place before I give you a crumb. Scat, scat! (*Chases her angrily, throws mop at her and resumes work.*) (*Faint mews of kittens are heard.*) Well, good-night! If you haven't brought your kittens! Do you think I'll feed your whole family? I'll just show you! (*Throws mop at kittens.*) Get to the alley where you belong, you horrid brutes! (*Throws water after them.*)

(CURTAIN)

SCENE II — *On Chestnut Street*

(*Boys going home from school see squirrel.*)

Dick Ha, ha, ha! He's eating a nut. He seems to think we raise nuts just for him.

Jack Yes, and what he don't eat he tries to hide. He don't get away with them, though, for I dig them up.

Dick Just see him sitting there like a king. Let's see if we can knock the nut out of his mouth with this sling.

Jack He'll be lying low, like the Kaiser, before I get through with him. (*Shoots.*)

ACT II

The Conference

SCENE — *At* 8 P.M. *on a dark night. In Covington Woods.*

(*Animals and birds are assembled in a conference to rebel against Man. The Owl presides as president and the Pig is secretary. All are talking excitedly in animal language.*)

President (*rapping on table with a large hammer*) Order! Order, attention! Know ye not that the time draws near when this secret meeting must close? The rascal Man may be lurking around here now. (*Noises of anger.*) Who, who, who is that talking?

Parrot Polly wants a cracker!

Rooster Why didn't Polly bring lunch with her? (*Laughs.*)

President Make a note of that, Secretary Pig. (*Pig writes with loud scratching.*) You all know too well why we have met here this dark night.

Horse, Goat and Cow That we do! To rebel against Man. We want our rights!

All Yes, our rights we will have!

President Mr. Sheep, let us hear from you first.

Sheep (*walking forward stiffly*) I was once a happy animal. While feasting on a big ranch in Texas, there came a lasso. Whiz! I was choked, jerked down and dragged to a horrid cattle train. (*Groans*) For five long days and nights I was wedged between flocks of other miserable sheep. Faint and starved, I was dumped into a field as barren as a desert. (*Creaking noise as he starts to his seat*) Do you wonder that my joints creak as I walk?

President Owl Bring the oil can, quick!

Parrot Help, mamma, help! Where's the oil can?

President Order! We will hear from our feathered belle, Miss Pet Canary.

Canary (*fluttering to front with a ragged wing*) My little mistress looks like an angel, but, friends, she is far from it. Look at my wing! (*Awful groans of sympathy*) What do you think she did?

Owl Dr. Crow, see what ails our little pet.

Crow (*examining wing*) Aw, caw! What means this? A missing feather!

Canary Yes, and Flossie's doll is wearing it on her hat now! (*Loud exclamations of horror*) And that is not all! Not one drop of water or a fresh seed have I had to-day. How I long for a bath!

Parrot Oh, my happy heart! No bath!

Canary Ugh, my dirty cage! It makes me sick to think of it.

(*Cardinal and Blue-jay rush to her and fan her as she faints.*)

President Now, let our college chum, Mr. B. Goat, please step forward.

Mr. B. Goat (*coming forward, pulling his whiskers and fixing his eye-glasses*) Ba-a-a-a! That biped Man says I like to eat tin cans! Dirty paper and any kind of junk! He is as crazy as he looks. I like a good meal of hay and corn as well as you, Mr. Horse, but do I get it?

Crow Aw, caw, naw! I like corn, too, but do I get it? Let me but taste a grain and a frightful scarecrow jumps at me.

Goat I will rebel! I will stand it no longer!

Owl Mr. Horse, let us hear your complaints now.

(*Horse limps to front, stumbles and almost falls.*)

Owl Mr. Goat, do help Mr. Horse and hold him while he speaks.

Horse My friends in feathers and fur, behold me! Do you wonder that I am here to rebel against that biped Man? See these stripes! See these scars! (*Loud cries of anger*) Hear those shoes? (*Shakes foot*) Could you get out of a tin Lizzie's way with a dangling shoe like that?

All No, never! Down with the biped Man!

Horse Do you know what I had for breakfast?

Parrot A cracker?

Mocking-bird A grubworm?

Horse No; only a handful of hay with thorns in it! See my torn tongue. (*Hangs tongue limply*) I can hardly speak. (*Gasps in pain*)

Owl Miss Cow, please bring Mr. Horse some water.

Parrot Polly wants a drink, too.

Pig If you don't keep quiet, out you go.

Mocking-bird If Polly goes, I go too.

President Who, who, who! Who is next?

Pig Lady Dove is next on our program.

President Yes, we have long heard the sad moans of Sister Dove. Tell us your troubles and let us mourn with you. (*Dove hops forward with head under wing*) Peter Rabbit and Captain Bunny, can't you see she needs help?

Dove (*sobbing*) My tragic tale is short. Do you know of the horrors of the sling-shot?

All Alas, only too well!

Dove Because of this cruel weapon my pretty nest lies in ruins, my babies are dead and I am left alone, too sad ever to sing again. (*Totters moaning to seat*)

All Revenge! We will not be treated thus!

President Professor Dog, what have you to say?

Dog (*limps forward, dragging a broken leg, barking with pain*) Can I ever romp and be happy again? When Morgan gets his leg broken, the doctor sets it and everybody brings him ice cream and candy. Has this been set?

All No, and it will not be!

Dog You are right. I must drag around a useless leg the rest of my miserable life. (*Is seized with violent fits of sneezing and coughing*) How do you think I caught the "flu"? My house was split up into kindling and I had to sleep in the alley with a germy dog. Now hear me —

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(*Another fit: President and Secretary rush into the aisle, frightened*)

Parrot Don't give me the "flu." Good-night!

President Dr. Crow, examine Professor Dog.

Crow (*looking at tongue*) A bad case. Bring a flu mask at once.

President We must hurry. Let us hear from our valuable friend, the cow.

Cow (*coming forward faintly*) Look at my bones! Only my skin holds them to me. (*Cat starts to examine bones*) Don't come near me. They will stick you.

Parrot Don't stick me. Oh, for a coat of armor!

President I'm tired of your foolishness. Do give us a rest, Polly.

Cow (*resuming*) Not one blade of grass or grain of bran have I had since yesterday. (*Groans*) They seem to forget that I will pay them back by not giving them milk.

Rooster That's right, get even.

Cow I can say no more. I am too weak.

President We will now have a speech from one of our feathered friends.

(*Parrot and Rooster rush forward and speak at the same time.*)

Both I thought my time would never come! (*All laugh, while Parrot and Rooster stare and glare at each other.*)

Rooster Why are you here?

Parrot The President called for feathers. See my pretty red and green feathers?

Rooster Mine are longer than yours.

Mocking-bird Mine are shorter than yours and cleaner, too.

Parrot I got here first.

Rooster Listen at that voice! You try to talk like that biped Man! (*Parrot sticks out tongue at Rooster*) It looks like his tongue, too. (*Staring at Parrot and starting at her.*)

Mocking-bird That's right! Beat him up, Polly!

Parrot Help! Help! Police! (*Man appears suddenly, blowing a hunting horn. A panic follows: animals disappear with loud cries of fear. Man gazes around in amazement. Finding the Pig's minutes he reads in snatches, laughing loudly.*)

Man (*reading*) "That biped Man." "We will rebel." "Could you get out of a tin Lizzie's way?" Ah, what have we here? An influenza attack. I guess I had better run too. There may be some flying germs around.

Parrot (*in the distance is heard to scream*) What's happened now, Polly?

Studies in Art Appreciation VIII

C. Edward Newell

Supervisor of Art and Handwork, Springfield, Mass.

Woman Churning—Jean Francois Millet

Suggestive Method of Study

First read the picture for its story. What is the first thing—or the principal thing—you notice in the picture? What is the picture about? Or still another way is to give half the answer in the question. In Millet's "Woman Churning," it is the woman's figure, not the cat, which is of prime importance, and to forestall the child, who is likely to point first to the pet, we may ask: What is this woman doing and what is the big object in front of her? Then must follow, of course, some elucidation of the process of butter making. Has any one here tried to churn? Does the work require much strength? Is the woman strong enough for her task? How can you tell? Observe the strong grip of the hands on the rod, the firm flesh of her large arms, her solid, well-poised figure.

This woman is beautiful in that she is physically so well fitted to her task. "The beautiful is the fitting," was one secret of Millet's art theory.

Then follow questions as to the setting: In what country do you suppose this woman lives? Is the room like one in your home? What sort of flooring? What sort of ceiling? Look at the various objects and compare them with things familiar to you at home: the queer broom, the odd jug, the heavy earthern milk jars arranged on the shelf, the clumsy wooden shoes (sabots—sa bō′). Thus we lead up to the information that this scene is in Normandy where old-fashioned farming methods have been slow to yield to modern machinery.

Next work out what is called the feeling of the picture: What sort of a woman is this? Young or old? Pretty or plain? Patient or cross? Cheerful or discontented? How can you tell that the woman is contented? By the expression (smile) on her face. By the cat rubbing against her. The fact that the cat's attitude and expression so wonderfully duplicate and interpret the woman's cheerful mood is a point worth dwelling upon a bit.

Are there any other animals in the picture? The hen in the doorway. A woman and cow across the yard. What is the hen doing? Walking about and always inquisitive. What is the woman doing? Milking the cow. Do you think it is early morning or evening? Sum this up that every figure is in motion, that the two women are doing something useful, and everybody is happy. "Health and work make for contentment."

Finally consider the structure of the picture: Hold the print upright, a little way off, and tell us how far you can see. Can you see beyond the room? Across the yard and into another building (cow-shed) and through the cow-shed window into space beyond. Does the roof of the shed completely close up the kitchen door? No; there is a narrow strip of sky seen above the roof. Would you like the picture better with the background all closed in, no open doorway, or with opening in the back? Why?

"What shape is made by the central group of the picture? To answer this question, direct the pupil's pencil to the top of the woman's cap, draw the pencil down thr right side of churn to the base. Then indicate the line of the left side, from the top of the cap to the cat's extended paw. Of course the pencil should not be allowed to mark the print but should be held just above the surface. Repeating this shape on the blackboard we see a tall isosceles triangle or pyramidal form. Now trace the converging lines of the floor tiling and show that they are parallel with the inclosing lines of your diagram. Note that the broom handle is a continuation of one of the oblique tile lines."

Unity or the placing of interest in a definite center in pictures is sometimes accomplished by placing the most interesting figure or group very near the center of the picture; sometimes by making it larger than other things; sometimes by placing it near the observer; sometimes by making it very clear and distinct; sometimes by making the lines of the composition to lead to the most interesting part of the picture. In this picture unity is brought about through the emphasis of the principal figure by placing it near the center of the picture, making it large and clear while other details are less distinct, and by arranging the lines of the composition in such a manner as to lead one's eye to this definite center.

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Woman Churning *Millet*

The Story of the Picture

When the artist, Millet, was a boy he lived in the country where nearly all of the people knew how to churn and make their own butter. At the end of the rod inside the churn there were two pieces of wood fastened crosswise which work the cream into butter as the rod is moved up and down. The churn has a cover with a hole in the center for the handle and as the cream begins to thicken some of it works up the rod to the top of the churn. We can seee this in the picture. The cat would like some of this cream. A hen looks in at the open door, curious to know what she may eat.

Butter has not always been used for the table as we now use it. Long ago, the Romans used it only as an ointment or in medicine. The people of India used it to heal the wounds of elephants. The Greeks knew very little about it and considered its odor very disagreeable. Plutarch tells us of a visit which a great Spartan lady paid to another, when one smelled so strongly of sweet ointment and the other of butter that they could not endure each other's company. People in those days and some people to-day use olive oil in place of butter.

"This, like all of Millet's pictures, is a picture of work. The woman looks strong and capable, and willing to do each task as it comes to her. She is dressed like all the French peasants, a plain stout dress of dull light blue, apron, close cap and wooden shoes."

The Story of the Artist

The artist who painted "Woman Churning" was named Jean Francois Millet (zhän fräṅ swä′ mē lĕ′)—1814–1875. His parents both worked in the fields much of the time, so it was his old grandmother who virtually brought him up. She had taught him his letters at home, and he could read and spell before he ever went to school. It was but a short walk to the village schoolhouse where little Jean studied. He was large for his age when he went to school and one of his first experiences was to have to fight the school bully. Millet was victor, but saddened because he was obliged to fight.

Jean was such a good scholar that the village priest offered to teach him Latin. At home he found little to read except the Bible, which belonged to his grandmother. This book also contained the only pictures he had ever seen. He copied many of them. Some of Millet's first pictures were drawn with chalk and charcoal on the walls of houses. As a boy he had to work in the fields with his father and he had little time to spend on his drawings or his studies. At eighteen he drew upon a wall with charcoal a picture of an old man bent over a cane. This picture was such a good likeness as to please all who saw it. It was then decided to let the boy study art. After two years Millet's father died and he was obliged to return to the farm. The village people raised money and sent him back again to study painting in Paris.

Artists of the day did not seem to appreciate Millet's work. They even were so rude as to make fun of it. In course of time they learned that his art had a message unlike that of any other artist. During the last ten years of his life he was well paid for his pictures, and for the first time in his life in comfortable circumstances, honored by the French people.

"Millet is, however, neither a discouraged nor a sad man. He is a laborer who is attached to his field, plows it, sows it, and reaps it. Art is his field. Life is his inspiration. He loves nature with the whole force of his being—and when, before a drawing by Millet, we stand aghast at the roughness of his hand, at the unusualness of the subject, at the unexpectedness of the composition, just let time do its work. Let us, like the artist himself, look at the country-side, the woods, and the sky; let us forget for a moment our traditions and our conventionalities, and we shall breathe the same vivifying air which animated Millet, and he who understands him will say, 'Here is a painter who gives the humble his rightful place, a poet that exalts ignored greatness, a good man who encourages and consoles.'"

Teachers Suffer Most

Among those employees who suffer most acutely have been the teachers in our schools. Their situation in many parts of the country has become deplorable. Thousands of them, trained in their profession, with a high and honorable pride in it, have been literally forced to leave it, and to resign what has been their hope, not of wealth, but of loyal service in building the foundation of knowledge and character upon which our national strength must rest. In consequence, there is everywhere a shortage of teachers. An inquiry made by the Bureau of Education showed that in January, 1920, more than 18,000 teachers' positions in the public schools of the country were then vacant because the teachers to fill them could not be had. Over 42,000 positions are filled, in order that they may be filled at all, by teachers whose qualifications are below the minimum standard of requirement in the several states. It is the estimate of the Commissioner of Education that more than 300,000 of the 650,000 school teachers of the country are to-day "below any reasonable minimum standard of qualifications." Many of those who remain in our schools receive less pay than common laborers, despite the long years of preparation for their profession that they have undertaken. This situation is a national menace. It is useless to talk of Americanization and of the diminution of illiteracy and other national educational problems, unless it is faced at once.—*Report of the Industrial Conference called by the President*

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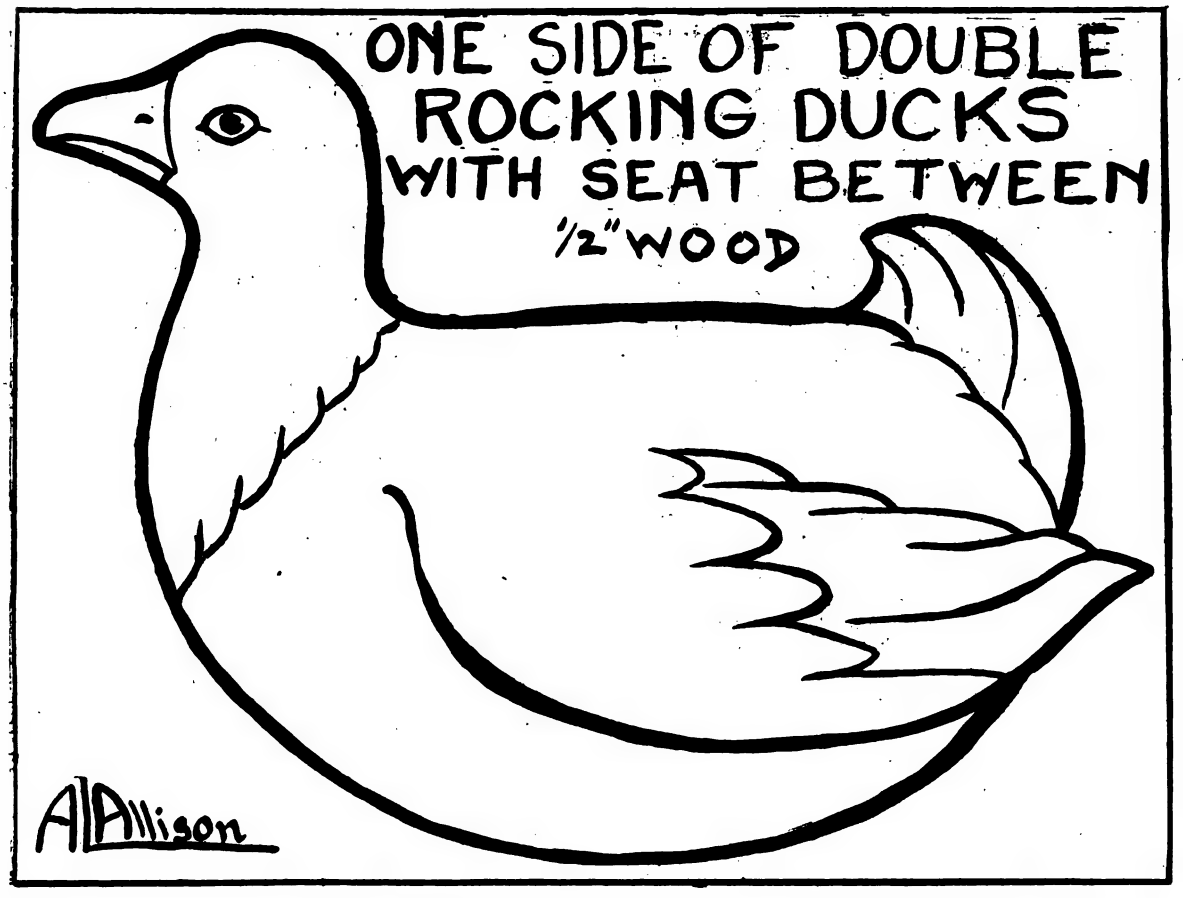

To be cut out of wood and colored.

Primary Writing Taught Incidentally but Not Accidentally

Letheld Hahn

Kindergarten Primary Critic, State Normal School, Bemidji, Minn.

IN accordance with our changed ideals in education in recent years, we have ceased to take valuable time in an already over-crowded program for a daily writing lesson. The days of the formal push-pull-slide-swing type of writing lesson for little children have passed. Instead, the children learn to write through writing voluntarily in carrying on some project in school work. If the child feels the need of some expression in writing to carry on his chosen plan, he is as concentrated on the task at hand as if he were making a kite or a fire wagon for his play. His manner of procedure is very apt to be unlike that of his neighbor, but equally as effective. He is able to work out his writing problem alone — to "teach himself," if you please.

If experimentation is valuable in the handling of other tools of expression, why not in writing? Nevertheless there must be some organization of the opportunities for learning to write and some checking of results in order to make progress and prevent wrong habits from being formed.

Perhaps a few suggestions may be helpful.

1 An early need felt by the child is to write his name. It has been found helpful to have children's names written large on the blackboard above the eyes of the children to mark the places to which they may come *at any time*. At first, an oblique line leaning a little to the right between the names will help to get good position and good slant to the writing when teacher is occupied with another group.

2 Many children, especially early in the year, write for the sheer physical pleasure of writing. To these, suggestions on the board as to what to write will prove helpful. If we believe in raising the ideals of a child by surrounding him with good pictures, good music, good books, why not good writing also? Children will be encouraged to write if the words they need are called to their attention. There is always a best time for learning a thing. It is the teacher's part to suggest if the child does not take the initiative. For example, on the first snowy day the teacher may have the sentence, "See the snow!" on the board and call attention to it.

3 Take time early in the year to show the children the mechanical processes necessary for good writing. Perhaps talk to the group as a whole quite informally. Children are sensible and readily respond to being treated as thinking beings. The trouble with so much of our teaching has been that we have "taught children as things." Group discussions about writing difficulties are necessary in this type of work. Children will readily appreciate that if they stand with the left side facing the board, about a foot from the board and push their words over, the letters will be better formed. They must know how to hold the crayon — perhaps tell them to make a roof over the crayon with the fingers, leaving only the point out. Use half pieces to avoid squeaking of crayon. Care must be taken to explain how the letters a, g, d, etc., go over the hill and then back again. Loop letters, as, l, k, etc., we may say, swing over like a jumping rope.

Tracing over the teacher's writing on the board is

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helpful at first, provided the child is shown where to start and how to proceed. An objection often made is that children will begin at the wrong end of the word. This, too, can be overcome by a group discussion about reading from left to right in books, etc., then also in writing words. Often a cross or dot at the exact starting point is helpful. Tracing holds but a small place in the acquisition of writing skill. Only in the beginning is it profitable. As soon as the child can produce the form by looking at the copy he should do so. Soon his memory and skill in forming letters will lead to new combinations.

In the records of an experiment conducted in our primary room in which the children were at liberty to choose their work, the following writing choices were made through the year.

1 The children's first need was to write their names so they could label their work. This led to writing each other's names later on. Also names of fathers, mothers, streets, etc.

2 Children often made labels for articles in the room, as "chair," "piano," "bookcase."

3 In dramatizing a story one day, the characters were so numerous the children were unable to follow the story. One child suggested writing the names of the characters and pinning them on.

4 In November the first need for party invitations arose. The children wrote, "Come to our party." Each child addressed the envelope to his mother. By the December party, the children were able to write mothers telling what each child was to furnish for refreshments. Much practice on the blackboard was necessary.

5 Children wrote the names of toys they wanted Santa to bring. We put the simple letters in a Santa mail box. After Christmas the children wrote on the board what Santa brought them.

6 It was not until January that the class of most undeveloped six-years-olds began to write. Several of the group had mastered as much as the others by June.

7 Writing progressed naturally through large free swing to ruled paper. In February one of the older boys ruled his paper. The teacher then provided ruled paper for those who wanted it.

8 Valentines presented many writing problems, as:

"I love you."
"Be my valentine."

9 Many notes of thanks were written for gifts and invitations. The gift of a canary bird called for a note saying, "Come and see our canary bird. We call him Caruso." The new work bench made by the Manual Training Department called for a note as follows: "We thank you for our work bench. We will tell you some day what we have made on it."

10 By the last of March the children had gained enough skill to be able to write letters, commands for others to follow, and simple riddles. Children often write notes to visitors in the room explaining something of interest. One boy wrote to the principal asking about health charts.

11 By the end of the year every child had a reasonable skill in writing gained through his own efforts with teacher as guide and helper.

Primary Geography in the Schoolroom

F. G. Sanders

1 Point to the North.
2 Point to the South.
3 Point to the East.
4 Point to the West.
5 Mary walk to west side of room.
6 Tom walk to east side of room.
7 Ned walk to north side of room.
8 Ann walk to south side of room.
9 West change with south.
10 North change with east.
11 East change with west.
12 South change with north.
13 Point with right hand to north and with the left hand to the east.
14 Point with right hand to east and left hand to west.
15 Point to northeast corner.
16 Point to northwest corner.
17 Point to southeast corner.
18 Point to southwest corner.
19 Mary, walk to northeast corner.
20 Ned, walk to southwest corner.
21 Jane, walk to northwest corner.
22 Tom walk to southeast corner.
23 Northeast change with southeast.
24 Northwest change with southwest.

Draw map of schoolroom on board; tell children that map is just picture of a place. Tell that on a map:
Top of a map is the north.
Bottom of a map is the south.
Right hand of a map is the east.
Left hand of a map is the west.

25 Point to north of map.
26 Point to south of map.
27 Point to west of map.
28 Point to east of map.
29 On which side of room is teacher's desk?
30 Mark on map where teacher sits.
31 Mark where Mary sits.
32 Mark where Tom sits.

Take a few minutes and let children come up and mark where they sit on map. This will make them familiar with placing positions of objects on any map.

Children draw on books map of schoolroom. Place in it right number of desks and the desk of teacher.

Draw a map of school and part of the surrounding neighborhood.

33 What street is our school on?
34 What street is first one east of school?
35 What street is first one south of school?
36 What direction would you walk to get to Pine Street?
37 What direction would you walk to get to Oak Street?
38 What building is on the corner of Oak and First Streets?
39 What direction would you walk to get to bank from school?

Children draw map of school and schoolyard and streets near.

40 Put in bank.
41 Put in church.
42 Put in flag-pole in schoolyard.
43 Where does sun rise?
44 Where does sun set?

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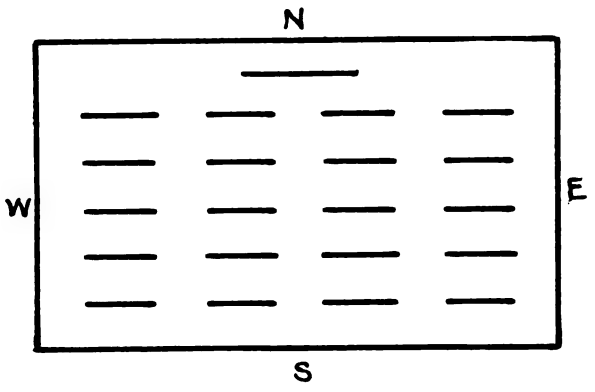
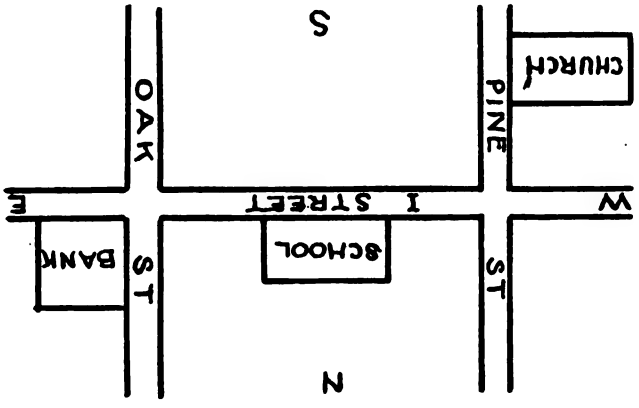


45 What part of yard does sun shine on in morning?
46 What part of yard does sun shine on in afternoon.
47 Name rooms of school that are on west side of building.
48 Name rooms of school that are on east side of building.
49 Name rooms of school that are on south side of building.
50 Name rooms of school that are on north side of building.

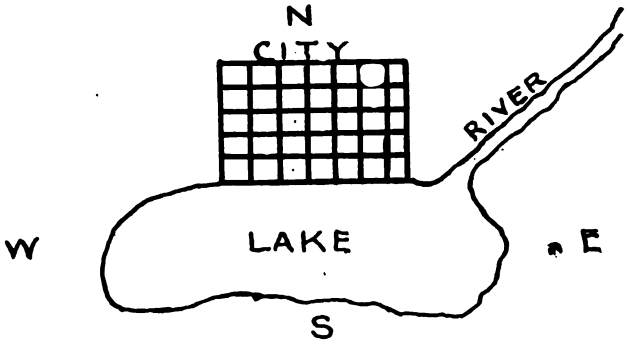


Take class to school grounds.

51 Tom go to west fence.
52 Mary go to east fence.
53 Fred go to north fence.
54 Jane go to south fence.
55 West change with east.
56 South change with north.
57 East change with south.
58 North change with south.
59 Class face east.
60 Class face west.
61 Class face north.
62 Class face south.
63 Face where sun rises.
64 Face where sun sets.
65 Which fence is flag-pole nearest?

Draw map of city and part of surrounding country.

66 What city do you live in?
67 What is a city?
68 What water is near our city?
69 What direction would we walk to get to river?
70 What direction would we walk to get to lake?
71 What is a river?
72 What is a lake?
73 What is the difference between a river and a lake?
74 What is east of our city?
75 What is west of our city?
76 What is north of our city?
77 What is south of our city?
78 Draw map of city and country around.
79 Place in two bodies of water.
80 Mark any building you know of on river.
81 Where does our drinking water come from?
82 What fish do we get from lake?
83 What fish do we get from river?
84 Does river run into lake? Why does it?
85 Which is deepest, lake or river?
86 What birds live near lake?
87 What do they feed on?
88 Did you ever see freight boats on lake?
89 Where do they go?
90 What do they carry?
91 What do they bring back?
92 Is there a lighthouse on lake?
93 What is it for?
94 Do the boats run all winter?
95 What direction do boats go from your city?
96 What other city is on lake?
97 Where did your picnic go to?
98 Did you go by rail? What direction?
99 Did you go by water? What direction?
100 What country do you live in?



When the Fairies Dance

Elizabeth Ellis Scantlebury

Wherever do the fairies hide
Through all the livelong day?
My grandma says 'tis only when
The moon shines that they play.

Then they come dancing down its beams,
"All shod in silver shoon,"
With little elfin men in gray
A-piping them a tune.

But when the fairies hasten home,
Before the peep o' dawn,
Their lacy cloaks they often lose —
I'll find them on the lawn.

And if they're very, very late
I'll surely see the sign —
Their pretty skirts will hang upon
The morning-glory vine.

But I would rather see them dance;
I think sometime I'll hide
And watch all night — but, O dear me!
The dark's so big outside!

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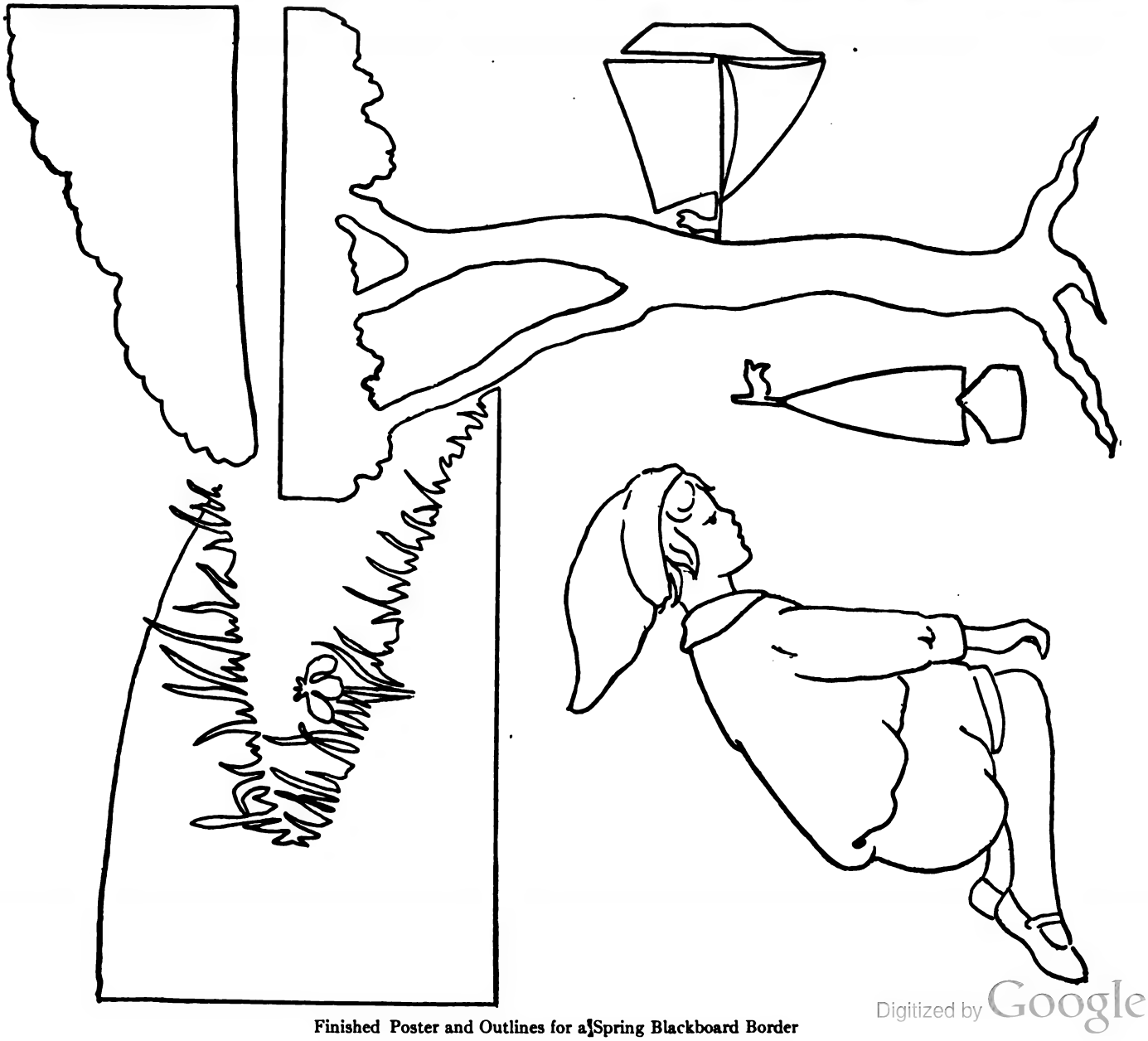

Finished Poster and Outlines for a Spring Blackboard Border

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Popular Ballad Studies for Grade IV

Laura F. Kready

Part II

The Wee, Wee Man

Teacher When you were in the second grade you learned the poet's ballad, "The Fairies," by William Allingham, didn't you? To-day we are going to study another fairy ballad, but it is a popular ballad, a ballad of the people. It is old; the date of this is 1776 and it is found among the Scottish songs. Some of the words are old, more like Anglo-Saxon, but we can easily understand what they mean. I will try to read distinctly. See if you can tell me what the ballad tells, what its story is about and who the Wee Wee Man was.

(Teacher reads "The Wee Wee Man" as given in "English and Scottish Popular Ballads," No. 38, p. 66, Cambridge Edition, edited from the collection of F. J. Child by Helen Sargent and George L. Kittredge. Permission for its use here is given by courtesy of the publishers, Houghton Mifflin Company. Children are given a typed copy of the ballad.)

The Wee Wee Man

1 As I was walking all alone,
Between a water and a wa,
And there I spy'd a wee wee man,
And he was the least that ere I saw.

2 His legs were scarce a shathmont's length,
And thick and thimber was his thigh;
Between his brows there was a span,
And between his shoulders there was three.

3 He took up a meikle stane,
And he flang't as far as I could see;
Though I had been a Wallace wight,
I couldna liften 't to my knee.

4 "O wee wee man, but thou be strang!
O tell me where thy dwelling be?"
"My dwelling's down at yon bonny bower;
O will you go with me and see?"

5 On we lap, and awa we rade,
Till we came to yon bonny green;
We lighted down for to bait our horse,
And out there came a lady fine.

6 Four and twenty at her back,
And they were a' clad out in green;
Though the King of Scotland had been there,
The warst o' them might hae been his queen.

7 On we lap, and awa we rade,
Till we came to yon bonny ha,
Whare the roof was o the beaten gould,
And the floor was o the cristal a'.

8 When we came to the stair-foot,
Ladies were dancing, jimp and sma,
But in the twinkling of an eye,
My wee wee man was clean awa.

T. Who was the Wee Wee Man?
P. He was a fairy man, a man from fairyland.
P. He was the King of the Fairies.
T. Does the ballad say that he was?
P. No, it just says that he was a man from fairyland.
T. Suppose we notice everything that is told about the Wee Wee Man. See if you remember.
P. He was very, very small.
P. His legs were short.
T. "Scarce a shathmont's length," that is from the top of the extended thumb to the extremity of the palm, about six inches.
P. He was stout. His thigh was thick and thimber.
T. *Thimber* is "massive."
P. Between his brows was a space of nine inches, a span.
T. A span is the stretch of the hand extended, from the thumb to the end of the little finger. I suppose it means to tell you that he was broad-browed.
P. His shoulders were broad, there were three spans between them.
T. This second stanza tells us how the fairy Man looked. Let us turn back to the beginning. The first stanza gives us a picture. Will you describe it for us?
P. Some one was walking all alone by the seashore and there he spied a very little man, the smallest he had ever seen.
T. "Between a water and a wa," I suppose was between the water and a way or road that led down to the water. I think this was not the seashore but the shore of a river that wound at the foot of Scottish hills.

Let us look now at Stanza 3. What does it mean to tell you of the Wee Wee Man?
P. He was very strong, powerfully strong.
T. *Meikle* means "much" or "great." How did he show he was strong?
P. He threw a great stone as far as one could see. If the person watching had been as strong as a Wallace wight he couldn't even have lifted the stone to his knee, much less have thrown it so far.
T. A "Wallace wight" was a strong or mighty Wallace, a Scottish hero. The two people in the ballad must have been moving, for in the next stanza they meet and speak to each other. Let us have two pupils read Stanza 4 in dialogue. Suppose Mary and James read.

P. (*Mary*)
O wee wee man, but thou be strang!
O tell me where thy dwelling be?

P. (*James*)
"My dwelling's down at yon bonny bower;
O will you go with me and see?"

T. What happened next?
P. The Wee Wee Man must have had a horse. The Man who spoke to him got up with him and they rode away.
T. *Lap* is "leaped" and *awa* is "away." *Rade* is "rode." What is *bonny green?*
P. You often hear of the beautiful green mounds under which the fairy halls were. The grass there was a lighter and more tender green. People said the fairies danced on such places when they came out of the hills to dance on the green at nights.
T. At such a place they got down to fasten the Wee Wee Man's horse. Then a fine Lady came out. Who do you think this Lady was?
P. Maybe she was the fairy Queen and he was the King.
T. Yes, I think so. She had twenty-four Ladies. What are we told about them?
P. They were dressed in green and they were all so

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beautiful that the least beautiful was lovely enough to be the wife of the King of Scotland.

T. Did the Man get taken into fairyland itself?

P. He was just taken far enough to get a peep. He had to get up and ride again until they came to a fairy hall. The roof was made of gold and the floor was of crystal.

T. All the descriptions of fairyland mention a profusion of jewels there. As there was no sun or moon or stars in fairyland their light came from diamonds and other precious stones in the ceiling. The carbuncle especially seemed to give light in place of the sun.

How far was the Man taken?

P. Just to the foot of the stairs in fairy hall. Then in the twinkling of an eye the Wee Wee Man was seen no more.

T. What did the man see in his peep into fairyland?

P. He saw ladies dancing, jimp and small.

T. *Jimp* means "slender." They were little and very graceful.

What story have you had lately that has also given you a eep into fairyland?

P. "Childe Rowland."

T. Yes. That was a fairy tale made originally from a ballad. What do you think of this ballad?

P. I like it.

T. I can tell you all like it very much. What do you like about it?

P. It is so interesting and so surprising. Something is happening all the time.

P. It is like a moving picture. It shows such distinct pictures and each one is very interesting.

T. Suppose you name the pictures.

P. 1 The fairy King at the river-shore.

2 The fairy King gets down from his horse — a strong little man.

3 The fairy King throws a big stone far out over the water.

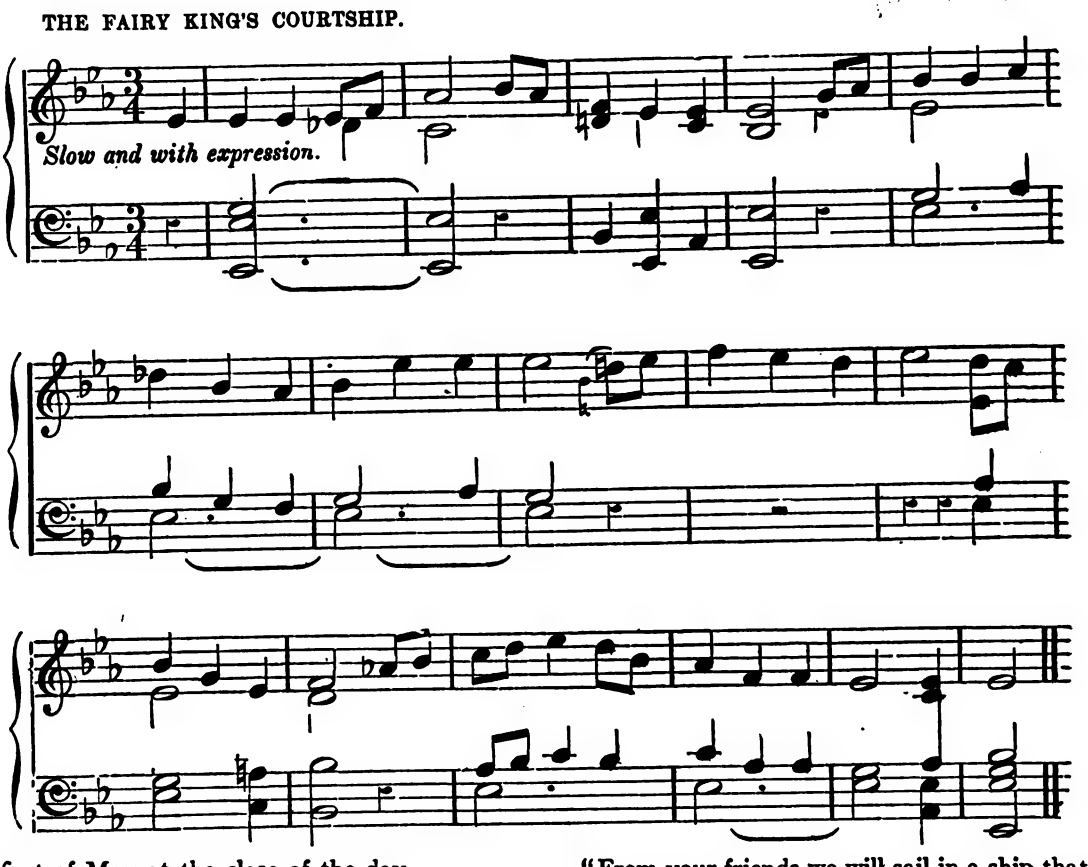
4 The fairy King talks to the Man and tells him where he lives.

5 The Wee Wee Man and the Scotchman ride together till they come to a green hill. The fairy Queen comes out. Twenty-four fairy Ladies all dressed in green follow her.

6 They ride escorted, till they come to fairy hall, with its golden roof and crystal floor. As the Man stands at the foot of the stairway he sees the little graceful fairies dancing. When he looks for the fairy King he can see him no more. He has vanished.

An Irish May Song

THE FAIRY KING'S COURTSHIP.



On the first of May at the close of the day,
As I stood in the shade of a green-spreading tree,
A young lover a-courting a maiden I spied;
I drew very nigh them to hear and see.

The dress that he wore was a velvet so green,
All trimmed with gold lace, and as bright as the sea;
And he said, "Love, I'll make you my own fairy queen,
If you are but willing to go with me.

"Lisses and forts shall be at your command,
Mountains and valleys, the land and the sea,
And the billows that roar along the seashore,
If you are but willing to go with me.

"From your friends we will sail in a ship that won't fail
With silken top-sail and a wonderful flight;
From this to Coleraine, to France and to Spain,
And home back again in one short night.

"There is not a fort from this to the north
But we'll dance around it and sing merrilie;
And the lads of Queen Anne shall be at your command
And they shall all stand in great dread of thee.

"Many a mile have I roamed in my time,
By sea and by land a-looking for thee,
And I could never find rest or peace for my mind,
Until fortune proved kind and sent you to me!"

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T. What else do you like about this ballad beside the pictures?

P. The characters are all pleasant. The fairy King is very kind and good to the Scotchman. He is so strong, too, he is a fairy hero. And he could ride well. And the Ladies are beautiful and graceful.

T. Is there anything else you like about this besides the fairies?

P. I like the old words. You can almost guess what they mean and they sound well.

T. Yes, they are more like Old English or Anglo-Saxon. The words of this poem are very good. You notice there are but eight stanzas and a great deal is told you. The words are few, but each one tells something; there are no unnecessary words. The words are very good, too, and many of them make pictures, such as *spy'd*, *flang't*, and *lap*.

P. It is a very musical poem.

T. Yes, indeed! Let us read it together to bring out its music.

P. (Poem is read by children, one child reading a stanza.)

A Farmer's Boy

The sun went down beyond yon hills,
Across yon dreary moor,
Weary and lame, a boy there came,
Up to a farmer's door.
"Will you tell me if any there be
That will give me employ
To plough and sow, and reap and mow,
And be a farmer's boy?

"My father's dead, and mother's left,
With her five children small,
And what is worst for mother still,
I'm the oldest of them all:
Though little I be yet I fear not work,
If you will me employ
To plough and sow, and reap and mow,
And be a farmer's boy.

"And if that you won't me employ,
One favor I have to ask,
Will you shelter me till break of day,
From this cold winter's blast:
At break of day I'll trudge away,
Elsewhere to seek employ,
To plough and sow, and reap and mow,
And be a farmer's boy."

The mistress said, "Pray take the lad,
No farther let him seek";
"O yes, dear father," the daughter cried,
While tears ran down her cheeks,
"For those that will work it's hard to want,
And wander for employ
To plough and sow, and reap and mow,
And be a farmer's boy."

In course of time he grew a man,
The good old farmer died,
And left the boy the farm he had,
And his daughter for his bride;
The boy that was, the farm now has,
Oft smiles and thinks with joy,
Of the lucky day he came that way,
And to be a farmer's boy.

From "Popular British Ballads," by R. B. Johnson, Vol. II, by courtesy of the publishers, J. B. Lippincott, Philadelphia, and J. M. Dent & Sons, London.

Twelfth Night

Lavender's blue, dilly dilly, lavender's green,
When I am king, dilly dally, you shall be queen.
Who told you so, dilly dilly, who told you so?
'Twas mine own heart, dilly dilly, that told me so.

Call up your men, dilly dilly, set them to work,
Some with a rake, dilly dilly, some with a fork,
Some to make hay, dilly dilly, some to thresh corn,
Whilst you and I, dilly dilly, keep ourselves warm.

Sometimes called "Lavender's Blue." Taken from "English Folk Rhymes," by Northall, p. 545, published by Kegan Paul, Trench Trubner & Co. Also given in "Halliwell," and in "Baby's Opera," by Walter Crane. The song refers to the choosing of a king and queen on Twelfth Night.

Flowers in the Window

Little flowers that charm my window,
You are marvels in my sight;
For no matter how I place you,
All your leaves turn towards the light!

You are children of the springtime,
Happy when the sunshine pours;
For you only bud and blossom
When you live in God's outdoors.

—*Washington Van Dusen*

Aladdin

When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend nor a toy,
But I had Aladdin's lamp;
When I could not sleep for the cold,
I had fire enough in my brain,
And builded, with roofs of gold,
My beautiful castles in Spain!

Since then I have toiled day and night,
I have money and power good store,
But I'd give all my lamps of silver bright
For the one that is mine no more;
Take, Fortune, whatever you choose,
You gave, and may snatch again;
I have nothing 'twould pain me to lose,
For I own no more castles in Spain!—*Sel.*

Fairy Gold

Jolly old moon in a jolly old sky,
And the little old fairies marching by;
Little old fairies over the wold,
Marching in search of the Fairy-Gold.

Over the mountains, over the streams,
Over the grass to the Land of Dreams;
Clad in silver and clad in red,
And the King in his scarlet riding ahead.

Coats of emerald, coats of blue,
Little old fairies, two by two;
Little old fiddles playing a tune
Over the mountain, under the moon.

Little old King in his acorn crown,
Riding his little old nag so brown;
Two by two till the night grows old,
Trolling a song of the Fairy-Gold.

Shut up the casement! Drowsy and far
The feet of the marching fairies are;
Over the mountains, over the streams,
Over the grass to the Land of Dreams.

—*L. M. P.*

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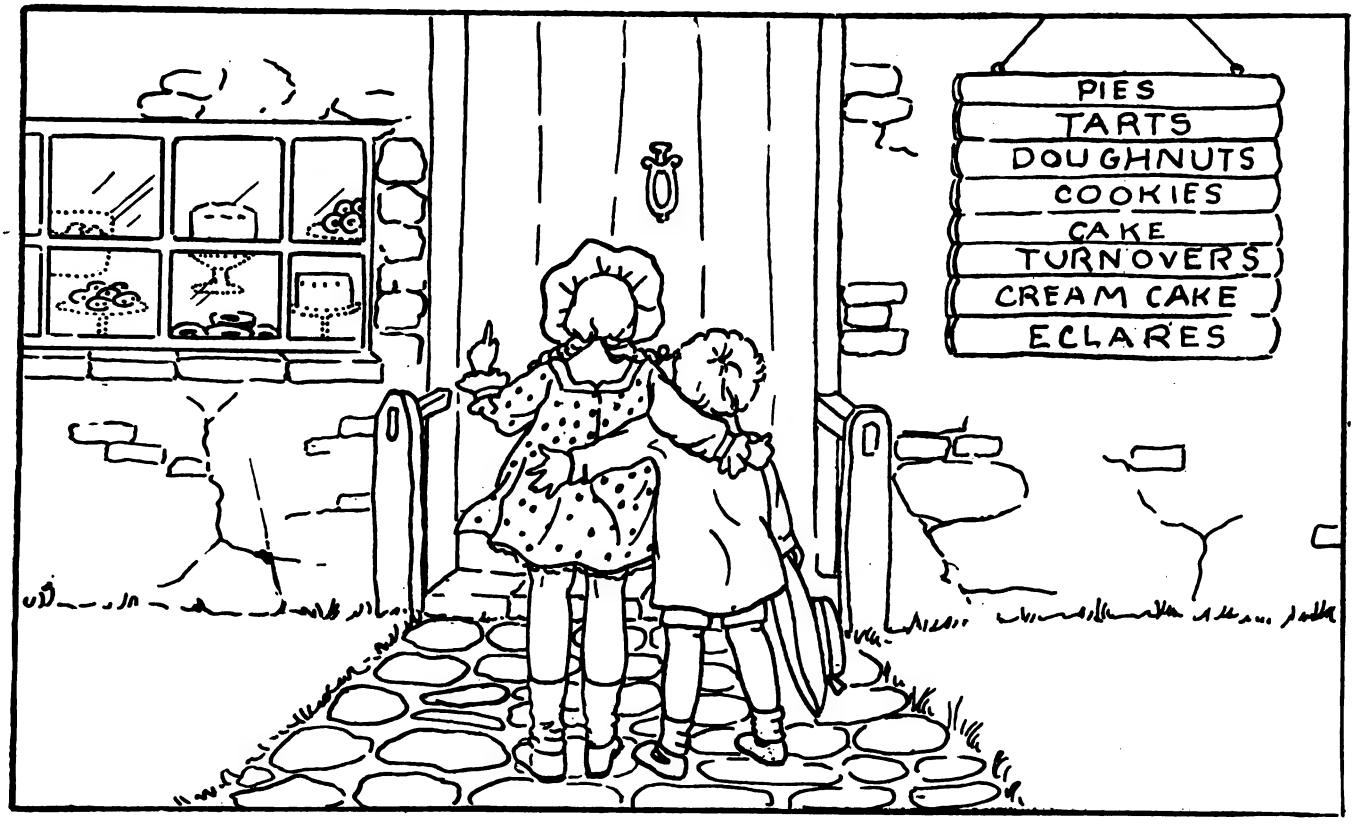
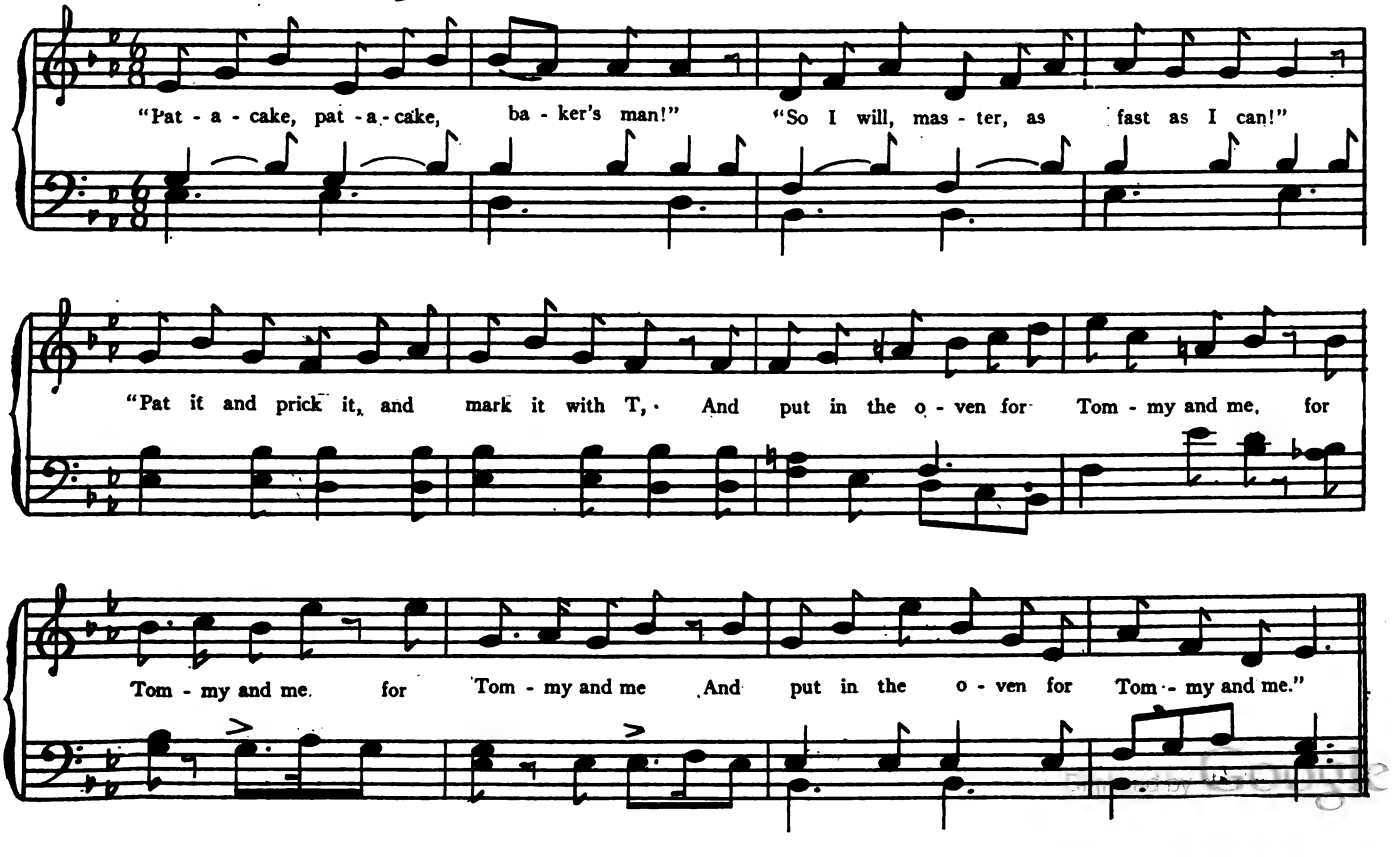
A Page for the Color Booklet



Suggestions for Coloring

Color the bakeshop cream or tan color; door green, goodies light shade of cream, pink, etc.; girl's dress blue and white; bonnet blue; shoes and siockings white; boy's suit tan; hat yellow with blue ribbon; shoes and stockings white; both children, hair yellow, hands and legs flesh color; sign green with white lettering.

Pat-a-Cake, Pat-a-Cake



A Page for Story Tellers

The Giant of the Causeway

In the olden days there was a feudal castle on the site where now stands the Causeway and Giant's Mount, in the town of Brussels.

A giant lived in this castle who is reputed to have been over nine feet high.

This noble giant was generally beloved and esteemed, for in spite of his capricious and brusque character, he was ever ready to exert his superhuman strength in the defence of the weak. He rebuked the powerful, exterminated brigands and robbers, and cleared the roads of highwaymen.

From the tower of his castle, which he had built on high ground, he had a commanding view of the surrounding country.

He never left his castle except to inflict punishment on the wicked, or in order to protect the weak.

He consecrated all his leisure to his dear and beautiful daughter Helen. She was his only child by his beloved wife, who died in giving her birth.

From her childhood Helen was accustomed to a secluded life and had never left the castle grounds. In summer she amused herself with her sewing on the top of the tower.

One day, when her father was scouring the country, she ventured to take a little walk in the Valley of the Brook. She had only taken a few steps outside the castle grounds when, on turning the corner of a little path, she found herself face to face with a knight in armor, of comely appearance.

As soon as the latter saw Helen, he stood still, spellbound by the youth and beauty of the young girl. He loved her at first sight, and bewitched by her shy, maidenly demeanor, flung himself at her feet. Helen, for her part, stood bewildered at these demonstrations of respect and adoration.

Suddenly her father appeared, followed by four prisoners he had captured. He was leading them by a cord. He took in the situation at a glance, and said to the knight, who was lost in contemplation of the young maiden, "How dare you kneel at my daughter's feet?"

"Sire," replied the knight, "pardon me, I pray you. I love your daughter, and love has drawn me to her feet."

Helen trembled, for she had also fallen in love.

"Who are you?" asked the giant.

He questioned the knight in such a severe manner that the maiden shivered, and blushing with shame took her father's hand, murmuring words only intelligible to him.

"I am Harry of Housestone," replied the young man; I was knighted by Lothario."

"That is sufficient; be quite frank with me."

"I see your gentle daughter for the first time. The sight of her fills me with a happiness which radiates through all my being. I feel that without her life is not worth living. If, sire, I am fortunate enough to have won her favor, I pray you to give me her hand."

"You are worthy to be my son-in-law," replied the giant. "However, I have sworn that I will only give her in marriage to one who shall be able to construct a paved roadway in a single night. The next day at dawn he must be able to take her on horseback down the Causeway bordered by columns to St. George's Chapel."

After this speech he glanced ironically at the knight, and taking Helen by the hand led her home. As she was about to cross the threshold the young maiden cast a sad and tender glance at the Knight of Housestone, who was completely disheartened by the giant's impossible demands.

"Let us consider," said the young lover, suddenly raising his head, "if there is a way to perform this task."

By the time he had estimated the length of the ground and the depth of the ravine on which he had to construct a paved way in a single night, and had realized the impossibility of carting the necessary stones for the colonnade, he groaned and sighed in dire despair.

"Night is falling," he cried; "I will try my last resource. I will go and see if the miners who work in my uncle's copper mines could do this work before dawn."

He at once started off to the Sunny Wood; he summoned the overseers and asked them if they could build a paved roadway from the Giant's Castle to the town gates in single night.

The overseers answered him that it would take at least a year, employing a thousand workmen a day, to execute such a work.

Harry, in deep dismay, took his homeward road, completely overwhelmed by his misfortunes. On the way he saw a little black-haired man, with a tall green hat and a white pointed beard, leaning against a tree. He was not more than three feet high. He looked at the young knight with flaming eyes:

"You look sorrowful, Knight of Housestone; no mortal power can help you in your distress . . . but if you like I can overcome your difficulties."

"Oh, whoever you may be, you are very welcome," replied the knight, holding out his hand. "But who are you?"

"I am the spirit of the copper mines your uncle is working. I live in the underground caves, and his excavations are a source of great annoyance to me. If you will promise that the mining shall cease, that the galleries and shafts shall be filled in, in order that I and my companions may live in peace in the bowels of the earth, we will this night construct the road and colannade demanded by the giant. To-morrow you will marry Helen."

"I can promise no such thing, for my uncle has a son who is heir to all he possesses."

"His son, who was a good-for-nothing, was killed this morning by a man-at-arms whom he had had flogged yesterday. You are now your uncle's sole heir."

After saying a prayer for the repose of the soul of his cousin, Harry placed his left hand on the hilt of his sword, and holding out the other to the dwarf, he said, "I swear to do as you request immediately after my uncle's death."

"Enough!" replied the dwarf; "to-morrow at dawn repair to the spot where the road should begin, and all you will have to do is to fetch your bride."

About midnight a terrible storm arose, the wind rooted up the tall trees, and the thunder rolled.

Helen, aroused by these alarming sounds, shaking with fear, got up and sought protection in her father's room.

"Do not be alarmed, my child," the giant said, softly, "it is the devil chasing some wild beast of the forest."

"But do you not hear the sound of hammers, the rumbling of wheelbarrows, and confused noises, as though a crowd of men were at work?"

"It is possible," replied the giant, looking out of the window; "but if Housestone is attempting to perform the task I set him, he must be mad."

As he shut the window again a puff of wind blew out the lamp. At the same moment the storm abated, and all was calm and still as on other nights.

Helen had not a moment's rest. At daybreak she ran up to the tower. Her surprise and joy were boundless when she saw a magnificent archway glittering in front of the castle, and beyond it stretched a splendid road, at the end of which she saw Harry of Housestone mounted on a black horse, followed by a beautiful white ambling nag, led by two pages.

On hearing her joyous cries her father appeared. All

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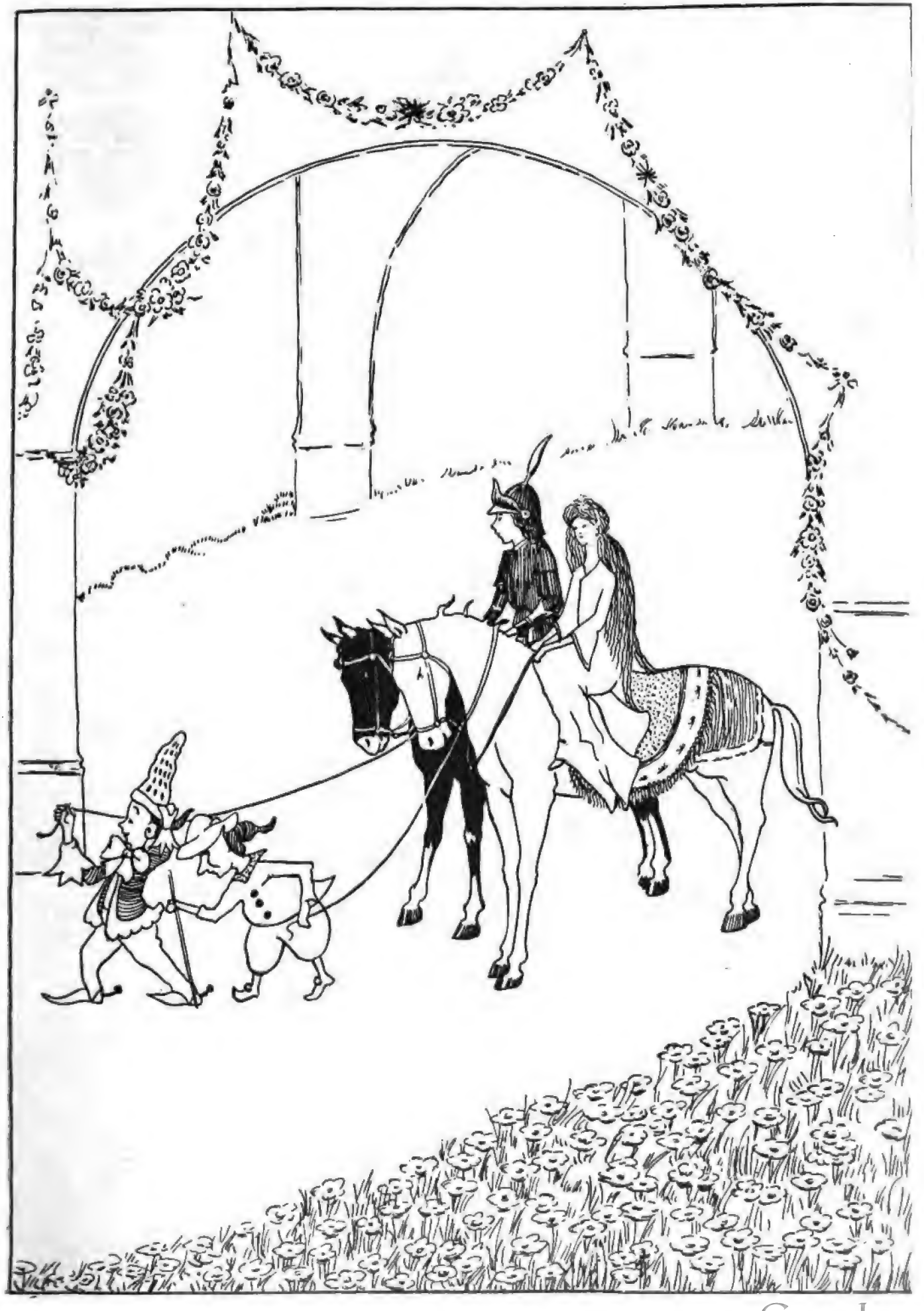

Design for a Poster

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the giant had demanded was done. The Knight of Housestone was married to Helen the same day, and on his uncle's death he faithfully fulfilled his promise to the dwarf of the underworld. He ordered the shafts and galleries to be filled up in the copper mines, and to this day no one has been able to discover where they are.

—From Christmas Tales of Flanders

The Hunchback of the Willow Brake

(A Fairy Story translated from the Gaelic by the Rev. James McDougall)

LITTLE Hunchback was but a poor melancholy creature, an object of pity to the compassionate, and a laughing-stock to the thoughtless and foolish. He was deformed from the day of his birth, with his weak knees that bent under him, and a large hump between his shoulders. When he went out-of-doors a crowd of naughty children followed, laughing at him and mocking him. Their cruelty made him so shy that he avoided them and spent all his days alone in the Willow Brake, a short distance from his mother's house. For this reason the neighbors nicknamed him the Hunchback of the Willow Brake.

One evening, after the children of the town had been more cruel than usual, he fled with a sore heart and weeping eyes to the Willow Brake for shelter. He had not gone far into the wood when he was met by the very prettiest little creature he had ever seen. About her shoulders was a green mantle, bound with a golden girdle about her waist, and on her head was a green cap, with a tuft of silver feathers waving from its crown.

"Where are you going?" said the fairy.

"I am going to spend the evening in the Willow Brake," replied Hunchback.

"Have you no one to play with?" asked she.

"No; none of the children will play with me because I am so unlike them," said Hunchback.

"What is your name?" said she then; and when he told her she exclaimed:

"Hunchback! We have long expected to meet you. I am Play of Sunbeam and my joy is making the world merry. Come with me and spend the night with us. In the morning you will have neither disability nor defect."

Hunchback went cheerfully with her, until they arrived at the back of the Big Fairy Knoll. "Shut your eyes and give me your hand," said the fairy. He obeyed, and presently they were in the very grandest mansion he had ever dreamed of. She dragged him through the midst of the company, singing merrily:

Silence, all ye!
Sunbeam's back hither.
Hunchback and she
Have come together.

"Success and happiness attend Play of Sunbeam," said a beautiful maiden, who was more finely dressed than the rest and who wore on her head a golden crown full of jewels. "What does she desire us to do for poor Hunchback?"

For pain, give him health and grace,
And, a good man's wish, a thriving trade,
And Play of Sunbeam will be merry and glad.

Then away she danced and never another look cast on Hunchback.

"When is Play of Sunbeam otherwise?" said the Queen. "Let it be according to her wish."

Thereupon the fairies seized Hunchback, and just as he really thought he was going to be pulled to pieces among them, they let him go. And, would you believe it, he was as straight and active as heart could desire!

Then he heard the sweetest music he had ever listened to, and he was so full of joy that he began to dance with the little people, and never stopped until he fell with fatigue. A gentle sleep fell upon him and he seemed to be carried away through the air, the soft, sad music receding, growing ever more and more distant.

When at length he awoke, he found himself lying in the Willow Brake. He arose and went home, but even his own mother hardly knew him, so great was the change that had come over him. But she rejoiced greatly, for her son was strong and well, and had a skillful hand for every trade.

The Indian Boy and the Magic Bears

From Hart's "Source Reader in American History," used by permission of the Macmillan Company, Publishers

(Rewritten and shortened to suit primary children)

Alice E. Allen

ONCE upon a time, a little Indian boy started out on a long journey. If he was small, he was a good hunter. He carried with him his trsty bow and four sharp arrows.

When his sister found that he was going on the journey, she made him two gifts. The first was a stone ornament she wore in her black, black hair. The other was a large handful of delicious ripe blueberries.

The boy-hunter took the stone and the blueberries and set forth. All day long he walked on the great plain, or prairie. When night came, he lay down and slept under the stars.

One day, as he was going slowly along, he heard a strange sound behind him. It was like many footsteps. Looking back, he saw a company of bears following him, hurrying as fast as they could to overtake him.

"The bears have found my tracks and are after me," he cried. "What shall I do?"

The boy looked this way and that way. On all sides, as far as he could see, stretched the great prairie. There was no friendly tree or rock anywhere in sight. Nothing grew on the prairie but short, thick grass.

"If the bears catch you, they will kill you," a voice inside the boy seemed to say. "Now you must use your arrows!"

The boy took one of the four arrows from his quiver. He fixed it in his bow-string. He lifted, aimed, and as he fired, he said, "When you come down, there shall spring up brush all about you. There I shall hide from the bears."

Away, away, sped the arrow through the air. It struck the ground. At once, all about the hole it made in the earth, sprang up a thick growth of brush. The little boy ran to the hole. He crawled into it. Some way, he made his way to the edge of the brush. Here he found a tree which had just sprung up. By this he hid.

But the bears found his footprints and followed him. The boy crawled back into the ground and went as far as he could. But just as soon as he came to the surface and started to run, the bears spied him and came pellmell after him.

So the boy took the second arrow from his quiver. He fixed it to his bow-string, aimed, fired.

"When you come down," he said, "brush shall spring up. There shall I hide."

Just as before, where the arrow struck the ground, up came a dense growth of brush. And just as before, the boy crawled into the ground and made his way to a tree which he found waiting to shelter him.

The bears were growing impatient. They tracked the boy to the brush. They pawed it and stamped it and found the arrow hole. Going after the boy, they soon saw the

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tree, with him inside it. But just as before, he dived into the ground, ran as far as he could, and came up, running like mad across the prairie.

But he soon tired. And the bears gained swiftly upon him.

So the boy took the third arrow from his quiver. Just as before, when he shot it, he said, "Where you come down, a copse shall spring up. There shall I hide."

Everything happened just as before. This time the chase was a long one. The boy hated to lose his last arrow. But when he saw how rapidly the bears were gaining on him, he had to take it from his quiver.

And as he shot it, he said, "Where you come down, there shall appear a marsh filled with cat-tails. From the middle of this, there shall be a trail. By this trail, I shall escape."

"Ping!" went the arrow into the air. It struck the ground. There, all in a twinkling, was a marsh filled with great cat-tails.

The boy's eager feet at once found the strip of firm dry ground which was the trail. But the bears struggled helplessly about in the mud and cat-tails before they found it. When they did, though, they were so angry, they called to the boy:

"We are now close upon you. Soon we must catch you and eat you."

Poor little boy-hunter! He could hear them fairly smack their hungry lips at the thought of so tasty a morsel of food as himself. He had no more arrows. Closer and closer they came. What could he do?

Then, all in a flash, he remembered the stone ornament his little sister had given him.

He took it from his pouch, put it into a strip of buckskin, slung it several times around his head, then threw it forward, crying:

"As I sling this stone, a long high rock shall appear. Upon this shall I find refuge."

Away flew the stone, bounding over the ground. As it came to rest, it was suddenly changed into a steep high cliff with a flat, broad top. Here lay many loose stones, small and large and middle-sized.

The little boy hurried to the cliff, climbed to the top, and lying down, over its edge he watched the bears.

Round and round the base of the rock, ran the angry bears, hunting for the little boy. Quickly, he began dropping over the cliff the loose stones. Many of the bears he killed. Others were hurt. Those that were not, stopped in great surprise to look at their dead or wounded friends. The little boy scurried down the other side of the cliff and ran away in a new direction.

After awhile, the bears who were unhurt, remembered the little boy. Perhaps it was he who had been on the cliff, hurling the sharp and cruel stones at them. They nosed about until they found his footprints on the far side of the great rock. And there, not far away, was the boy himself, running like mad.

Now the bears were angrier than ever. And besides, they were getting very hungry. So off they went in hot pursuit.

When the boy heard them coming, nearer and nearer, he knew at once that he must try the last thing he had to save his life. He took a handful of blueberries from his pouch. He threw them, scattering them far and wide, and crying:

"Where you fall, there shall be blueberries growing everywhere. These shall save me!"

And when the blueberries fell to earth, at once on all sides there sprang up bushes laden with great sweet ripe blueberries.

When the bears came up and saw and smelled the delicious fruit on all sides of them ,they were so wild to eat them, they forgot all about the boy. They ate and ate till they could eat no more. When they were as full as they could hold, they remembered that long, long ago they had set out to catch a little boy.

At first they were much upset. Then one wise old bear, munching blueberries, said, "Brothers, let us give up the chase. The boy is only a will o' the wisp. Let us stop and live here. For here is plenty of delicious food to be had without digging for it."

To this wise plan all the bears agreed. So here, among the blueberries, they made their home.

It was just as well, for, long ago, the little Indian lad had made his way to safety.

(A marginal note, printed with the story, as given in Hart's "Source Reader in American History," reads as follows: "This is a story told by Indians of our own times; but it is exactly such stories as were told around the campfires of the Indians whom our forefathers visited.")

Philosophical Freddie

PHIL-O-SOPH-I-CAL! My, what a long word! Well, it means not to make a fuss about what can't be helped, and to make the best of everything. Mother or Teacher will tell you how to pronounce it.

Freddie Snow lived with his mother and grandmother in a small apartment in a busy little city. Freddie's father had been a soldier in the great war. When he came home, he was offered a good position in a city some distance away. Mr. Snow did not like to leave his little family, but he felt that he ought to accept the position, as the salary was good. Grandmother Snow was old, and not very strong, so it did not seem best for the family to move until warmer weather.

Freddie was only eight, but he was a strong, healthy, happy little boy, who had learned obedience, politeness and helpfulness from his good parents. Mrs. Snow said, "Freddie had been so manly and thoughtful while his father was away, that she was proud of him." He wasn't a little angel, you know. He sometimes forgot to wipe his shoes when he came in, and he did love to whistle. But all the neighbors liked him.

Very near Freddie's home was a nice little bakery where Mrs. Snow bought bread, cake, and cookies when she needed them. It was Freddie's duty to go out and buy them. He did like to go to the bakery, it was so clean, and smelled so of nice spicy things, and the girl who waited on him was so pleasant and bright. Quite often Freddie did errands for her. He ran across the street and mailed letters or bought her a newspaper. He did it as willingly as for his mother. He would not take money for doing little friendly acts, but his mother allowed him to accept the cake or cookie, which "Miss Bakery-Lady," as he called her, always offered him.

One day, when he had done several errands for her, Miss Bakery-Lady gave him a big sugar cookie and a lovely cream puff. Round the corner ran Freddie, carefully guarding the paper bag which held his treasures. Up the stairs his feet flew, and he burst into the sitting-room, crying, "Oh, Mother, see what Miss Bakery-Lady gave me! Some of it is for you and some for Grandma, if she will eat it."

His mother entered heartily into his joy and ate part of the cookie. Grandma didn't care for any, but she was pleased that Freddie remembered her. After some thought on the matter, Freddie decided to keep his cream puff for supper. Mrs. Snow had, outside a small window where the sun never shone, a shelf on which she put things to keep cool. Here Freddie put his cream puff, first carefully wrapping it in a clean paper napkin and putting it on a small plate.

This happened early Saturday afternoon. At half-past four, which was his regular time for coming in from play, Freddie came in, washed his face and hands, brushed his hair, and set the table for supper. Just before supper was ready, Mrs. Snow sent Freddie to get his cream puff. Of

(Continued on page 331)

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The Story Stand-Ups

Ruth Ash

Mother Goose

There are no Mother Goose rhymes more popular with the children than these two given here, and none that they will be more interested in illustrating. If you do not wish to use the patterns for either paper or wooden toys, the figures lend themselves well for use in a decorative border, using also patterns given in previous months of PRIMARY EDUCATION.

Directions for Making

Colored construction paper can be used or the figures may be made from white paper and painted or colored with crayolas. Fold the paper and place the pattern on with the dotted line along the fold of the paper.

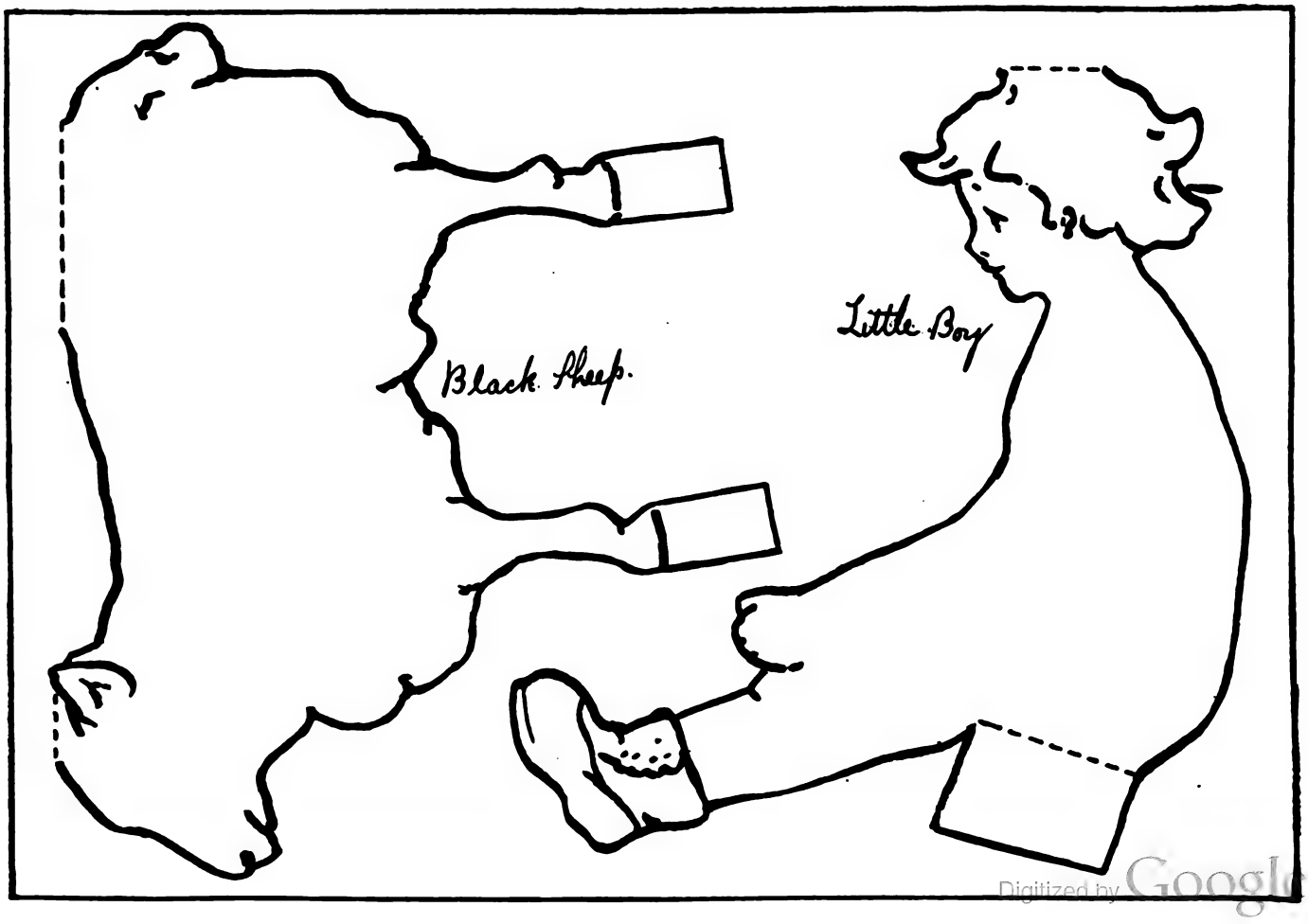
Baa, Baa, Black Sheep

The little boy is tan, his suit a light brown and cap a dull green. The sheep is brownish black. Paste the bodies together about halfway down, bend the laps on the feet inward, and lap on top of each other and mount on cardboard. Paste on the boy's clothes and hat.

See Saw, Margery Daw

The children's bodies are tan, the boy's clothes brown, the girl's dress green and her hair yellow.

Paste the bodies together halfway down, bend in laps on dotted line and paste one child on either end of a wooden slat or heavy cardboard about an inch wide and twelve inches long, and fasten in the middle to any sort of a substantial saw-horse you may have. A peas stick run through the center of the slat and stuck into a large-sized spool makes a very satisfactory one.



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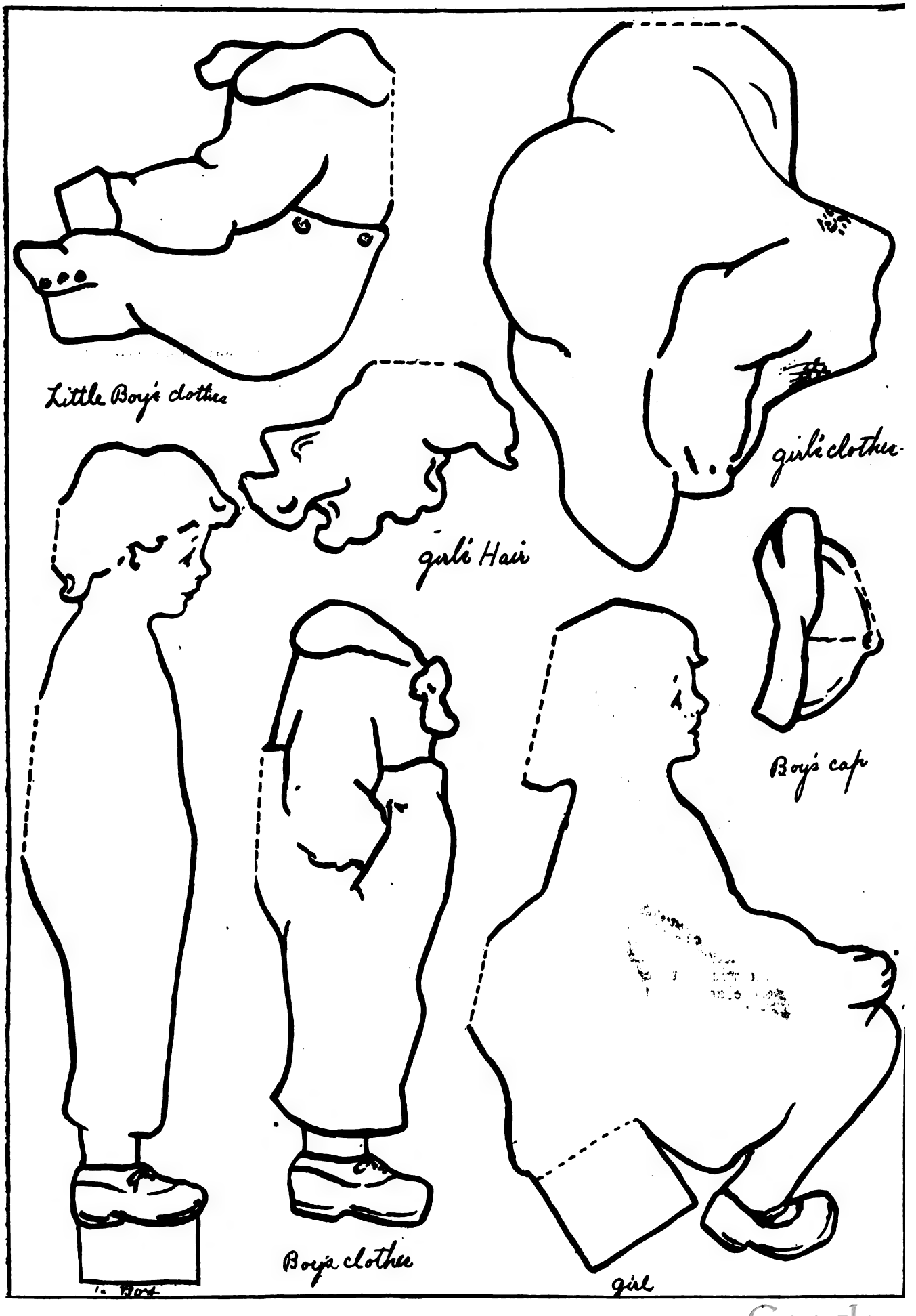

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Supplementary Reading

An Eskimo Folk Tale

Elizabeth Chabot Forrest

(Book rights reserved)

NOTE This little tale is translated from the Eskimo. It was told me by a Point Barrow native. I have tried to retain the simple language used by the natives in telling it to their children.

THE MIGHTY MOUSE

Once upon a time there lived a little mouse who thought himself very mighty. All summer long he worked as fast as he could, gathering grass roots to store in his little cellar for food during the long winter.

One warm summer day he grew very hot at his work and thought how nice a cool swim in a lake would feel. So he scampered away across the mossy tundra until he came to a lake. It looked like a very large lake. He was not frightened by its size, but started right in to swim across it. He swam and swam until he was chilled through. Little water insects crawled up on his back and tail until there were so many that he sank with their weight. But he shook them off and swam on.

At last he had crossed it. He crept out on the shore feeling very proud of himself, and looked back to see how wide a lake he had crossed. Then he saw that the lake was only a man's footprint in the mud, filled with water and with little black flies floating on the surface. The mouse looked very foolish and said to himself, "Now I see that I am not very mighty after all, to spend all day swimming across a man's footprint filled with water. But if I can find a pole which holds up the heavens and cut it down I shall be very mighty indeed."

So away he ran across the wet moss, around the ponds where eider ducks sat on their eggs, looking for the pole which held the heavens from falling. By and by he found a pole so tall that he could not see its top. "This must be the pole I am looking for," he thought, and started gnawing. When he had gnawed halfway through he thought, "When I have finished and the heavens fall, what will become of me?" So he quickly scratched a hole close by that he might run into it and be safe when the heavens began to fall. After he had finished the hole he gnawed and gnawed until the pole was almost cut through and it began to tremble and sway. He ran into his hole and listened to hear the heavens falling. Down came something heavy, shaking the ground.

By and by the little mouse grew curious to see the heavens fallen so he peeped cautiously out. The sun was still shining and the sky looked the same as ever. He crawled out to see what had fallen. A long grass stem lay on the ground before his hole! It was that he had been gnawing on! The mouse was more ashamed than before and said to himself, "Now I see that I am not a mighty mouse after all, to gnaw a grass stem in two, thinking it was the pole that held up the heavens. But if I could take a big mountain and carry it home on my back I would surely be a very mighty mouse." And off he started to look for a place where there were mountains.

Before long he came to a place where he thought there were mountains high enough. "Now how can I get a mountain loose from its base so that I can carry it home?" he asked himself. He thought about it for a little while. Then he began to run and jump upon it with all four feet at once and so shake it loose. He ran away, turned and ran back and jumped upon the mountain again and again. He did this many times. In a little while the mountain was broken loose from its base. After trying again and again he finally got the mountain upon his back and started slowly toward home. It was so heavy that his feet sank deep into the soft moss and his back ached, but at last he reached his hole and set the mountain down beside it. Then he saw that what he thought was a mountain was only a large leaf from a ground willow.

"I see now that I am not a mighty mouse because I have taken a leaf from a willow for a mountain," said the mouse. "I shall never try to be mighty again. I shall just be a little mouse, gnawing grass roots for the coming winter."

The Lame Duck

A Russian Legend

Once upon a time there was an old man and his wife, and they had no children. The old man used to sew bast-shoes with an awl, and his wife used to spin flax. One day they decided to go into the forest to gather mushrooms, so they took their baskets and went off.

And they walked and walked all over the forest, and gathered a lot of mushrooms.

Suddenly the old man saw a nest in a bush, and a duck sitting in the nest, and he said to his wife: "Look here, my dear, what a lovely duck!"

"We'll take it home with us," she said. So they picked it up carefully and brought it home, and there they made it a nest, which they lined with feathers, and set the duck in the nest.

The next day the old man and his wife again went off to gather mushrooms. They walked and walked, and gathered a lot of mushrooms, and brought them home. And when they got home, lo and behold! the cottage was all tidy, the platters clean and ranged on the shelf, and the towel hung on the hook.

The old woman said: "Somebody's been here!"

And her husband said: "Somebody's been tidying up!"

Then they went to their neighbor and said: "Have you seen anyone going to our house, neighbor?" And their neighbor said: "I've been sitting here on the steps having a nap, and I haven't seen anyone."

The nest day they went off again to gather mushrooms. And they had gathered a lot, and came home, when lo and behold! the table was laid, and on it was standing a pot full of hot soup, and by it a beautifully baked loaf of bread. And the old woman said: "Somebody's been here!" And her husband said: "Somebody's been cooking here!"

So they went out into the street and said to their neighbor: "Neighbor, have you seen anyone go into our cottage?" And their neighbor said: "I saw a girl, who was carrying water buckets into your cottage, from that well over there. She was *such* a pretty girl, but a little bit lame."

Next morning the old man and his wife made as if they were again going off into the forest to gather mushrooms, but instead of going away, they hid in a corner and watched to see if anyone came into their cottage.

Suddenly they saw a pretty girl come out of the cottage, carrying a yoke with two buckets, and go off to the well. Then the old man and his wife ran quickly into the cottage, and found the nest in its place, but no duck in it, only its feathers lying in the nest. So they took the nest and with it the feathers, and flung it into the oven, where it was all burnt up.

Presently the girl came back to the cottage with the water, and when she saw the old man and his wife she grew frightened and ran to the nest, but both nest and feathers were gone. Then she sat down and cried bitterly.

And the old man and his wife began to kiss her and comfort her, and said: "Don't cry, little girl, don't cry! You must be like our daughter, and we will love you and take

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care of you like our own little girl!" But the little girl said: "I would have stopped with you and been like your daughter, but you have burnt my feathers and taken away my wings, and now I don't want to stop with you! Make me a distaff and a spindle and I shall go away from you."

And the old man made her a distaff and a spindle, and she went out of doors and sat down on a bench, and began to spin her flax.

Suddenly a lot of ducks came flying by, and they saw the little girl and began to sing: *"That's* where our little girl is, *that's* where our pretty girl is, in a courtyard all swept clean, on a bench all nicely hewn, she's spinning the thread from a distaff, and winding it on a spindle. We will each throw her down a feather, and let her fly away with us!"

And the girl answered them: "No, I will not fly away with you; when I was in the pool and broke my leg, you all left me there and flew away." And the ducks threw her each a feather and flew away.

Then another lot of ducks came flying by, and began to sing: *"That's* where our little girl is, *that's* where our pretty girl is, in a courtyard all swept clean, on a bench all nicely hewn, spinning thread from a distaff and winding it on a spindle. We will each throw her a feather, and let her fly away with us!" And they threw her down each a feather.

Then the girl gathered up the feathers, dressed herself in them, and became a duck, and fluttered up and flew away after the others.

And the old man and his wife were again left all alone.

The Key Flower

A FOLK TALE

Ida Roger

((For use in Grade IV)

Section I

It was a warm still day. A little shepherd boy lay alone on a mountain top. He was not lonesome. He was accustomed to the stillness and the company of the trees, of the sky, and his own thoughts. The warm drowsy stillness and the hum of the bees were fast lulling him to slumber. Suddenly he started! He could scarcely believe his eyes. Before him shone a wonderfully blue flower.

Section II

He had heard the shepherds tell about such a one. He would pick it and see! He plucked the strange blossom. The earth opened! They had told him that this would surely happen.

Section III

He slowly wandered inside. Gradually his eyes became accustomed to the darkness. He saw a huge chest in the corner. He set the flower down and raised the lid of the box. He found it filled with copper coins.

Section IV

He loaded his pockets with the treasure. Then he started to leave the cave. He was anxious to hurry home. He wanted to show his mother his wonderful luck. As he neared the opening a voice called, "Choose the best!" He paused. "Is there something better than this?" he asked himself. Then he retraced his steps.

Section V

He walked farther in. He discovered a second chest. This was filled with silver coin. He emptied his pockets. Then he refilled them with the silver treasure. He loaded his boots. He carried still more in his kerchief. Then he walked toward the entrance. When nearly there the voice called again, "Choose the best! Choose the best!"

Section VI

Once more the child paused. He suddenly returned and hunted again. He was in a hurry to get the best and go. At last he found a third chest. He opened this. It was filled with shining gold pieces!

Section VII

Once more he emptied back his old treasure. Then he began to load his clothes with as much golden coin as he

(Continued on page 324)

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Ideas to Try

Second Grade Number Work

Beatrice C. Fair

The addition and subtraction tables learned in the Second Grade are the foundation for all arithmetic to be learned by the pupil as he progresses through the grades, and it is of exceedingly great value to him to have the combinations so clearly in mind that the sight of the combination and the answer to it are apparently simultaneous. This result can only be obtained through drill, and drill, in order to be most effective, must possess the "play" element.

Below are some games, the number problems of which are steps in the action of the game. These games tend to give the drill new and attractive forms; demand accuracy in dealing with the number facts, and stimulate a reasonable rapidity in calculation.

Baseball

The class is divided into two teams, each team, if so desired, taking the name of some league. The "pitcher" takes his place, and the "batter" and "catcher" being ready, throws his first "ball," a flash card bearing a number combination. If the "batter" does not give the correct answer first, it counts as a strike against him. After three strikes the latter is out and another is up to bat. If the batter, on the other hand, "bats" (gives the correct answer to the card flashed before the catcher has an opportunity to do so) three "balls" in succession, it counts as a home run, and scores one score for his side. When three men are out, the other team is up to bat.

The Brownies

A number of brownies, each having several flash cards bearing number combinations, are supposed to be scattered through the woods; the children stand in different parts of the room. Other children then attempt to go through the woods, but are stopped by the brownies and made to answer all the different number combinations. If they answer all the combinations correctly, they may go on their way, but if one of them fails to answer correctly he is taken in the house of the brownies and made to study the card until the correct answer is given, when he goes on his way.

Marching to Jerusalem

A combination card is placed on the desk of every child but one. The children then march around the room until the teacher claps, when they scramble for a seat, one child being left without a card. This child then goes down the aisles and hears in turn the answers of combinations on the cards. Cards should be left until the child passing around reaches each desk. He takes the seat of the one he corrects.

Race

Two children are chosen and sit on the floor in front of the teacher. The teacher then holds up a flash card bearing a number combination, and the child giving the correct answer first receives the card. When the pile is exhausted each child counts the cards he holds to ascertain who is the winner.

Guess Again

A number of flash cards bearing number combinations are arranged along the ledge of the blackboard. One child faces the back of the room. Another child goes to the board, points to a card, and returns to his seat. The child facing the back then faces the front and asks, "Was it 4+3=7?" The children in their seats answer, "No, it was not 4+3=7." and they continue in that manner down the line, until the right number is chosen, when another child becomes "It" and another combination is selected.

Fireman

A flight of stairs and a tall pole are drawn on the board by the teacher. Number combinations are placed on each step of the flight of stairs and beside the pole. A child is then chosen to be fireman, and slowly climbs the stairs to bed, by giving the combinations on each step. After a second, a gong is supposed to be rung, upon which he slides down the pole, by giving the number combinations beside it. New combinations may be placed on the steps, as the child may climb them slowly, but having studied the combinations out, he should be able to come down the pole very rapidly.

The Ring Around

A large circle is drawn on the board. The teacher then places all the numbers from 1 to 10 in the circle, and taking the pointer, requests the child to add a chosen number to the number indicated by the pointer, and give the correct result. To add spice to the drill outlines of a fish may be drawn around the numbers, and the child may consider every fish caught for which he can give the correct combination.

Earned Leisure

M. G. Bartlett

"Work while you work and play while you play"—how can we impress the benefits of this plan? Not by giving the one who works while he works a little more of the same kind to do, just to keep him busy because he has finished before the dilly-dallies; but by giving him the time to do what he would like to do, as a reward for work well done. Now he is at liberty to choose what he will do with his earned leisure. The teacher with this point of view has provided a variety of material so that there may be much to look forward to in this period.

There is a row of books procured from the library which he can look through, seated at the library table, and choose one to take to his seat for other leisure periods.

Drawing at the blackboard is a never-ending source of pleasure. Each child has his place at the blackboard. His name is written above his space and that portion of the blackboard belongs to him to use at any time. By arranging the spaces so that the space of an A division child comes next to that of a B division child, there is room for all, as both divisions would not be at the board at the same time. It has been a hobby to make blackboard drawing an attractive recreation. For this I have made drawing cards of straight line figures used in easy interesting sketches representing action. He may make a choice from this box of suggestive drawings and take it to his place at the blackboard, or he may draw something that he has in his mind in this leisure period. If he has learned how to draw a ship or an engine at home, it is his pleasure to put it on the board for our admiration.

On our table of materials he will find picture puzzles, dominoes, plasticine blocks, scissors, crayola, paper for splints, pegs and lentils for designs.

The fascination of the picture puzzle is ever new. He knows that when his leisure comes, there is the table where a puzzle is in process of construction — perhaps he and his friends have worked on it in their earned leisure the day before and he is eager to add to it, or perhaps he prefers to take a puzzle to some unoccupied seat, where he may work by himself and where it may be left until completed.

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The jar of plasticine is at his disposal, if he prefers modeling to drawing. It may have been suggested that we shall want dogs, bears, seals, sleds and Eskimos for our scene on the sand tray, and some may enjoy modeling these from pictures hung about the room.

Blocks are entering more and more into the construction work of primary grades. If one could only have a large rug where children could really play with blocks on the floor! Large blocks in a variety of shapes and sizes can be turned out at the mill with little expense except for material, and will be found to be of value both for recreation and constructive work.

What a wealth of material it takes to give forty-five children the feeling that something awaits them that it would be fun to do.

I know of no way to get this material except by earning it. Candy sales are out of the question, but there still remains the parents' co-operation. The families may donate the proceeds of the sale of their newspapers, bottles and old iron, or the children may see how much they can earn toward a certain object in a given time. A pageant by the little ones is not out of the question and will help on the fund.

A Card Index for Stories and Poems

Carolyn C. Bigelow

MOST of us have found that there is "a time and place for everything," and in nothing have I found this more true than in story-telling. To quote Froebel: "Story-telling, in order to be especially effective and beneficial, should be connected with the events and occurrences of life."

When Jack Frost has colored the leaves and the wind is whirling them around, then read, or better, tell, the children that little poem of George Cooper's:

"Come, little leaves," said the wind one day.
"Come o'er the meadows with me, and play.
Put on your dresses of red and gold —
Summer is gone, and the days grow cold."

Soon as the leaves heard the wind's loud call,
Down they came fluttering, one and all;
Over the brown fields they danced and flew,
Singing the soft little songs they knew.

Dancing and flying the little leaves went;
Winter had called them, and they were content.
Soon fast asleep in their earthy beds,
The snow laid a coverlet over their heads.

The child's appreciation of and pleasure in the poem at that time will be far greater than if read in Spring or Summer

We are all desirous of telling or reading the right story or poem at the right time, but I had difficulty in putting my hand on the right selection when I needed it. And to give others the benefit of what I found to be of great service is my purpose in this article.

When using my Card Index of Recipes one day, the thought flashed into my mind, "Why not a Card Catalogue of Stories and Poems?" So I purchased one hundred cards, 3x5 inches, with the alphabetical (A — B — C — D) cards that come with them, in a small wooden box. I could have made my set to fit some box on hand, but this was a quicker way to try the worth of my idea.

On the front of each card I noted the references from books which we *possessed*, and on the back where some selections could be found in library volumes. For example: one card was headed BIRDS, and on the front were such references as:

The Bluebird in Spring—*Emily H. Miller*. (See "Gold Nuggets of Literature." Book I, p. 54.)
(Published by Educational Publishing Company, Boston)
To a Waterfowl — *Bryant's Poems*
Robert of Lincoln — *Bryant's Poems*. (See my Notebook No. 2, p. 16)
Oh, Blue-jay up in the Maple Tree — *Kindergarten Magazine*, Vol. — p. —
The Sandpiper — *Celia Thaxter*. (See my Notebook No. 2, p. 18)
The Travellers Go South — "Among the Forest People" — *Clara D. Pierson*

This latter was also listed on the Card marked AUTUMN.

On the *back* of the BIRD card were references like these:
The Skylark — *Shelley's Poems*. (Our Town Library. No. —, p. —)
To a Skylark — *Wordsworth's Poems*. (Our Town Library. No. —, p. —)
The Nightingale — *Keats' Poems*. (Our Town Library. No. —, p. —)
The Nightingale — *Andersen's Fairy Tales*. (Our Town Library) No. —, p. —
The Flicker — "Tell It Again Stories." (Our Town Library.)No. —, p. —)
The Robins Build a Nest. "Among the Meadow People" — *C. D. Pierson*. (Boston Public Library. No Z100, s. 11.3)
Birds That Build Edible Nests. "Curious Homes and Their Tenants" — *J. C. Beard*. (Boston Public Library. No. Z 100, L 441)
Why the Woodpecker's Head is Red. "Nature Myths" — *F. Holbrook*. (Boston Public Library No. Z 40 H 55.3)

On the AUTUMN card was also listed:
The Maple Leaf and the Violet. "The Story Hour" — *Wiggin and Smith*. P. 133
The Wind and the Leaves — *George Cooper*. ("Gold Nuggets of Literature." Book I, p. 21.)
Death of the Flowers — *Bryant's Poems*

SEEDS
Treasure Boxes. "Stories Mother Nature Told Her Children." — *Jane Andrews*. P. 115.

GEORGE WASHINGTON'S BIRTHDAY
Little George Washington. "The Story Hour" — *Wiggin and Smith*. P. 115
Great George Washington. "The Story Hour" — *Wiggin and Smith*. P. 123

SUN
"The Sun is weary, for he ran" — *Richard Le Gallienne*. (My Notebook. No. I, p. 17)
The Sunbeams. "In the Child's World" — *E. Poulsson*. P. 398.
My Shadow — *Stevenson's Poems*. P. 18. (See "Gold Nuggets of Literature." Book I.)

TOADS
See William Long's "A Little Brother to the Bear and Other Stories," p. 77.

When the New Moon comes out read Eliza Follen's

Dear Mother, how pretty the moon looks tonight!
She was never so pretty before;
Her two little horns are so sharp and so bright,
I hope she'll not grow any more.

("Gold Nuggets of Literature." Book I, p. 4.)

RAIN
On a hot day, when a refreshing shower comes, read:
Rain in Summer — *Longfellow's Poems*. (Household Edition. P. 81.)
On a rainy day, when the child cannot play out of doors, read about the raindrops:

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"Oh! where do you come from?" — *Louise Colton.* ("Gold Nuggets of Literature." Book I, p. 22.)

If a child goes to the zoo or to the circus, read him what you can about

ANIMALS

The Dog — *Helen Keller* "In the Child's World" — *E. Poulsson.* P. 174

Tiger, tiger, burning bright.—*Blake.* ("Gold Nuggets of Literature." Book II, p. 120.)

SNOW

After the first snowfall give the child Lowell's

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

— *Lowell's Poems.* (Cambridge Edition. P. 292.)

Also read Emerson's "The Snow Storm. ("Gold Nuggets of Literature. Book III, p. 215)

CHRISTMAS and SANTA CLAUS must have their cards.

Stories teaching GENEROSITY, UNSELFISHNESS, KINDNESS, OBEDIENCE, can be listed.

When once started there is no end to the possibilities of this system.

Old School Readers frequently contain many old favorites.

In a notebook you can copy, or in a scrapbook you can paste, the delightful stories and poems which you find in the papers and magazines. Give a name to your note or scrap book, so you can make definite references to them on your cards.

Have your Card Index in some convenient, easily reached spot, and it will not take long to jot down on the cards the references as you find them, and in an occasional evening you can go through some volume and index the articles that appeal to you as being what you are likely to use or need.

The plan is well worth the little trouble it requires, for it enables you to give the right poem or story to the child at the right time.

Number Games

(Prepared by Primary Teachers of Fort Wayne, Ind., Public Schools, Gail Calmerton, Primary Supervisor)

Third Grade

Julia Cleary

Third Grade Teacher, Hanna School

Adding Game

Every child in the class but one is given a card with a number on it. Let one child without a card come to the front of the room and say, "If you add two to your number, what will you have?" "I shall have eight," replies the child addressed, provided his number is six. "Your number is six," replies the questioner, if he has guessed his number correctly, and proceeds in the same manner as the first child, except that he changes the number if he desires, making it more difficult or more simple. The little air of mystery in this game holds the attention of the whole room.

Championship of Ten or Eleven

(According to the number of cards used in the game)
(This game was taken from PRIMARY EDUCATION, October, 1912)

One child comes to front of room with cards numbering from 2 to 12. Two children are chosen to stand behind him to work for the championship. The child holding the cards shows them to the class one at a time and the class, instead of saying the number shown them, take two or three (according to what they have been told by teacher before beginning) away from it and then give that number. The first of the two children to guess the number receives the card. This continues until the cards have all been shown and guessed, then each player counts his cards and the champion is, of course, the one who holds the greater number of cards. The champion then becomes the holder of the cards for the next game.

Checkers

(This game is original)

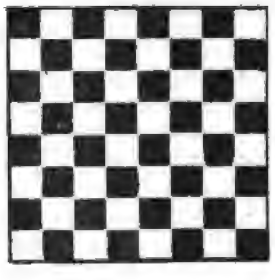
A checker board like the above is placed on the board. The number of children to take part in the game is determined by the number of figures in the bottom row of the checker board. If the above square is used, three children would play the game at one time. Before children begin to play, the teacher mentions a number which is usually in the top row of the checker board, and the players work to reach that number, the winner, of course, being the one who reaches the number first.

Rules for playing the game:

1 The children with pointers start at any figure in bottom row of checker board. There must be one player for every figure in bottom row. The players move from red block to red block, adding numbers on two red blocks and giving answers as they do so.

2 The child at the left usually has the first move. The child next to him the next move, and so on.

3 When two pointers are so placed that one can skip over another to a red block beyond in a diagonal line, the player does so, adding the numbers on the three blocks and giving the sum.



Thus: 4
6 and 2 are 8 and 4 are 12
2 (Read, "6, 8, 12")
6

4 If a player is so cornered that he cannot move without moving backwards, he is allowed to miss his turn and wait for the next.

5 The first child to reach the number necessary to win game, declares the game ended.

6 Anyone making a mistake returns to starting point.

Combinations

(Original)

The following combinations or similar are placed upon the board:

6 + 4 =	6 + 3 =	5 + 3 =
7 + 5 =	1 + 0 =	1 + 2 =
6 + 5 =	2 + 2 =	
1 + 1 =	4 + 3 =	
2 + 3 =	3 + 3 =	

Two children with pointers go to board. Any child at seat gives the answer to any combination on board. The one who finds the combination corresponding to that answer, scores two points. Then another child at seat gives answer to another combination and the two players proceed in the same manner. Each couple receives five turns. Two points scored for every turn. Hence if one

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child has found the combination first for every turn, his score would be 10.

The second part of the game is similar to the first, but instead of combinations being placed on the board, numbers somewhat like the following are written:

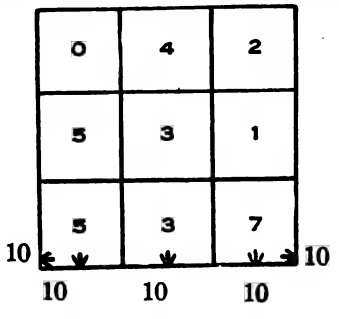
9	0	1	12
2	10	6	
3	4	11	
5	7	8	

The children at seats give combinations of these numbers and players at board try to find the answers to the combinations. Score is kept as previously explained. It is well to let a child keep the score as it teaches him to count by two's.

Tit-tat-to

(Original)

0, 2, 4, 6 — 1, 3, 5, 7



In Tit-tat-to, place as many squares like the above on the board as you have room for.

Two children play at each square. They play alternately, first one then the other.

One child can use only the numbers 0, 2, 4, 6 — the other child can use only 1, 3, 5, 7.

The object of the game is stated before children begin to play. It usually is to get three numbers whose sum is 9, 10, 11, or 12. Then the teacher says, "Try to get three numbers whose sum is 10." Then all the children at all the squares try to get three numbers whose sum is 10, not one couple working to get three numbers whose sum is 11, while others are working for 10's.

These three numbers whose sum is 10 must be placed in the square either vertically, horizontally, or diagonally.

After all the spaces within the squares are filled, the one having the greater number of 10's or 11's, according to what you are working for, is, of course, the victor.

The two different checks are used as a means of identifying the 10's or 11's at end of game. The children check each 10 or 11 as they get it.

This game can be made more difficult by letting one player use the numbers 0, 2, 4, 6, 8, while the other player uses 1, 3, 5, 7, 9. Then let players work to get three numbers whose sum is 14, 15, 16, or anything you like.

Changing Card Game

(Adapted from the game, "Thirty-one," in *Teachers' College Record*)

In this game twenty-two sets of cards numbering from naught to eight consecutively are used for twenty players. It is well to divide the cards into three piles, placing all the naught's, one's, three's and five's alternately in one pile, the two's and four's in another pile, and six's, seven's and eight's alternately in another pile. Let three children deal the cards, each child taking a pile. Three cards are dealt to each player, one at a time, and six face upward in the center of the circle, two at a time.

The object of the game is to hold three cards that together make eleven or twelve or any number you wish. If the players are trying to get three numbers whose sum is twelve, the one or ones whose cards add up to exactly twelve, stand, announcing that they are "satisfied."

The game is played as follows: Each player in turn beginning with the one on the left of the dealer, takes up a card from the table, substituting one from his own hand, in its place. The play continues until all players have a turn. Then those who are satisfied give their combination aloud, as: "Four and two are six, and six are twelve." The children call these three cards a book, and those having them place them on the floor while those who were unable to change cards so they could get a book, say "I pass," and place them in front of them. The dealers deal from the remainder of the pack as before, this time the children perhaps trying to get three numbers whose sum is thirteen. The play continues until the cards are exhausted, when the one having the most books wins.

Number Building

(Adapted)

For twenty players prepare twenty sets of cards numbering from naught to twelve consecutively.

The numbered spaces are placed on the floor in the center of the circle, face downward. Each player draws a square and places it face upward in front of him. Anyone designated by the teacher may lead. The leader begins by taking his number, provided it is the sum of two other numbers in sight, and placing it on top of them, gives the combination aloud.

If he cannot play with his first card, he has one more chance by being allowed to draw one number from the pile in the center. The next player does likewise and the play continues until a player has three different sums.

This game may also be used as a drill in multiplication.

Take Ten, Eleven or Twelve

(Adapted from the game "Twenty-one, in *Teachers' College Record*")

The same cards may be used for this game as for Number Building. The cards are shuffled thoroughly and are then spread face downward on the table.

The object of the game is to hold cards that add up to ten. It may be eleven, twelve, or any number the teacher wishes. One point is scored for the player who holds cards whose sum is nearest to ten and two points are scored for the one whose cards add to exactly ten. No score is allowed for a number in excess of ten. The game is decided by the highest score made.

All the players simultaneously draw two cards, one at a time. Anyone having two cards whose sum is ten, stands, announcing it to the class while the rest draw for the third time, trying to get three numbers whose sum is ten. The lucky ones all announce their sums to the class, and place the cards behind them, while the others place their cards in front of them. The play begins anew and continues until the cards are exhausted.

Saying Number Three Times

In this game one set of cards numbering from one to twelve are used.

Twelve children, each facing the outside circle, and each holding a card so it can be easily seen, stand in the center of the circle. One child says any number he sees in the circle, three times. If the child holding the number does not begin a combination of it before the center child finishes, he is "caught." He then gives his card to the center child and they exchange places. The second child proceeds the same as the first.

The child who is not caught once is the victor.

If a child is caught more than three times, some one is chosen to take his place.

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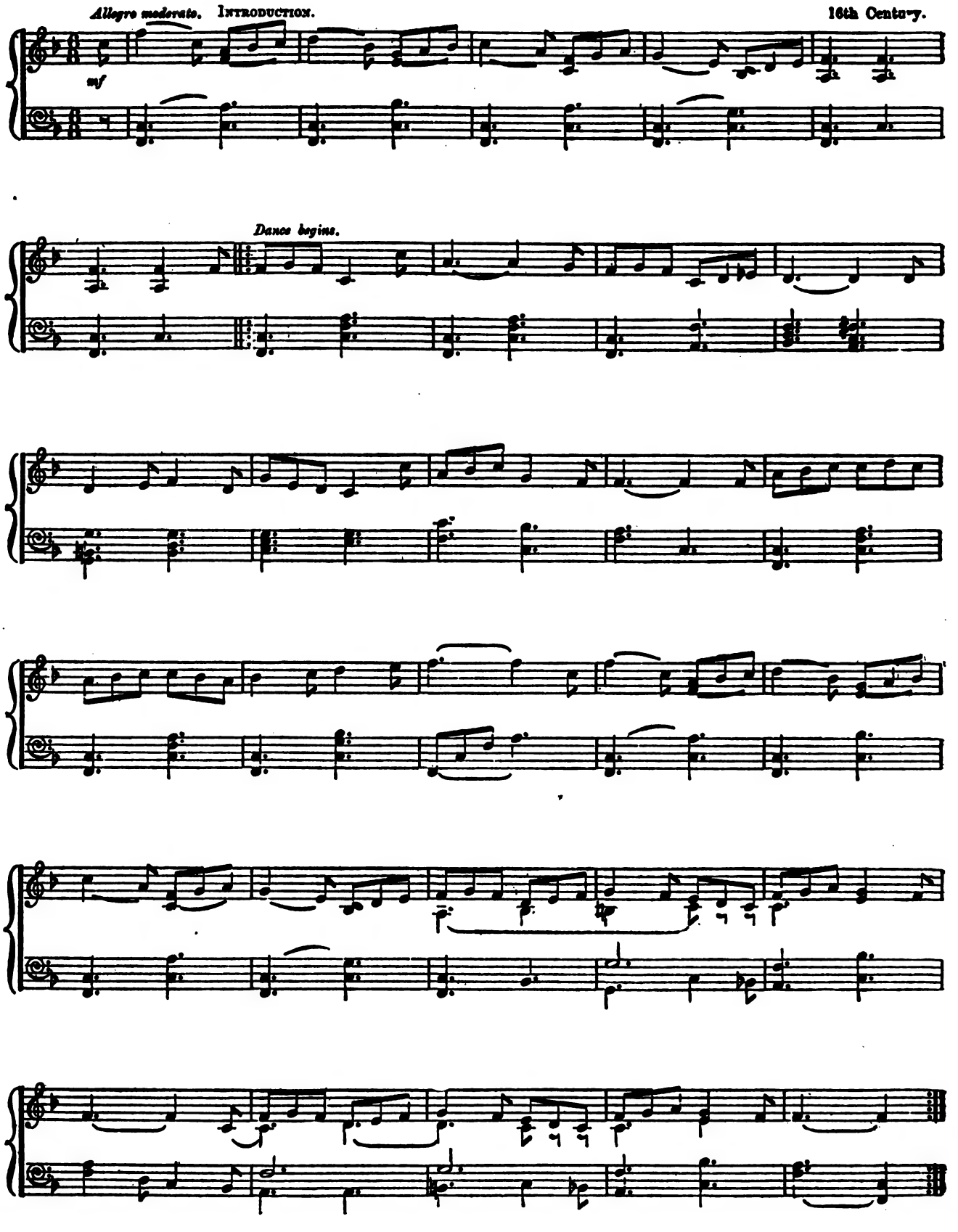
Spring Flower Dance



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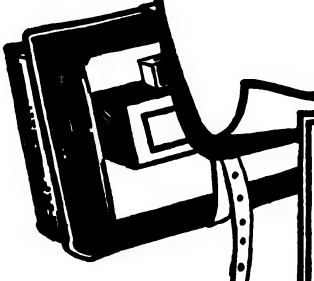
from Carlisle, Penn'a "100% teeth!"

"MY sister, who came from Carlisle, Pa., told me a very interesting Colgate story and also asked if I would present a request to you for some trial tubes of your dental cream for use in welfare work in Carlisle and Cumberland County. The club women of Carlisle want to continue the work which is made plain by this Colgate story.

"In a survey of the county, Dr. Bashoar, Carlisle dentist, was surprised to find a township school in which all the pupils made 100 per cent showing on their teeth. As this was so much in contrast to the results in adjoining farming sections and in Carlisle, he made inquiry, which brought forth the explanation that a few years ago their teacher had obtained Colgate's Dental Cream, used it in daily tooth brush drills, and established the habit that resulted in the showing that astonished Dr. Bashoar.

"Dr. Bashoar tells the Colgate story in his talks throughout Pennsylvania. My sister says the pupils of that township will use Colgate's only."

(*Name of writer on request*)



You, too, can have COLGATE Classroom Helps—FREE!

. . . and as the standard of oral efficiency was raised in Carlisle, so can you impart additional value to your dental hygiene lessons through the use of Colgate educational material.

If you have not already taken advantage of the Colgate offer to supply free classroom helps, it is not yet too late to send for this material.

As a teacher, you are entitled to these hygiene helps once in each school year. You receive enough trial tubes of Ribbon Dental Cream to supply each one of your pupils.

With the trial tubes we also send you: Reminder cards which the pupils sign as daily reminders to care for their teeth; dental lectures for you to use in impressing the children with the necessity of twice-a-day brushing; clever little jingles of the jungle to inject livelier interest into the subject of dental hygiene for little pupils; and other practical information.

And so that you, too, may know the value of Ribbon Dental Cream, we send you for your personal use a dainty packet containing a tube of Colgate's, and trial sizes of Charmis Cold Cream and Cashmere Bouquet Talc.

Many teachers who have already received Colgate Educational Material use the "store" game for teaching arithmetic. We will send a supply of "dummy" Ribbon Dental Cream cartons for use in this game upon your request.

COLGATE & CO.
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Enliven your dental hygiene lessons—send the coupon today.

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I am a teacher in the ..... school, District No....., having in my direct charge..... scholars.

Will you please send me, free of charge for school work only, trial tubes and reminder cards for all my scholars?

You may refer to (name of School Superintendent or Member of School Board).....

Your Name .....

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Merry Month of May Games

Annebelle R. Bucknam

Welcome, welcome, lovely May!
Breath so sweet, and smiles so gay;
Sun and dew, and gentle showers,
Welcome, welcome, month of flowers!

Welcome, violets, sweet and blue,
Drinking cups of morning dew!
Welcome, lambs, so full of glee!
Welcome, too, my busy bee!

Birdies sing on every spray,
Welcome, sunshine, welcome, May!
Many a pretty flower uncloses,
And the garden smells of roses!

There is nothing more enjoyed by the children in the month of May than a May-pole, and the variety of plays and games that should accompany it. And it takes them all out into the beautiful out-of-doors in one of the pleasantest months of the year.

Let them learn to wind and unwind the May-pole, dance around it and enjoy it, not only once, but often through the entire month.

If a May-pole cannot be placed on the playground, and there is a tree growing there, attach to this the streamers, by means of a stout cord or picture wire after they have been fastened together. Then you have a beautiful May-pole with overhanging green branches, which make a shady place in which to dance.

The simple winding of the streamers, as the children march, skip or dance in a circle around the May-pole, takes only a very few minutes. Then they reverse and unwind.

A little more difficult way is to have the children form two circles, an inner and an outer. The inner marches to the right, the outer to the left. Reverse, as before.

The girls might form the inner circle, and the boys the outer one.

Use the following simple words with the smallest children:

Come, dear little children, come with me,
Dance around the May-pole tree.
Here we go, on tiptoe,
Round and round, so merry O.

Winding in and out, boys and girls alternating, is quite simple, but very pretty and attractive in effect. This is like the "grand right and left" command, the girls and boys passing around and lifting the streamers over each other as they march.

Use either or both of the following with the smaller children:

Children, dance to and fro,
In a merry, pretty row;
Footsteps light, faces bright,
'Tis a happy, happy sight;
Swiftly turning round and round,
Soon our streamers will be wound;
Follow me, full of glee,
Singing merrily.

Birds are free, so are we,
And we dance so happily;
Work we do, study too,
Learning daily something new;
Then we laugh and dance and sing,
Gay as bluebirds on the wing;
Follow me, full of glee,
Singing merrily.

Work is done, play begun,
Now we have our dance and fun;
Happy days, merry plays,
Always pleasant, happy days.
Holding fast each other's hand,
We're a cheerful, happy band;
Follow me, full of glee,
Singing merrily.

The children may simply join hands and dance around

Our Little May Queen

Herald of May Queen

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the May-pole or tree without using the streamers as they sing:

Come dance and be gay,
'Tis bright merry May!
With branches and flowers
We'll brighten the hours!
'Tis bright merry May,
Come, haste and away!

Come dance and be gay,
With mirth and with play!
The birds are up-springing
With chirping and singing;
With mirth and with play,
Come dance and be gay!

Hurrah, then away,
How lovely is May!
We long to be roaming,
We're coming, we're coming!
How lovely is May,
Hurrah, then away!

Let the children gather real flowers, if possible—if not, then imaginary ones — to deck in festive array, the top of the May-pole and themselves also. While gathering these sing or repeat:

Out among the daffodils,
In the happy spring;
Running up and down the hills,
While the robins sing.

Gathering the buttercups,
In the merry May,
Never once our dancing stops,
All the livelong day.

Laughing just for very glee,
Glad at everything;
Days are sweet as days can be,
In the happy spring.

For older children the winding of the May-pole may be more complicated, as follows: The children stand alternately right and left, half of them holding the streamers in the right hand and half in the left. Each child facing the right passes under the ribbon held by the one opposite facing the left, allowing the next child going to the left to pass under his streamer. And so on, in and out, over and under, the streamers weave as the children dance around the May-pole. To unwind they just reverse and repeat movements.

As a more elaborate May-pole dance, choose a May Queen, flower girls and one or more heralds of the queen.

Who shall be Queen of the May?
Not the prettiest one, not the wittiest one!
Not she with the gown most gay!
But she that is pleasantest all the day through,
With the pleasantest things to say and do —
Oh, she shall be Queen of the May!

Try to have the children follow this way as they choose a queen. The same girls may be queen and flower girls, or different ones may be chosen each time. Choose one or three boys for the heralds of the queen.

The queen comes, heralded by the boys with trumpets,

Winding the May Pole

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The Queen's Herald

and accompanied by her attendant flower girls. As they take their places at one side of the May-pole, the Queen sits on an improvised throne and the other children start the dance. It adds much if the heralds are costumed with capes and caps with plumes.

The Queen may sing her May song after the children have sung the following lines, all using the familiar music, "Good-morning, Merry Sunshine."

A merry little maiden,
In the merry month of May,
Came walking o'er the meadows,
As she sang this merry lay.

Here the Queen's song begins:

I'm a merry little maiden,
My heart is light and gay;
And I love the sunny weather,
For I am Queen of the May.

I love the pretty lambkins,
That gaily sport and play,
And make such frolic gambols,
In the merry month of May.

I love the little birdies
That sing for me each day,
And trill such joyful little notes,
For me, Queen of the May.

I love the blooming flowers,
That grow in merry May,
And with them weave our garlands,
To brighten our May Day.

I love my little courtiers,
And subjects, every day,
And I know I love them better,
In the merry month of May.

Directly after this the various windings of the May-pole and the dances take place. Or the children may first crown the May Queen, if she does not come on the scene already crowned. As the wreath of flowers is placed on her head, the children dance and sing:

Around the May-pole bright and fair,
Our sweetest songs we'll sing,
Bedecked with flowers of the spring,
Their perfume rich and rare.

We'll crown our fairy May Day Queen,
With love and wishes true,
And for her crown from sky so blue,
The little sunbeams glean.

Dance, dance, dance and sing,
Around our Maypole gay;
For now upon the treetop tall,
We hear the sweetest lay.

The little bees are humming,
And laughs the little stream,
O, none can bring us more delight,
Than she, our May Day Queen.

The little flower girls may strew flowers in front of the Queen as she walks to her throne, or they may simply carry baskets or bouquets of flowers. It is very pretty if each child has a garland of flowers over one shoulder and around the waist.

The flower girls have a little song of their own.

All the birds and bees are singing,
All the lily bells are ringing,
All the brooks are full of laughter,
And the wind comes whispering after.
What is this the flowers say?
The flowers say, "'Tis lovely May."

Look, dear children, look, the meadows,
When the sunshine chases shadows,
Are alive with fairy faces,
Peeping from the grassy places.
What is this the sunbeams say?
The sunbeams say, "'Tis lovely May."

See the fair blue sky is brighter,
And our hearts with hopes are lighter,
All the bells of joy are ringing,
And our grateful voices singing.
What is this the flower girls say?
The flower girls say, "'Tis lovely May."

All the children sing, as if in answer to the flower girls' song, or after the dancing is completed and they have gathered the flowers and placed them in banks close around the base of the May-pole.

See our May-pole filled with flowers,
Gathered from the lovely bowers,
Fragrance rich, and perfume rare,
Tell us that the world is fair.
Violets purple, daisies white,
You are here for our delight;
Roses speak to children, too,
Tell them to be kind and true;
What is this the flowers say?
"It is now the bright May Day."

First o' May

Alice E. Allen

(Make a little dramatization from Tennyson's "May Queen," something like the following. After the children are familiar with the poem, let them use their own words in place of those given in Part I, if desired. Also introduce into it any little poems and songs on "Home" or "Mother" that seem to fit in.

"Mother" herself should be a motherly little person. The smallest child may be "Effie," the little sister. An attractive little girl is "Alice," the "Queen of the May." Other children are Margaret, Mary, Kate, Caroline, and Robin, spoken of in the poem, little chums of Alice. All the others may be shepherds and shepherdesses and milkmaids. Make everything sweet, fresh, blossomy, and as English as possible.)

Part I

(*Showing the inside of Alice's home in the very early morning of May Day. Mother is at work on a little white gown, humming to herself. Stops and calls Alice.*)

Mother Come, dear, it's time to get up. This is May Day — and you are to be Queen o' the May!

Alice (*from a distance, sleepily*) Yes, Mother.

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(*Mother goes on, sewing and humming. Use, here, a little home song, if desired.*)

Effie (*bursting in, a basket of blossoms in her hand*) Good morning, Mother. See my May basket. Where's Alice? I want to go to the green with her. She said I might, Mother. The girls are making a lovely crown for her.

Mother (*smiling*) Good morning, Effie. Of course, you may go. I'm going myself. (*Calling*) Alice! Alice! You asked me to call you at daybreak, dear.

Alice (*still sleepily*) Yes, Mother dear!

Mother Run, get her, Effie. She's so tired, poor little girl! She was out Maying till late last night (*looking out of window, as Effie runs to Alice*). Here come Margaret and Mary and Kate and Caroline, now. (*Calling*) Alice! Alice! Make haste, dear. All your little friends are coming.

Margaret and others (*coming into room, laden with vines and flowers and baskets*) Good morning. It's the loveliest morning! The honeysuckle is all wavy about the porch. And so sweet! Where's Alice? (*Calling*) Alice! Alice! It's May Day!

Mother She's coming, Margaret.

Mary We all wanted her for Queen.

Kate She has the brightest, blackest eyes of any one I know.

Caroline Oh, there's none so fair as Alice in all the land.

Alice (*dancing gaily in, with Effie clinging to her*) "I'm to be Queen o' the May, Mother, I'm to be Queen o' the May!" Good morning, Mother! Good morning, girls! Oh, just see the little new gown Mother has made for me. Aren't Mothers dear?

(*If desired, give any little "Mother" song or verse, and close with the following acrostic, each of the six little girls giving one line, and showing letter; all giving last line.*)

M— erry? Always;
O — ld? O, never!
T — ired? Sometimes;
H — opeful? Ever;
E — ver ready, too, with jokes,
R — ich with love for little folks —
That's MOTHER!

Mother (*laughing and tossing the little white gown to Alice*) Bless your hearts—what are you all talking about? It's just lovely to be Mother, I can tell you. Now, hurry, dear, and get ready.

One after another (*clustering about Alice*) "There'll not be a drop of rain the whole of the livelong day!"

"All the valley is fresh and green and still!"

"The cowslip and the crowfoot are over all the hill!"

"The rivulet in the flowery dale'll merrily glance and play" —

Alice (*laughing* "For I'm to be Queen o' the May, Mother, I'm to be Queen o' the May."

One of the girls Robin is coming —

Another "The shepherd lads on every side'll come from far away!"

Another Oh, it's quite "the happiest time of all the glad New Year!"

Alice "Of all the year, the maddest, merriest day,
For I'm to be Queen o' the May, Mother,
I'm to be Queen o' the May!"

(*They form a little procession, Alice with one chum on each side, two chums just back of her, and Mother and Effie following, and hurry away.*)

Part II

(*Showing the green, which should be as green and blossomy as possible. There should be a throne in convenient position, also a May-pole. All magazines are full to overflowing with good material which may be used in place of, or in connection with, the following selections.*)

Alice and others (*come, singing*)

Ancient and Modern History!

Yes, he's studying about the '49ers going to California for gold; but it's ***ancient history*** to him. He can't make out from the book how it all was.

The other lad is ***seeing them go*** —through visual education. It is consequently ***reality*** to him. It's ***modern history learned***—and with ***real joy*** in the learning!

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First o' May

(Music — "Here We Go Round the Mulberry Bush," adapted)

Now a-Maying let us go,
Let us go,
Let us go,
Now, a-Maying let us go
The First o' May in the morning!

Soon a little Queen we'll choose,
We will choose,
We will choose,
Soon a little Queen we'll choose,
The First o' May in the morning!

Then, out little Pole we'll raise,
We will raise,
We will raise,
Then our little pole we'll raise,
The First o' May in the morning!

Soon, our little dance begins,
Dance begins,
Dance begins,
Soon our little dance begins
The First o' May in the morning!

Oh, this is the merriest day,
Merriest day,
Merriest day,
Oh, this is the merriest day —
The first o' May in the morning!

On May Day

(Some of the little Shepherdesses and Shepherds give the following, while Margaret, Mary, Kate, Caroline, Robin, and others crown Alice Queen of the May, point out the May-pole, etc., as words suggest)

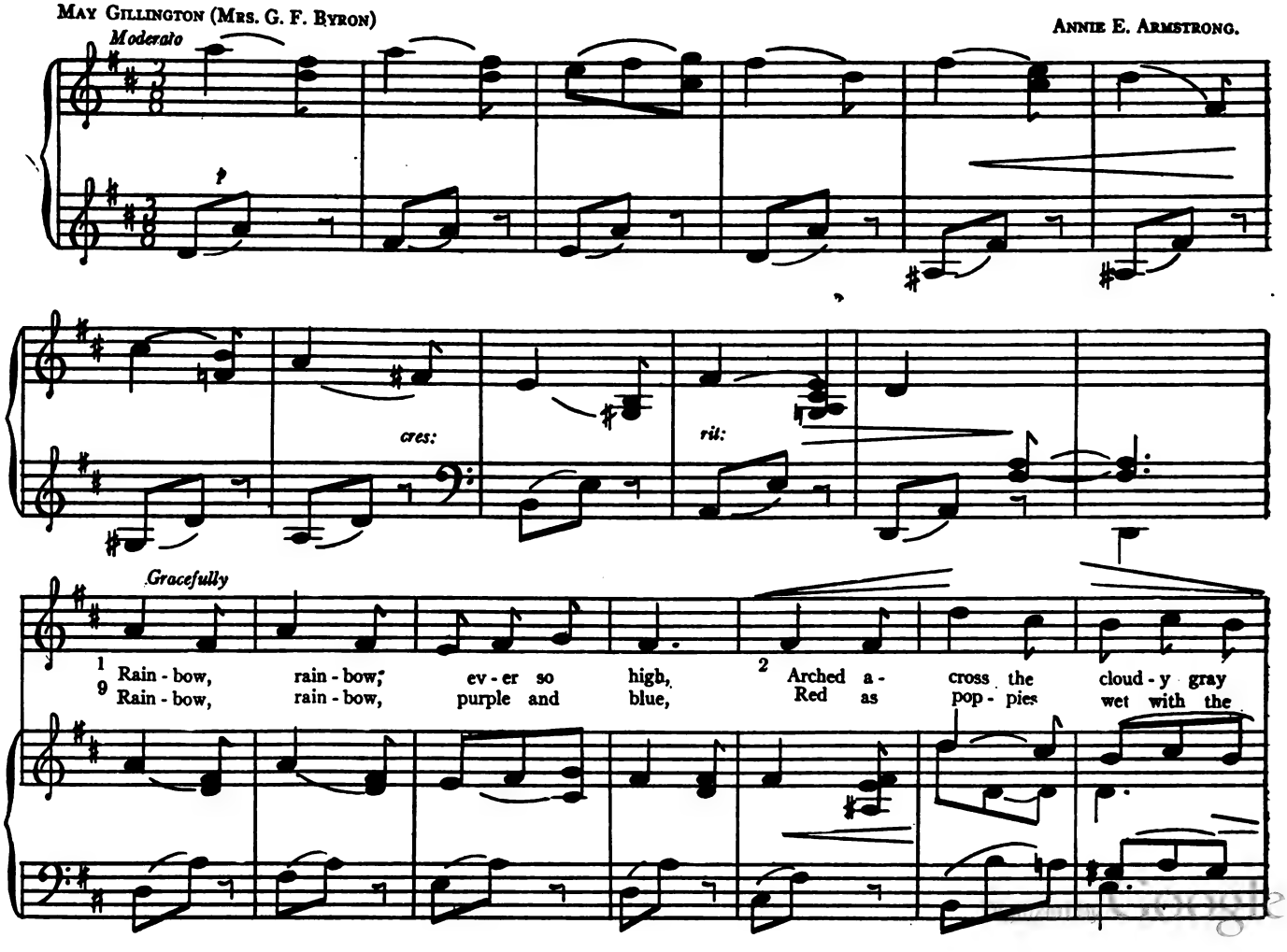
Oh, "sweet is all the land about and all the flowers that blow,"
The "faint sweet cuckoo-flowers are out," the "wild marsh marigolds" show;
The heart of merry England is brimming with the May,
To-day'll "be of all the year the maddest, merriest May!"

We've "gathered knots of flowers and buds and garlands gay,"
We'll hang them on your windows and laughing run away.
We've brought a crown of posies to crown a little queen,
We've brought a pretty May-pole to set upon the green.

Oh, come, let's dance a dainty dance — the gayest ever seen,
All to a little tune of birds with violets set between,
Let's dance and dance and dance again — it is the First o' May,
To-day'll be of all the year the maddest, merriest day!"

(As many folk songs and dances as desired may be given here. At close, Robin offers his hand to the May Queen, and led by them, as many as can join in the May-pole Dance, directions for which are found in nearly all books of English Folk Songs, as well as school magazines.)

The Rainbow



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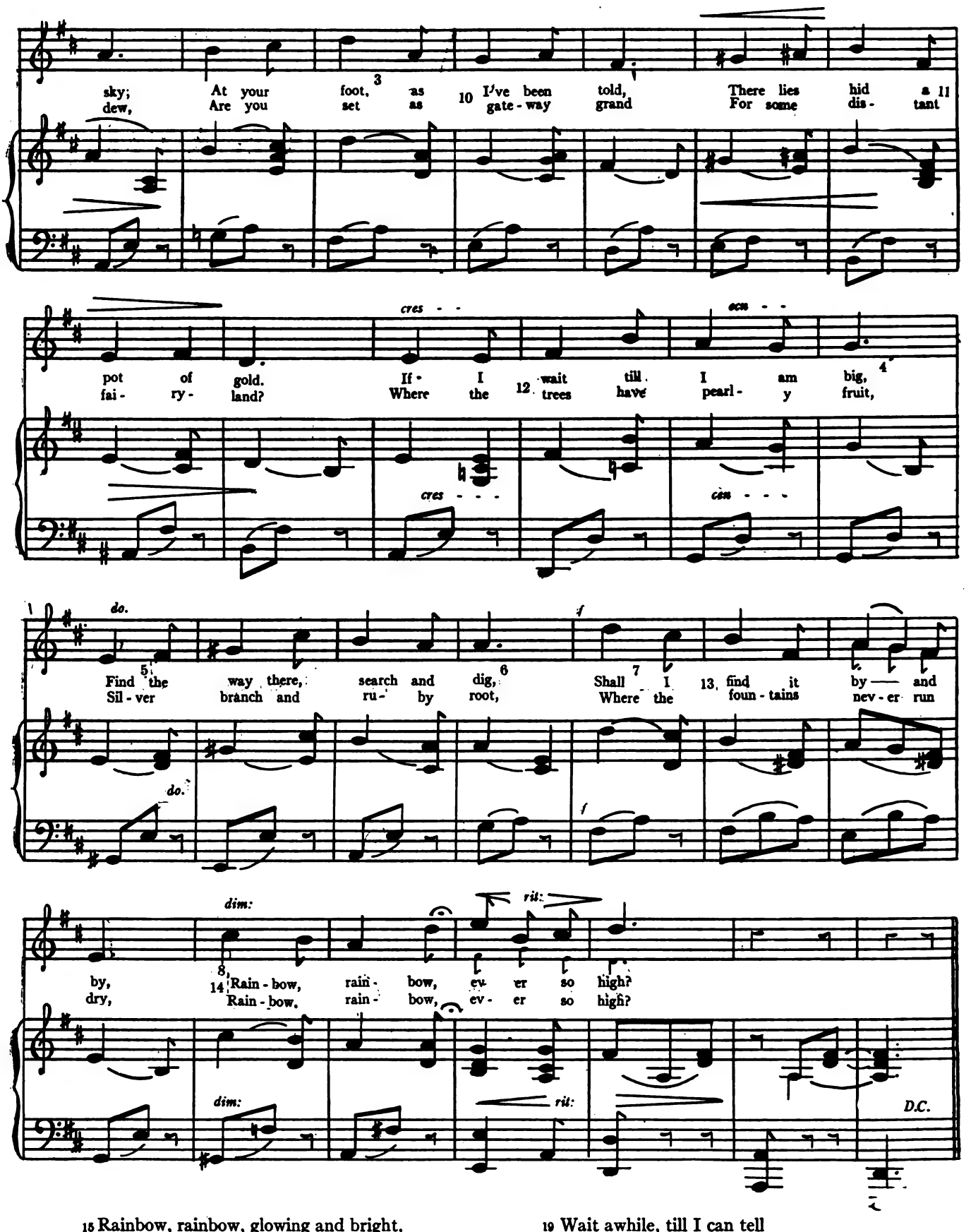

15 Rainbow, rainbow, glowing and bright,
You are fading 16 out of my sight!
17 Stinging raindrops cease to fall,
18 Sunshine creeps along the wall.

19 Wait awhile, till I can tell
Where your golden treasures dwell —
Give me time to say 20 good-bye —
21 Rainbow, rainbow, ever so high!

Directions

First Verse

1 Point upwards, looking up, and
2 Rapidly draw arch in air with forefinger.
3 Point low down to distance.
4 Measure height with hand some way above head.
5 Same as 3, move feet as though hurrying.
6 Look to right and left, action of digging.
7 Clasp hands and lean forward, smiling, looking up.
8 Same as 2.

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SECOND VERSE

9 Same as 1.
10 Same as 2.
11 Point to distance.
12 Point up to left and right.
13 Rapidly draw curve of a fountain in air with forefinger.
14 Same as 2.

THIRD VERSE

15 Same as 1.
16 Hand arched above eyes as though gazing into distance.
17 Looking up in zenith.
18 Moving hands slowly, pointing on a level with head.
19 Same as 7, continue position to end of next line.
20 Kiss hand, smiling and looking high into distance.
21 Same as 2.

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The Outstanding Features of the Cleveland Meeting

The following are the striking features of the Cleveland meeting, February 23–28, as seen by the N. E. A. Publicity Department and by the staff in the Secretary's office:

1 In every section, department, or other group meeting, there was a very definite attempt to outline Programs of Practice instead of merely to discuss educational theory.

2 Throughout the entire meeting there was a very definite recognition of the community and nation-wide need to increase teachrs' salaries and to improve teacners professionally, not from the standpoint of teachers merely, but from the standpoint of a democracy which must rely on education to train its citizenship.

3 A very definite and clear-cut recognition of the need for a federal department of education and for federal appropriation as provided in the Smith-Towner Bill.

4 A distinctive tendency to support a permanent nation-wide program of Americanization under the direction of trained educators instead of politicians.

6 A definite recognition of the immediate need for greater democracy in school management, for wise teacher participation in school government, and for a democratic reorganization of the department itself.

7 The very definite recognition of the educational value of out-of-school organizations, such as the Boy Scouts, the Girl Scouts, Campfire Girls, Junior Red Cross, National Geographic Society, Community Center organizations, and the School Garden Association

8 A definite recognition of the educational value of all forms of visual education, including objects, slides, laboratory experiments and moving-picture films.

9 A general recognition of the need to refine greatly our present available tests in subject matter and in intelligence, with a growing appreciation of the educational value of the plan underlying the army trade and intelligence tests.

10 The growing recognition of the necessity for a nation-wide organization of teachers on a professional basis.

IT is easier to be well than to be sick when you learn how. When you learn to daily build your vitality, disease germs, grippe and cold have little effect upon you. Be free from nagging ailments! Weigh what you *should* weigh! Have a good figure! Be happy! *Enjoy* life! Be a source of inspiration to your friends. In other words, LIVE. *As sure as sunrise*

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Japanese Dance and Drill

Lyle Wilson Holden

A Japanese dance is always very effective and also very easy to give as it consists almost entirely of poses and pantomime. In making the entrance, and also all of the time during the dance when the dancers are passing from one position to another, very short and quick mincing steps should be taken with the body bowed slightly forward.

The costume is very easily arranged, as it consists principally of a gay colored kimono reaching nearly to the floor. The effect will probably be better if each girl is dressed in a different colored kimono. They may be made of crepe or tissue paper or any of the many fabrics with Japanese designs, which may now be obtained at almost any large dry-goods store. A wide sash of bright colored material is tied in a large butterfly bow at the back. Paper chrysanthemums, either all white or of many different colors, are fastened to bands and worn in the hair above the ears, one on each side of the head. Japanese paper parasols of uniform size should be provided.

The music may be taken from some of the Japanese operas, like "Madam Butterfly," or any characteristic Oriental music may be used.

The Dance

1 The dancers enter in a long line, tripping on tip-toe with the mincing step suggested above. When all are in position facing audience, all hold parasols to right and each girl tips to right and poses, 6 counts. Back to position, 3 counts.

2 All tip to left, posing for 6 counts.

3 To right again, 6 counts; position, 3 counts; to left, 6 counts.

4 Pirouette to right, twirling parasols for 12 counts. The pirouette is made by putting the weight upon one foot, throwing the other foot around it as far as possible, rising on the toes and making a pivot in the direction of the foot upon which the weight is placed.

5 Pirouette to left, twirling parasols in opposite direction for 12 counts. Position for 3 counts.

6 Drop upon knees, bend head forward and kneel behind parasols for 12 counts.

7 Peep around parasols, right side, 6 counts.

8 Peep around parasols, left side, 6 counts.

9 To standing position, 6 counts. Half of the girls face to right and half to the left, and with the same short step as before, follow the end girls to right and left; then down the sides to the rear. The girls who are in the front of the line meet each other, and all follow them down to the front in pairs.

10 When the front is reached, the lines separate, passing to the right and left and forming two circles, which go round and round with the mincing steps.

11 When the circles have gone around a number of times at the same speed, the two leading girls as they near each other at the center, clasp hands, and, with parasols thrown to the outside, run around in a large circle; the others follow in pairs after them.

12 After circling two or three times, the leaders come to the front, separate, pass one to the right and the other to the left, the others following, thus forming a long line across the front. Position for 3 counts.

13 Hold parasols high over the head, twirling them, 12 counts.

14 Sway left and right (3 counts each way) holding parasol in front, 24 counts. Position, 3 counts.

15 Swiftly turn backs to audience, twirling parasols over right shoulder, and skip in line toward rear for 12 counts.

16 With backs still towards audience, turn head to left, and look smilingly over left shoulder, 12 counts.

17 All turn to left and follow head girl back and forth across the stage snake fashion until the front is reached again. As each girl reaches the end of the stage in this movement, she reverses her parasol so that it is always held towards the audience, twirling it all the time and peeping over it at the people in front.

18 When the front is reached, place parasols upon the floor or ground and hide behing them for 12 counts.

19 Rise swiftly, throw kiss to audience with both hands, catch up parasols, and trip laughingly from the scene.

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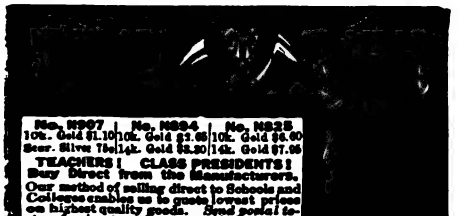

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Philosophical Freddie

(*Continued from page 301*)

to the back window ran the boy. He opened the window and stood amazed! There was the plate, and on it, neatly unfolded, was the paper napkin, but where was the cream puff? Wondering at the boy's delay, Mrs. Snow went into the little kitchen and found him still gazing at the empty plate.

"Why don't you bring in your cake, Freddie?" she asked. "Why — why — mother, it is gone!" said the child, with a catch in his voice. For a little while Mrs. Snow could not think where the cream puff had gone, then she happened to see on the projecting ledges of the opposite building ever so many pigeons strutting back and forth. She remembered that people in the neighborhood fed them, so that the birds were very tame. At the same time, she noticed on the panes of her window little white smears that *might* be whipped cream. Freddie looked very sorrowful, but crying was out of the question for a boy of eight, so he just kept very still.

His mother, realizing how disappointed he was, did her best to cheer him and to take his mind off his troubles. "Why, Freddie," she said, "I do believe the hungry pigeons took your cake! Just see how neatly they unfolded the napkin! But — oh, Freddie, I don't believe they understand about napkins! I think they wiped their bills on my window panes!" Freddie couldn't help laughing a little at the idea of a glass napkin. His mother went on. "Poor birdies! It will soon be very cold weather and there won't be much for them to eat. Perhaps they had a party over that cream puff, Freddie."

"Well," said Freddie, "the cream puff is gone and I can't get it back again, so I'm not going to fuss about it. I'm glad we had the cookie."

The next day he told the story to Miss Bakery-Lady. She laughed with him about the glass napkin and the cream puff party, and she gave him a big currant bun for himself and some broken cake for the pigeons.

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The Service the Fairies Did

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CHARACTERS

LITTLE GIRL (about ten)
FAIRIES
Queen and 16 (or 12) fairies in 4 groups
Group from North (4 or 3 fairies)
Group from Tropics
Group from Sea
Group from Woodlands
FLORA AND NYMPHS (4 or 5)

COSTUMES

LITTLE GIRL — Rather dark, long-sleeved apron.
QUEEN OF FAIRIES — White with much gilt decoration. Large gilt rosettes on shoulders, made (by fine wire) to stand nearly upright, swaying a little, if possible. Gilt wand.
GROUP FROM NORTH — Wholly in white, with tufts of cotton sprinkled with mica-powder. Glass icicles, which can be hung from belt so as to give clinking sound in the dance, have fine effect (with or without wings).
GROUP FROM TROPICS — Decorations of gorgeous flowers, large rosettes of bright colored paper, etc.
GROUP FROM SEA — Strings of shells and coral over pale green (or one may be dark blue). Pressed seaweed fastened to skirt of one. One or two carry very large shell in hand.

SCENE

Little home schoolroom. At back a hanging or standing blackboard, a map, a globe, etc. Near the front, a child's desk and chair, a little to one side and opposite end where entrance is.

(*Little Girl, sitting at desk working on slate, becomes impatient.*)

Little Girl Oh, dear! Oh, dear! I can't get this old problem right!

(*Works a little longer. Looks up with a sigh.*)

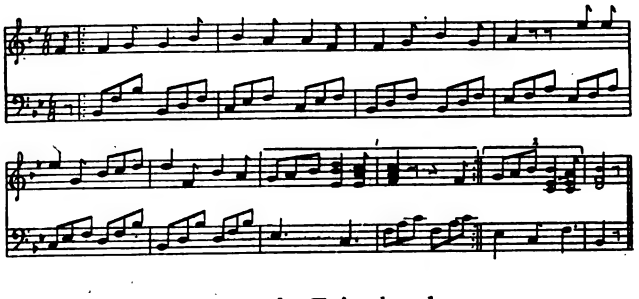
Little Girl It's no use! I can't, I can't!

(*Works again, but slowly, listlessly. Finally pushes slate away and throws pencil angrily on floor.*)

Little Girl There! I won't try another time!

(*Sobs, lays head on desk. Sobs gradually lessen and she goes to sleep.*)

(*From a little distance comes chorus of Fairies.*)



We come, we come — the Fairy band —
With joy and song we speed;
From the farthest land at our queen's command
We haste to a kindly deed.

(*Queen enters, passes part way across stage, then turns and with lifted wand, faces entrance, as Fairies from North enter, with floating, swaying motion, singing*)

We come from the North, the cold, cold North,
The land of glistening snow,
Where the icicle's breath bears touch of death
And the winds of winter blow.

(*These Fairies pass, while singing, around at the back, to the farther side of the little girl. They may still keep time, in step, as the Fairies from Tropics enter, singing*)

From the beauteous tropic land we come,
The land to the sun-god dear.
Where the summer stays through all the days
And the flowers no frost-king fear.

(*These Fairies remain at back of stage, just behind little girl. Fairies from Sea enter, singing*)

We come from the caves by the ocean blue
And the coral islands lone,
And the song we bring the sea-nymphs sing
To the murmuring water's tone.

(*Fairies from Sea remain at back, not as far across stage as little girl's desk. Fairies from Woodland enter, singing. These bend toward front, in line opposite first group. Queen is enclosed by them, not far from desk.*)

From your own fair forest glades we come —
Your Woodland Fairies true —
Where the dew is bright in the dawning light
With the gleams of the rainbow's hue.

From the dells where the flowers love to bloom,
The wildwood flowers fair;
Where the sweet wild rose its perfume throws
On the wings of the morning air.

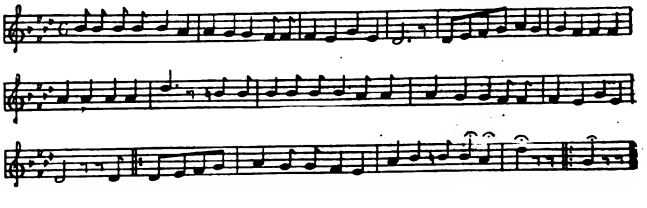
(*The curving line now breaks into the different groups and all sing*)

And one and all with a message glad,
We speed to the help of men,
When a cheering thought that is swiftly brought
May urge them to hope again.

And oft at the gentle words we bring,
Dull care is afraid to stay,
And the darkening power of an evil hour
Is forever thrust away.

(*A pretty thing at this point, though not a necessary one, is a dance backward and forward and around little girl, Tropics joining with North, and Sea with Woodland. Then they come back into the original groups.*)

(*Queen lowers wand. Fairies gather softly around little girl. Queen raises wand. All sing*)



There's a little word,
That's often heard,

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In what we tell,
To clear your troubled brow,
For it holds the power
In a weary hour
Vexatious tears to dry;
'Tis only a word
That's often heard —
Try, try, try!

(*Fairies press more closely still around little girl. Sing softly but more slowly, as if for emphasis.*)

'Tis only a word
That's often heard —
Try, try, try!

(*Queen lowers wand. Says — or sings*)

Listen, listen! What is here?
Flora and her nymphs draw near.

(*Fairies press forward. Flora and nymphs enter, passing to front of Fairies. Say*)

Just suppose the flowers should say,
"Since the sky is cold and gray,
We will hide our heads away."
And should fold their petals up,
Daisy, rose and buttercup,
Taking thus the joy from morn,
Leaving thus the earth forlorn!

Listen, listen! Unto each
This does dear Earth Mother teach: —
In hours bright or hours gray,
Do your best, your best alway!

(*Fairies and nymphs press to background.*)

Little Girl (*rubbing eyes, lifting head*) What was I dreaming about? Oh, I s'pose I must try that problem again!

(*Picks up pencil. Works again on slate, but again becomes discouraged. Covers her eyes, puts head down.*)

(*Fairies come back eagerly, swiftly. Surround little girl closely. Queen raises wand. All sing*)

Try twice, try thrice
And never give up at all,
And never give up at all!

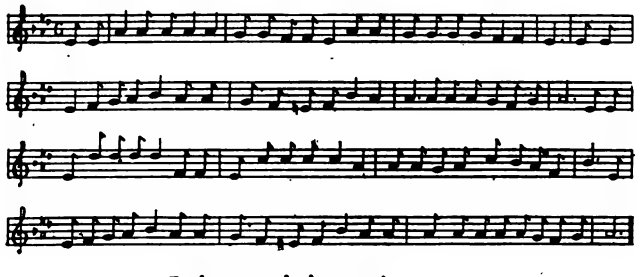
(*Nymphs also press forward near to desk. Sing*)

In hours bright or hours gray,
Do your best, your best alway!

(*Fairies and Nymphs withdraw to background.*)

Little Girl (*raising head, again beginning to work*) Oh, dear! (*Sighing heavily.*) No, I won't give it up, I won't! (*Working on with a sigh now and then.* (*Suddenly jumping up and clapping hands in glee.*) Oh, goody, goody! It's right, it's right!

(*Fairies and Nymphs, with Queen and Flora in front, gather around little girl, who remains standing. All sing*)



It is won, it is won!
The dreaded task is done,
And the weary, weary toil is past.
There can never be defeat
For the patient heart to meet
And conquest and gladness come at last.

In both small and mighty things
It is patience victory brings,
Though often by a dreary way and long.
In all the tasks of life
And throughout the wide world's strife
It is patience, it is patience that is strong.

The Key Flower

(*Continued from page 305*)

could possibly carry. He even filled his hat before leaving the box. Then he hurried toward the place where he had climbed in. Once more the voice echoed. It was softer and sadder this time. The words came strangely, "Choose the best!"

Section VIII

The boy stopped a moment. Then he hurried out. He would wait no longer. Surely he had found the best. The voice angered him. He hurried on. Once more he found himself in the open fields.

Section IX

He looked down to see that he had dropped none of the treasure from his hat. He saw to his amazement that he was carrying earth! He pulled out his pockets. Again he found nothing but dirt! He wondered whether he had been asleep and dreamed of the cave. He thought that perhaps some shepherds had left the dirt for a joke.

Section X

Suddenly he remembered the blue flower. He turned to find it. It was not there! Then he knew it was the flower that the voice had meant. He bit his lip sadly. It was now too late to choose the best. The earth had closed forever!

Fables for Supplementary Reading

Grace Norton Whittaker

THE HAWK AND THE FARMER

One fine morning a pigeon flew down into a large field. She came to look for some big, fat worms for her children. Looking up, she saw a large hawk flying high above her.

Oh, there is my enemy, the Hawk. I hope he does not see me. There he goes almost out of sight! This is a good time to go home." Away flew the pigeon.

The Hawk was far away, but he had sharp eyes. "There goes a good breakfast for me," said he, as he followed her.

"Oh, if I can just get to my home in the barn, I shall be safe! No hawk can get in there," thought the Pigeon, as she flew faster and faster. "I know what I'll do."

She flew low down near the ground. The Hawk followed. He did not see the Farmer's net till too late. The Farmer put it there to catch the crows that pulled up his corn. It caught the Hawk instead of the crows. The Hawk struggled to get away but the net held him fast. "Here comes the Farmer," said he. "I wonder if he will help me?"

"What have we here?" cried the Farmer, who had been watching. "A fine, big Hawk, as sure as I'm alive! Well, well, my fine bird, what are you doing here?"

"Oh, set me free, set me free!" begged the Hawk.

The Farmer took the Hawk out of the net, but he held him fast. "Let me go, let me go!" cried the Hawk.

"No, no," said the Farmer.

(*Continued on page 327*)

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EDUCATIONAL PUBLISHING COMPANY
Boston New York Chicago

A Bird Booklet

(*Continued from page 285*)

Are leaf hoppers, aphids, and two-winged flies.
Watch him pursuing an enemy plane,
Swooping and striking, and off again.

(If you wish the story of other garden allies, this same copy of *National School Service* has one article, "A Strange Garden Helper," which deals with the earthworm and another article, "A Deadly Garden Tank," which tells about the toad.)

Out of this bird study can come this project in problem form, How Children can Help these Bird Allies. Many ideas will be advanced by the youngsters. These are a few of them:

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2 By supplying water and food when needed.
3 By building homes for them.

After the advancement of the third point, a bird house can be planned and constructed by the children.

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The lists of these varied tournaments carry the reader with the speed of imagination from one field of activity to another. He goes whale-fishing in the Pacific, or fights fire in a New York skyscraper, or visits Wall Street and hangs breathlessly over the ticker, watching fortunes being made and lost; or stands "rapt in the cathedral gloom" of a vast telephone exchange; he fashions pottery at Brunel's Tower, or follows the cotton picker down his furrow in Georgia, or holds his breath at a birling match in a Michigan forest. It is a delightful and educating tour of the world from the library chair, and, as the varied scenes are surveyed, the reader is inspired with a keener relish for his own work and with greater respect for all workers.

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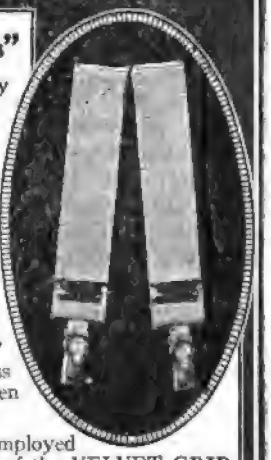

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TALKING TOGETHER

Address Editor, PRIMARY EDUCATIGN, 50 Bromfield Street, Boston, Mass.

This issue is full of fairies. Perhaps if you are one of those awfully grown-up people who do not believe in fairies, and never go on a vacation from reality, as some one puts it, you haven't any castles in Spain and your desire to roam and soar, to escape into a fourth dimension, so to speak, is quite satisfied by the automobile and the flying machine, which are real enough to satisfy anybody. But you're wrong, and we children know it. Even the scientist, to-day, is reaching out toward metaphysics and the magazines are full of discussions over the nature of the ether and the non-Euclidean geometry, speculations which seem to lie on the borderland between the known and the dreamed of. They seem to indicate the beginnings of a reaction against our machine-made world, a world in which the children, thank heaven! have never lived and will never live. We can never quite lose the sense of the beauty and the wonder of things, however hard we try. If persistently ignored, they have a strange way of avenging themselves by taking the form of ugly superstitions, automatic writings, and hideous travesties of beauty in art and music. Nature is old and wise and we know surprisingly little about her, in spite of the countless number of man's years upon the earth. But, though we know so little, we have intimation, that cannot be expressed in scientific treatises, or machinery, but sometimes in poetry, in music, in fairy stories.

"In the true fairy story there is always an accompaniment of beauty; and it means something about life itself too deep for us to put into words, means perhaps that we are all children crying over childish, unreal sorrows and that, behind and above all our crimes and follies, there is this reality of beauty that will some day wipe away all tears from our eyes and turn them to happy laughter. Is that a lie? No one can prove it one; and if we dared to act on it, to trust in the encircling and reconciling beauty, we might find it to be true after all. If children are of the Kingdom of Heaven, then that Kingdom is like the good fairy stories, and the instinct which makes them and delights in them is an instinct for the truth."

Everybody's Quitting What? Teaching. Why?

Fifty schoolmen and women, breakfasting together during the N. E. A. at Cleveland, mentioned in thirty minutes fifteen reasons why the best boys and girls do not enter the teaching profession. All of the causes are removable. If teachers, superintendents, board members, parent organizations of all types will face the facts and join in co-operative effort, the schools of to-morrow can hope to have teachers, instead of facing in 1923 a shortage of 300,000 — 40% — qualified teachers, and normal schools, instead of having no graduates in 1923, which would be the number if the decrease for the next three years in the same proportion as the last, could be turning out more graduates than in the pre-war days.

What's wrong with teaching? — 999 out of a thousand give low salaries. This is unquestionably one big reason, but it was the unanimous opinion of the group of fifty representative school people that salary increases alone will not bring in desirable recruits or change teaching's reputation unless the other objections are removed. Salaries are being increased daily, grade salaries of $100 to $200 are established facts, wide publicity is furnished by newspapers, educational magazines, national magazines such as the *Outlook*, *Saturday Evening Post*, *Literary Digest*, which is now giving one topic a week in its weekly moving picture film to teachers' salaries; these and other forces are rapidly removing the objection of low salaries, yet we see no rush toward teacher training schools or a decrease in resignations.

Isn't it time to look farther for the other reasons for shunning teaching? Dr. Rowland, of the Pennsylvania State Department, said, "Raise salaries to the sky and we shall still not get a supply of teachers unless we establish at the top of the profession big positions, paying big salaries, as a possible pinnacle to be attained by every boy and girl entering the work. Give us even one position paying $50,000 or $100,000 per year and it will attract more ambitious young people into the profession than minimum salaries of $150 a month."

Six teachers gave up teaching at $100 per month to enter the chorus of a Broadway theatre at a minimum salary of $150 per month, which was not an increase, comparing purchasing value in New York and in the home town, not to be chorus girls for life, but because the opportunity existed for each of them to become a star at $500 a night. Teachers, Legislatures, Boards who oppose, and, in fact, do not urge big sala res for the top positions are contributing their share to the teacher shortage.

Dead level salaries, resulting from minimum salary laws and increases based only on years of experience for all, regardless of ability and interest is an objection that, although difficult, can and will be removed as soon as the teachers in the ranks demand that ability be recognized, and superintendents and supervisors assume responsibility that may detract from their popularity.

Comparisons with bricklayers and chambermaids are driving strong young people away. Teachers and others making these comparisons should not fail to emphasize the fact, that those are "blind alley" jobs and few, if any, teachers would change places with members of these vocations. A famous cartoonist shows a bedraggled, dirty hobo being lectured because he has failed to develop his brain and, as a child, refused to study. When asked his objection the hobo says, "I'm a teacher." On the March bulletin and the Cleveland program of the National Educational Asscciation a cartoon, depicting a parent's attempt to keep a daughter from teaching, appears what will prevent many boys and girls from selecting teaching as a profession.

Teachers are helping to deplete the profession by throwing mud at their own work. A high school teacher, when asked by a young girl to recommend a good normal school, replied, "I would rather see you go to the penitentiary than to go to a normal preparing for teaching." The eternal, perpetual complaining about the hard time of teaching will never attract more teachers. Aren't there some joys, pleasures and good times in teaching that can be talked about. A teacher that can't boost teaching ought to enter another voaction, for the example is hurting the teaching profession.

Each of the following additional causes mentioned as contributing to the teacher shortage should be carefully considered:

Girls do not want to be like the women teachers they see.

Insurmountable fences and too much leveling makes the best no better than the worst.

Communities are too fickle in their support, and treat teachers like servants.

Social recognition denied teachers.

Too seldom are girls appealed to by pictures of the softening and mellowing benefits from teaching.

Supervision "stupervises," chills, restricts and discourages by driving instead of helping.

(*Continued on page 329*)

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Fables

(*Continued from page 324*)

"Please do let me go. I never stole your corn. I never did you any harm!"

"Pray tell me what harm the pigeon ever did you?" replied the Farmer. "You were going to kill her. Why should I not kill you? I shall wring your neck." Then the Farmer carried the Hawk home and did not forget to do what he had promised.

— *Adapted from Æsop's Fables*

THE TORTOISE AND THE EAGLE

One bright summer morning the Tortoise set out for the river. He should have been very happy, but he went along grumbling to himself. "I am so tired of crawling on the ground. It takes me so long to get anywhere. All I can see is the ground for a little way ahead. Oh, if I were only a bird! I could fly all over the world. I could see everything."

Just then a Crow flew down to a tree near by. The Tortoise saw him. He thought perhaps the Crow would help him.

"Oh, Mr. Crow," he called, "will you not take me for a ride in the air? I want to go up among the clouds. I want to look down on the earth."

"I should like to take you, my friend," replied the Crow, "but you are too heavy for me to carry. Perhaps the Eagle will take you."

"The Eagle never comes near enough for me to ask her," said the Tortoise.

"Shall I tell her that you wish to see her?" asked the Crow.

"Oh, yes, indeed! Will you do it?" cried the Tortoise.

"There she is now," answered the Crow. "I will tell her." Away he flew. Very soon the Eagle came down to the tree.

"What do you want of me?" she asked. "Pray be quick, for I am in a hurry."

"Oh, Mrs. Eagle, will you please take me for a ride in the air? I am so tired of crawling on the ground. I want to see the world," begged the Tortoise.

"Why should I waste my time carrying you about? I have my own work to do," replied the Eagle.

"If you will only take me," replied the Tortoise, "I will show you where to find all the treasures that are hidden in the earth. They will make you very rich."

'Oh, where are they hidden? Tell me quickly!"

"Just as soon as we return from the ride I will tell you," answered the Tortoise.

"Very well," said the Eagle. "Here we go." She carried the Tortoise far up among the clouds. She flew with him over lakes and rivers. They passed over fields and gardens. They saw cities and towns. The Tortoise enjoyed the ride.

"Did you like the ride?" asked the Eagle, as she put the Tortoise on the ground.

"It was fine," answered the Tortoise. "I should like to go again."

"Now tell me about the treasures. I am in a hurry to find them," said the Eagle. "Where shall I look?"

"Oh, I don't know just where, but they are somewhere. I have heard people say so. If you look long enough you will find them."

The Eagle was very angry, but she did not say so. "Should you like another ride?" she asked the Tortoise. "Perhaps you could point out where the treasure lies if we get up high enough."

"Go very, very high this time and perhaps I can," said the Tortoise.

"Come, then," said the Eagle, and again they went up, up in the air. When they were high above the earth the Eagle dropped the Tortoise. As she watched him fall to the rocks below she said, "There, Mr. Tortoise, if you are alive after this fall I think you wil always speak the truth."

— *Adapted from Æsop's Fables*

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(*Teachers' Agencies Continued on Next Page*)

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Salmon Fishing the Sport of Kings

CANADIAN MARITIME PROVINCES ABOUND IN SPLENDID FISHING WATERS

Salmon fishing is known as "The sport of Kings," and from this it may be inferred that it is not a pastime for the poor man, unless he happens to live near a good river, has a pull with the lessee or a favorite guardian, or knows a friend can outfit him with the necessary rod and tackle and secure for him the fishing privileges.

There are really plenty of places in New Brunswick or Nova Scotia, where anyone can fish without much trouble or a great deal of expense, but it must be remembered that the outfit for salmon angling is expensive. The right kind of a rod costs good money. Flies are not at all cheap, while the casts and lines have equally ascended along with everything else in these days of rising prices.

The visiting angler, therefore, must pay the price and the price varies. There are fishing clubs in Canada where only the wealthy ones can foregather. These are exclusive clubs where the qualifications for membership are largely governed by the commercial rating of the members. These are men to whom money is no object in the pursuit of their favorite pastime. There are other clubs maintained on more democratic principles where the fees are not so high. There are clubs where visitors are made welcome and clubs that give fishing privileges for a moderate rod fee. There are places where the individual can go without other restraint than the non-resident license — in New Brunswick $25.00 for salmon and $10.00 for trout, in Nova Scotia $5.00 for three months, or $20.00 for six months. But guides and canoemen will be required, and the expenses of camping must be taken into consideration. The expenses for transportation are, after all, the lightest part of it, for splendid fishing can be obtained at places that are easy to reach. From Boston to Yarmouth, for instance, is only a night's journey by steamer. Trains of the Canadian National Railways leaving Yarmouth in the morning will convey the fishermen to the Mersey River or the Medway in half a day.

From Montreal it is not a long journey to Matapedia or to the salmon streams of Gaspe. From St. John one can reach the Miramichi, or the Nepisiquit in New Brunswick, or go through to Cape Breton and fish on the Margaree. There is good salmon fishing, also, at Musquodoboit, not far from Halifax.

In a word good salmon fishing is not so difficult to obtain, but it takes time and costs money. It is the sport of Kings.

Trout fishing in Nova Scotia and New Brunswick is a different proposition. The average man, at respectable cost, can have plenty of the very best kind. In Nova Scotia the wonderful chains of lakes and connecting rivers, especially around Lakes Kedjumikujik and Rossignol, offer the best opportunities for an outing that can be made most enjoyable. This country is reached by the Canadian National Railways, between Halifax and Yarmouth. There is fine trout fishing at places along the line from Dartmouth, Nova Scotia, to the Musquodoboits, and some grand trout fishing in various places in Cape Breton.

Prince Edward Island has rivers that are exceptionally good for sea trout. The Cain's River, in New Brunswick, is famous. and so is the Charlo, the Jacquet River, the Tabusintac and the Bartibog.

There are many other places, of course. These are just a few of the most likely places. The Maritime Provinces of Canada abound in attractions for the angler, the big game hunter and the summer tourist. Publications issued by the Canadian National Railways give the special information concerning these. These can be had by addressing C. K. Howard, General Agent, 294 Washington St., Boston, Mass.

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Everybody's Quitting

(*Continued from page 326*)

Teachers are ignored in making school policies.

Academic degrees, disserviceable "pedigrees" and hide-bound traditions are unduly worshiped by those who run teacher training schools.

Uncertainty of tenure frightens many.

Over-certainty of tenure, even of the incompetent, injures the professional standing.

Lack of suitable living accommodations.

These shunning reasons are necessarily a part and parcel of the profession. A little more free and frank discussion at state and national meetings, instead of formal 30, 40, 50 minute speeches; courses in teachers' training schools taking up these features and how to overcome them; concerted action by educational leaders; commencement addresses on the opportunities of teaching; more democracy in school management; better methods of school publicity, are just a few suggestions of removing the objections to teaching.

The big problem, however, is that the school crisis is not in the future, but it is here to-day, and unless effort is directed at the objections other than salaries many more of our schools will be teacherless.

Windy Weather

Fleecy clouds are driving high;
Ho, for windy weather!
Eastward moves a mackerel sky;
Ho, for windy weather!
Ere the crested billows come
Heaving in with crowns of foam,
Sailor, set your course for home.
Ho, for windy weather!

Haul the boats up high and dry;
Ho, 'tis windy weather!
Ballast on the beach must lie,
When 't is windy weather.
Hark! the wind begins to moan;
Soon the beach will screech and groan
With the billows overthrown.
Ho, for windy weather!

How the billows boom and roar!
Ho, for windy weather!
How they sweep along the shore!
Ho, for windy weather!
Foam flakes fly, spindrift stings;
Gulls beat by on baffled wings;
Over all the tempest sings
Ho! Ho! Ho! Ho!
Ho! for windy weather!

—*Bernard Moore*

The public has taken much interest in so-called "shell-shock" cases during the war. Stewart Paton, M.D., the author of "Education in War and Peace," shows that peace produces "shell-shock," and calls attention to the urgent necessity of training investigators competent to solve the problems caused by almshouses, reformatories, courts, hospitals and sanitariums being filled by the "social misfits. Price, $1.50. Paul S. Hoeber, Publishers, New York City.

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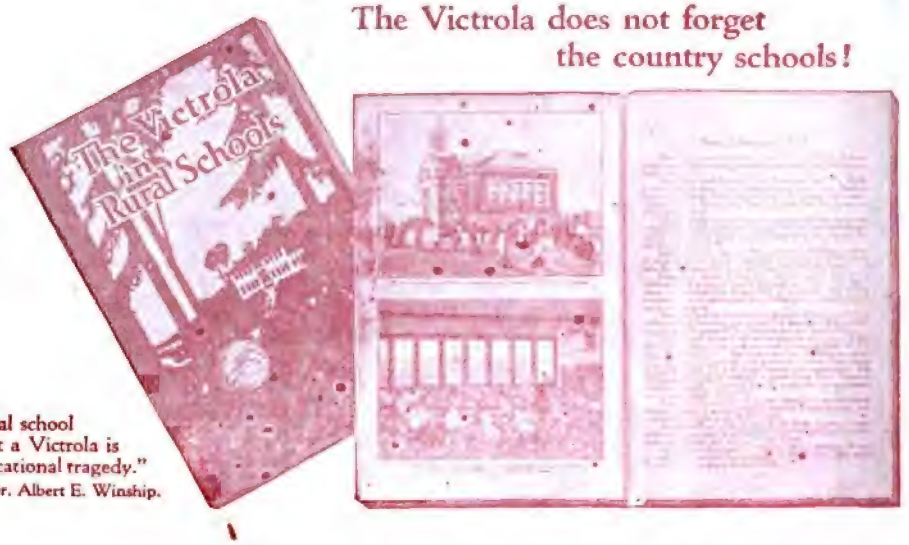

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JUNE 1920

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A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
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Maude Brown

Sammy had a little flag, little flag, little flag,
Sammy had a little flag,
It is red, white and blue.

And everywhere that Sammy goes, Sammy goes, Sammy goes,
And everywhere that Sammy goes
He takes his new flag, too.

He carries it to school each day, school each day, school each day,
He carries it to school each day
And waves it to and fro.

The children then salute the flag, salute the flag, salute the flag,
The children then salute the flag,
They love the dear flag so.

NOTE This can be given as a motion song quite effectively. Have an even number of small children, each with a flag, take their places at the back of the stage. Wave flags during the first verse. March to front of stage during second verse. The two children in the center of row lead to the back of stage, thus dividing the group into two parts and stop (facing each other) during third verse.

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X X
X X
X X

Back of stage

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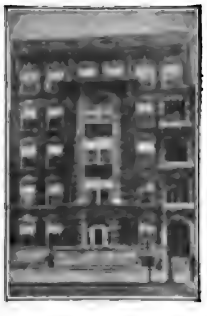

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Volume XXVIII JUNE 1920 Number 6

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

Primary Education for 1920-21

Are the schools worth saving? If so, all who believe in them will have to make that belief positive and aggressive in the year to come. The tendency to discouragement, to passive acceptance of a difficult situation is one to which we must not give way for a single moment. There will be more young and totally inexperienced teachers in our schools than ever before next year. We want to keep them there. We must make all the conditions as easy and inspiring for them as possible. We must make the rewards tangible. For next year is going to be a crucial one so far as the schools are concerned. Let us make no mistake about that.

In view of all these circumstances, PRIMARY EDUCATION will follow an arrangement that differs somewhat from its usual one. As a rule we avoid material that is too minutely organized so that little is left to the individual initiative of the teacher. But next year we realize that hundreds of teachers with little or no Normal School training will need just such carefully prearranged outlines of work, if they are to be saved from failure. Therefore the principal of a primary school in a mid-western city has made a set of week by week outlines covering all the chief subjects taught in the first four grades of the schools, telling the young teacher what stories to use, what pictures to study, just what steps to accomplish in number work, reading, and the other subjects that are taught in every primary school, as well as constructive seat work to be used in connection with them. Of course the teacher of experience, or one who brings a well stored mind to her task, will be able to enrich such a program very greatly, but lacking this, she will accomplish much by simply following the outline faithfully from week to week. Such a scheme will necessarily require much space, but we hope not to greatly curtail the pages given to projects, stories, Ideas to Try, etc. The first of a series of Primary Projects will be found in the June issue. It is prepared by a teacher in the Normal School of Cleveland, Ohio, and those to follow will be no less interesting. Another fascinating project involving bird study, will be described in the winter issues.

The arithmetic lessons will be in the form of a series of problems for the fourth grade adapted to the seasonal interests of the children. Fourth grade teachers will also like the seat work, language and dictation lessons, based on Andersen's fairy tales, to be published each month.

The Story Teller's page, also, will contain a series of Animal Stories, particularly suited to third and fourth grades. The June issue will give you some idea of what these will be like. This department will be as rich as possible in folk tales, legendary stories, etc., illustrated, when possible, by famous pictures and music. The material demands some culture and imagination on the part of the teacher, but surely that is what we want increasingly in our primary teachers.

From England has come a set of French singing games with music and excellent, tune ful translations. Directions for their use are very explicit and they have all proved popular with little first and second graders.

Miss Ash will send us more cut-outs for every month, illustrating some one of the stories given in the same issue. As a surprise, we have a most engaging set of illustrated songs, and poster pictures based on old rhymes. See September iss

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These make PRIMARY EDUCATION An INVESTMENT, not an EXPENSE

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What One P. T. A. Has Done

Hope Kelsey Corson

THE Parent-Teacher Association at Dawes School, Pittsfield, Mass., is only a few years old, but is the largest one in the state dependent on one building and school district for members. Among the rooms in that building it is not unusual to find the parents of seventy per cent of the children belonging to the organization, and in almost all cases both father and mother join, not the mothers alone.

A prize of a handsome fern is awarded every year to the room showing the highest percentage of members. Some of the ways in which the association has helped the school and community may be of interest.

One of the first purchases was a set of stereoscopes for the use of the pupils. The pictures from this are kept up-to-date, and include new scenes from the great war. A stereopticon was also provided and a room fitted for its use, so illustrated lectures may be given, either for the children or adults.

A sewing machine was given the building, and during the war others were lent from homes or hired so that on two afternoons a week a great deal of Red Cross work was done, mothers finding it easier to slip into the schoolhouse than to go to the central rooms "uptown." A small recitation room was used for this work. A variety of work was done by the children in the classrooms, besides.

Another use to which the building was devoted during the year of war was as a center for canning and preserving, the basement being a cool and pleasant place in the summer, and the work done on quite a large scale. The association had in its earliest stages provided a gas range and utensils for the basement. A number of canning demonstrations were given here, and teachers as well as mothers made use of the room, buying fruit or vegetables together in large quantities.

The gas range is in daily use, as hot cocoa is served all children bringing their lunch who desire to purchase it, at the price of two cents a cup. A preparation already containing milk is used, and the older girls attend to the serving. White agate-ware cups were furnished. More could easily be done in the line of hot lunches, the equipment being ample. Large "coffee-tanks" are used to make cocoa in, and also to prepare coffee for the frequent evening socials. The association stands ready to make up any deficit in the sale of cocoa, but it has not been necessary.

The school has a large and beautiful kindergarten room, and it was owing to the efforts of the Parent-Teacher Association that it was equipped and opened for use, as it is not, unfortunately, part of the school system throughout the city, only a few buildings having this advantage. The room furnishes an ideal place for social gatherings, and is quite a community center, being also used by the school troops of Boy Scouts. The lighted building attracts much favorable notice on the evenings when in use, in contrast to so many schoolhouses allowed to be in darkness and disuse night after night, while people gather in less attractive or less desirable spots. Of course it was necessary to arrange that the janitor be present, to care for the fires and see that the building be properly locked afterwards, but he assumes this responsibility for the slight fee of two dollars an evening.

Enough folding chairs to fill the kindergarten room, for lectures or concerts, were purchased, and these are arranged and removed by upper grade boys whenever the room is to be used for meetings.

A favorite way of raising money for all these expenses has been the ever-popular dime social, with a program often given free of charge by friends of the members, and a variety of eatables for sale — candy, ice cream cones, doughnuts, coffee, popcorn, peanuts, even "hot dogs," which have a lively sale. Often the big boys and girls have had tables of goodies designed to appeal to the younger ones, and have improved the opportunity to raise a little money for their class treasuries, with good results. "Spend Something Here Besides the Evening," was a hint that never had to be repeated. There is no danger of too much competition, for the edibles invariably disappear to the last crumb.

The folding chairs are taken away after the program and dancing allowed. This always brings in the "high school crowd," who dance here to their heart's content, in wholesome surroundings. Any tendency to slip away to less lighted spots is easily checked, for small brothers and sisters are scampering about freely, and the janitor is also "on the job" — an unofficial but effective chaperon. It cannot be said that any advantage has ever been taken, in an undesirable way, of the free use of the building.

Occasionally some more ambitious project is conceived and carried out to add to the funds of the association.

One of these affairs was a living picture exhibit, with children posed in imitation of famous paintings. A doorway leading from the kindergarten to a smaller room was used for the frame, and gauze, with proper lighting effects, produced some beautiful results. The program was repeated two or three times, and was sufficiently lengthy and varied to include a great many children, which assured a large audience. Over one hundred dollars was cleared by this entertainment.

A Christmas tree with "mystery packages" for sale was another popular feature. The packages were donated by those attending, as the price of admission, and each was supposed to be worth at least ten cents. The packages were "auctioned off" by one of the fathers with a gift of humor, who made this sale a very amusing feature. The unwrapping of the bundles revealed many funny surprises, and the children especially enjoyed this part. A large sum was realized which was devoted to the purchase of books for a little library for each room in the building. These little "library shelves" will be supplemented from time to time with new books, as funds become available.

The association co-operates closely with other organizations for public welfare, giving generous sums to the "War Chest," selling tickets for People's Lecture Courses, and in every possible way lending a helping hand.

While not primarily a charitable society, it has used money from its treasury for milk and eggs for sickly and under-nourished children from homes where such things could not be furnished. A teacher has only to request that milk be provided, and agrees to see that the child takes it during the school day, and it is forthcoming.

Later it is hoped to do even more of this branch of child welfare work.

Clothing is sent from homes where it has been outgrown, and it is distributed by the principal among the less fortunate, where it will do the most good. At times the office resembles a clearing house for old shoes and coats, but they are promptly put in use.

The teachers of the city have recently made a strong effort to secure a much needed increase in salary. Acting entirely on their own initiatives and with no suggestion from the teachers, the parents belonging to the Dawes Association set about helping the teachers in their campaign. Statistics were gathered showing the shortage of teachers and other valuable figures, and the parents personally solicited names of taxpayers for petitions which they carried from house to house. Mostly taxpayers themselves, their own names added weight to the list. It was the work of days — a well planned and carefully executed "drive." The night came to present it to the School Board. A Berkshire blizzard raged wildly; no cars were running, and

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the sidewalks were almost impassable, but Mrs. A. W. Pierce, an ex-president of the association, walked a mile in the storm to be present at the meeting with the petition and present the case of the teachers to the School Board. If we are ever inclined to think that parents do not appreciate us sufficiently, let us remember what some parents stand ready to do for us!

The building has an attractive rest room for teachers, and a very inviting chair was recently bought and given the teachers for this room. As it is on the second floor, the teachers downstairs get little or no use of this room, and one of the plans of the association for the future has to do with providing a similar place on the first floor — a very desirable arrangement, but one which the city could not be expected to provide. From time to time pictures have been given to different rooms in the building, too.

The teachers of the school, being aware that in many progressive communities the school children are regularly weighed and measured, and that much good is done the malnourished and underweight pupil by arousing him to the need of gaining in weight from month to month, had been anxious that provision be made for taking up this line of work, making use of some of the splendid material furnished by the Child Health Organization. So at one of the last executive board meetings it was decided to purchase a good set of scales and inaugurate the monthly weighing of pupils and keeping of records. This will be gladly done by the teachers, who are eager to aid in the nation-wide campaign for "better children," and who realize that it takes time and an aroused public sentiment to introduce new ideas if they happen to cost a little money. Thus the children of Dawes School will be as well looked after physically as those of the most favored Boston suburban schools, and it will not be very long before other schools will be requesting the same equipment — from somebody.

I have not begun to indicate all the ways in which the association helps the school, but it is only fair to add that there has never been, between the teachers and parents, a fraction of the unpleasantness that sometimes arises, and criticisms are almost unknown, because of the helpful cooperative spirit which the society has fostered. Schools which dread the formation of such associtions, fearing "interference" with their legitimate field of activity by "misguided or officious parents," should give the plan a fair trial before condemning it, and see whether, after all, it may not be a splendid thing for all concerned, as our association has so amply demonstrated.

Turning the By-product of the School into Real Money

Louise Gauss

Toys made by the students of the training school grades of Colorado State Teachers' College, a by-product of their regular class occupations and all correlated with daily lessons, sold in an Easter sale held in that institution for the tidy sum of $160.

The toys shown in the picture are but a fraction of the display which lined the walls of the big kindergarten room. There were swinging parrots, spinning tops, pieces of basketry, pottery, jointed animals of every description; but not one article in the lot that did not correlate closely with class study in geography, history, language, or nature study. The mats on the rear wall were developed in a study of early industries. The Indian head-bands hanging beside them grew out of a study of early peoples. The saucy looking pussies ranged in a row — stuffed stockings with buttons for eyes — have an intimate connection with the number of pussies of legendary fame, among them the unfortunate kittens who lost their mittens; while the funny, fat little men massed behind the cats are several different kinds of gnomes and brownies made during Hallowe'en celebrations.

The toys were made for the most part under the direction of Miss Grace Baker, in charge of Industrial Art in Teachers' College training school. They were not amassed all in a night, but represent the work of months. All grades contributed to the stock for sale.

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Our Little Citizens

Etta V. Leighton
Civic Secretary, National Security League

A Civics Program for 1920-21

Training for good citizenship must begin even before the child enters school and must continue through school and indeed through life. — *United States Bulletin, 1915 — No. 23*

Any community which is not teaching civics in all its elementary grades is a back number. It is now generally recognized that the child is a citizen with child citizen privileges and responsibilities, and that it is through the intelligent exercise of these that he may best learn about and prepare for adult citizen responsibilities.

Every teacher not supplied with a syllabus for her grade should make one. Not forgetting that the "aim of civics teaching is action," she must try to do as much teaching as possible through action, through projects. The monthly articles, "Our Little Citizens," have been for the last two years a collection of civic projects. Referring to them, any elementary teacher can find material suited to her community.

Grade I

Aim

a To adjust the child to the enlarged environment of street, school and playground, as an extension of the home.

b To create a spirit of responsibility through dramatizing responsible persons in the community.

c To begin good health habits (through Father and Mother Plays and "What Would You Do If?" Games).

Method

Use the play instinct, "God's way of teaching little children how to work."

Dramatize the Policeman as guardian and protector, not enemy. Let him:

- Find a lost child
- Help a woman across a street
- Direct a stranger
- Stop a runaway horse
- Ring Fire Alarm
- Keep crowd from danger at a fire
- Rescue lad from drowning
- Patrol streets in "dark night" (all shades drawn — children "asleep" at desks)
- Stop racing automobile just by raising his hand to show that uniform and badge are his authority

Use similar plays for

- The Postman
- The Postmaster
- The Doctor
- The Street Sweeper
- The Truant Officer
- The Superintendent of Schools, etc.

Above all, have father and mother plays, to show that *real* father cares for and supports the children and that *real* mother loves and looks after them properly.— *Teachers' Patriotic Leaflet — Leighton*)

Projects

Let the children:

- Compose their own dialogues in dramatizations
- Make paper furniture or cut pictures to furnish "the home"
- Take part in constructing "Tiny Town"
- Assume schoolroom and yard "clean up" duties

It must never be forgotten that the chld is part of many groups; the family, the school, the playground, the community, the state. All citizenship planning must take in for *every* year all these relations. In each grade these relations must *each* be stressed. Use the chart in December, 1918, Primary Education to keep this fact in mind. Check up your work to see if you are giving all-round citizenship training in your grade.

Grades II and III

Aim

a To enlarge the feeling of responsibility and merge it into action.

b To begin organized community service.

c To extend acquaintance with town officials and learn of any ordinance relating to small children.

Method

Dramatization
Group Community Service
Stories, Pictures and Celebrations

Begin the use of pictures here:

Use pictures of Lincoln, the White House and the President (Associate Lincoln and Washington with the President and the White House), Pictures of Governor and State House, of State Parks, etc.

Pictures of clean children, clean streets, clean, neat houses are necessary to counteract the vile, jam-covered faces and cluttered, dirty homes shown in the moving pictures.

Pictures of schools, churches, other buildings in vicinity.

Pictures of prominent places or people if they are intelligible to the children.

Photographs you take of their school yard before and after cleaning, or pictures taken on walks with the children.

Continue dramatizing

Use

- Fireman
- Brakeman
- Soldier, Sailor, Marine } These always as saviours of life, our protectors

Stories:

- The Good that Men Do
- Personal Bravery
- Kind Deeds of Children:
  - To children
  - To adults
  - To old people
  - To animals

Plan for Concrete Deed of Service for each month.

Some suggestions are:

September — Tidy School Grounds.

October — Destroy weeds and cocoons of harmful insects. Gather nuts and forest treasures.

November — Get gardens ready for winter. Collect old bird nests for study. Plan Thanksgiving treat for poor or sick .Plan Patriotic Community Thanksgiving Celebration.

December — Pack slides. Make safe skating places. *Make* Christmas gifts (to teach kindness). Plan for Community Christmas Tree.

January — New Year's Calls (to teach courtesy). Continue feeding birds in home grounds and in fields. Take Winter Bird Census. Take "account of stock," listing all one's possessions in home and school (to develop sense

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of ownership). Get photograph or drawings of trees. Note colors of winter landscape.

February — Continue feeding birds. Clear slush from walks or provide boards across puddles. Valentine Day kindnesses. Celebrate February 12 and February 22.

March — Begin Spring Clean Up at home and school. Begin returning bird census.

April — Plan for Gardens. Celebrate April 19. Celebrate Arbor Day. Swat the Fly Campaign. Destroy other harmful insects (teacher must be with children in all country walks, must exercise discretion in destruction. Apply to State Headquarters or to Agricultural College for material on harmful weeds and insects and proper means of extermination. Teacher must exercise good judgment).

May — Plan for May Pole either on or after May 1. Make May baskets. Help G. A. R. to observe Memorial Day.

June — Bird and Flower Census. Celebrate Flag Day, June 14.

All Spring Months — Work in Garden.

Plan for continued care of gardens during summer vacations.

Town Officials:
- Begin to learn names and duties.
- Get copy of town ordinances to explain to the children any that affect them.
- Let them see that it is "the law in the book" and begin to make them understand that law is the expression of the people's will to protect each individual in his rights.

In Grade I you begin to develop idea of responsibility.

In Grade II you begin to develop ideas of service and of obedience.

In Grade III — you begin to develop idea of written law.

Grade IV

Aim

To prove that we are all dependent on one another for life, happiness, and health.

To develop civic virtues of order, neatness, cleanliness, cheerfulness, helpfulness.

The Community gives us:
- Protection — How?
- Education — Why — How — Where?
- Recreation — Where?
- Health — How?
- Work — When — Where?
- Wealth — How? (Protection of Wealth)
- Success — How?

We give the Community:
- Obedience — to laws and customs
- Service — as individuals and groups
- Thrift — (by careful spending we promote our own good and that of community)
- Co-operation — in joining in community campaigns and plans
- Loyalty — loving our community — making best of its good points — helping correct the bad points.

In Grade IV the Civic Guards should be organized. (See PRIMARY EDUCATION for December, 1918, and for March, 1920.)

Meetings should be held last half hour of each Friday. Last Friday of month may well be open meeting with visitors invited and some special feature *added to* not substituted for regular business of meeting. Use Civic Guard Elections to emphasize honest election of the best man for the position. Let children vote best equipped pupils into various duties from time to time.

Stress
- Thrift
- Responsibility for Health (tell Roosevelt story)
- Emphasize physical examinations of fireman, policeman, soldiers
- Neatness (difference between necessary soil of honest work and carelessness in appearance)

It is unpatriotic to be careless, shiftless and thriftless.

Enlist children in W. S. S. and in Junior Red Cross.

Teach necessity for punishment of wrong. Sentimentality is our curse. The pacifists among us are ruining the moral character of the present and coming generation. "Justice is the greatest need of man." Make your children see that it is unfair to all that guilt should go scot free.

Teach Taxes

Let children know that no one pays for all he gets from the government:
- The lights
- The roads
- The police
- The firemen
- The schools
- The parks, etc.

These cost so much that people who own no property pay only a very small portion of the cost. People who have no children are taxed for the schools.

Make the children understand that the community is *giving* them an education and they must repay it by being good citizens. Create a scorn for the person who wants something for nothing. The land is full of people who want high wages and high privileges, but who are unwilling to make a fair return.

Be sure to teach reverence for the G. A. R. Help them on Memorial Day. Let the children know the location of every soldier grave. Invite soldiers of all wars to patriotic exercises.

In the four lower grades teach courtesy through dramatization (September, 1919, PRIMARY EDUCATION).

Emphasize:
- Pleasant speaking voice
- Cheerful countenance

Dramatize:
- Attendance in public assemblies, theatres, church etiquette in streets, at parties, in calls, in visits, in interviews

Write notes of thanks, congratulations, sympathy, birthday and holiday messages.

Seek the beautiful in all things and express it in appearance, manners, speech.

Grades V and VI

Aim

To give clear idea of government of Community, State, Nation.

Method

Texts, Visits, Interviews, Projects.

(Teacher should re-read entire "Our Little Citizens" Series for projects.)

As the departments are studied, they should (if possible), be visited by the class or a committee. Failing visits, pictures and descriptions of news items and perhaps a visit to school from official or member of the department studied should be arranged for. It is absolutely necessary to get through fact or imagination the personal relation of the child to the agency he is studying.

Study:
- Police Department
- Fire Department

(Continued on page 391)

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Studies in Art Appreciation IX

C. Edward Newell

Supervisor of Art and Handwork, Springfield, Mass.

On the Farm — Jules Dupre

Suggestive Method of Study

What is the largest domestic animal in this picture? What is the cow doing? Is another cow thirsty? Where is she? From what is a cow drinking? Did you ever see such a trough? Of what is this trough made? What is growing near the trough? Where does the tree cast its shade? Who is leaning against the tree? How is the woman dressed? Note her cap, cape, skirt and shoes. What are such shoes called? In what other picture have you seen such a woman? Who painted the picture? What is in the woman's hands? Of what use is the staff? Where is the woman looking? What sort of woman is this? What animal is grazing near the woman? What season of the year do you think this to be? Why? Where are flowers growing? Does the woman's cap and cloak suggest a warm or cool day? Can you see other cows in the picture? Where? What other features do you see in the distance? What interests you most in this picture? Why?

The Story of the Picture

The simple story of this picture is very readily understood. It is a picture of everyday occurrence on a French farm. The peasant woman who tends the cattle and sheep is resting as she leans against the trunk of a tree. In the shade of the tree there is placed a large drinking trough made of staves and heavy hoops. A cow is drinking cool water from the trough which a second cow approaches from a distance. At the woman's side a sheep is grazing.

The background of the picture is attractive in the peaceful quietness of the scene. Cows may be seen at one point, buildings and stacks of straw at another, and rolling, tilled fields; at still another part of the background. Anyone would probably be pleased to be set down in such a quiet spot for the approaching vacation.

The Escaped Cow

Another interesting picture painted by Dupre is called "The Escaped Cow" and for the benefit of teachers who wish to teach the story of this picture we have the following suggestions to offer.

Suggestive Method of Study

What is happening in this picture? Does a cow often run? Who is running after her? What has the boy in his hand? How is the boy dressed? Note the hat, shirt, vest, shoes and trousers. Is this a large cow? How does she hold her head and tail when she runs? What are the sharp, curved things on the cow's head? Do you see a line of dark which crosses the picture at the tip of the horns and here to lead one's interest back toward the group of contented cows. Can you see a woman near one of these cows? What is she doing? What are the other cows doing? When are cows milked? Do you think this may be the morning or evening milking time? Where is the sky in the picture? Does the ground look very flat? This must be a very large field, perhaps what one would call a prairie. What may have caused this cow to run? Why do you think the boy will catch the cow? Can you give the titles of any other pictures of animals? Who painted the pictures? Why do you like this picture?

The Story of the Picture

In France, after the grain has been harvested from the fields, the cattle are turned out to graze. It is in one of these large fields that the scene of our picture is laid. Here is a jolly picture; not that the boy thinks it jolly, but we spectators of the scene do, for we love to see a race. What has happened, and which is going to win? Of course, the boy will ultimately win, for the ordinary domestic cow is not a match for man, but the lad will have to run a little faster than he is doing in the picture or he will have a long tedious race of it.

We wonder how the peasant boy can run at all in those large, awkward wooden shoes, sabots (sa bō′), but he is used to them, and he seems to manage them as readily as we do our leather ones.

Why is the cow running? The other cows in the pasture seem to be peaceful enough. Some are lying down, while others are standing contentedly chewing their cuds. A woman is milking one of them. All are quiet, wholly undisturbed by the commotion made by the one cow that has made a sudden dash for liberty.

What has happened? We do not know. It may have been a sudden noise which frightened the cow. It may have been an unkind word or a blow with the stick which the boy carries in his hand. Whatever it was, the cow has left her mates and started running out into the broad field, her nose stretched forward, her tail flying back, and the boy is after her. It is getting late and the peasant lad is anxious to get the milking done. It was probably his impatience that caused the trouble in the first place. He has to pay dearly for it by being later than ever.

There is a very evident story element in this picture, one of interest to every child. The cow is running as fast as a cow can run and will soon be out of the limits of the picture. The boy, too, is running in the same direction. The lines of the boy's figure and his stick lead one's eye toward the cow. It is strange that our interest does not follow this rushing movement so rapidly as to leave the picture. The only thing that saves us from such a catastrophe is the dark horizontal line representing distant shrubbery that crosses the picture at the tip of the cow's horns, and by its very evident direction leads the attention back into the picture toward the group of cattle off in the distance to the right. It seems to be a characteristic of this painter to lead one's attention treacherously near to the edge of a picture and then back once more into the composition.

The Story of the Artist

The artist who painted "On the Farm" and "The Escaped Cow" was named Julian Dupre (dū prā′). He was born in Paris, France, and has painted many very popular landscape and genre (zhon′r) pictures. That is, he has painted the common, everyday people and things about him in their natural settings. He won the first honors at the Centennial Exposition in this country in 1876, and since that time the popularity of his pictures has steadily increased. Ever since Dupre was thirty, he has devoted most of his time to painting animals, especially cows.

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ON THE FARM. *Dupre.*

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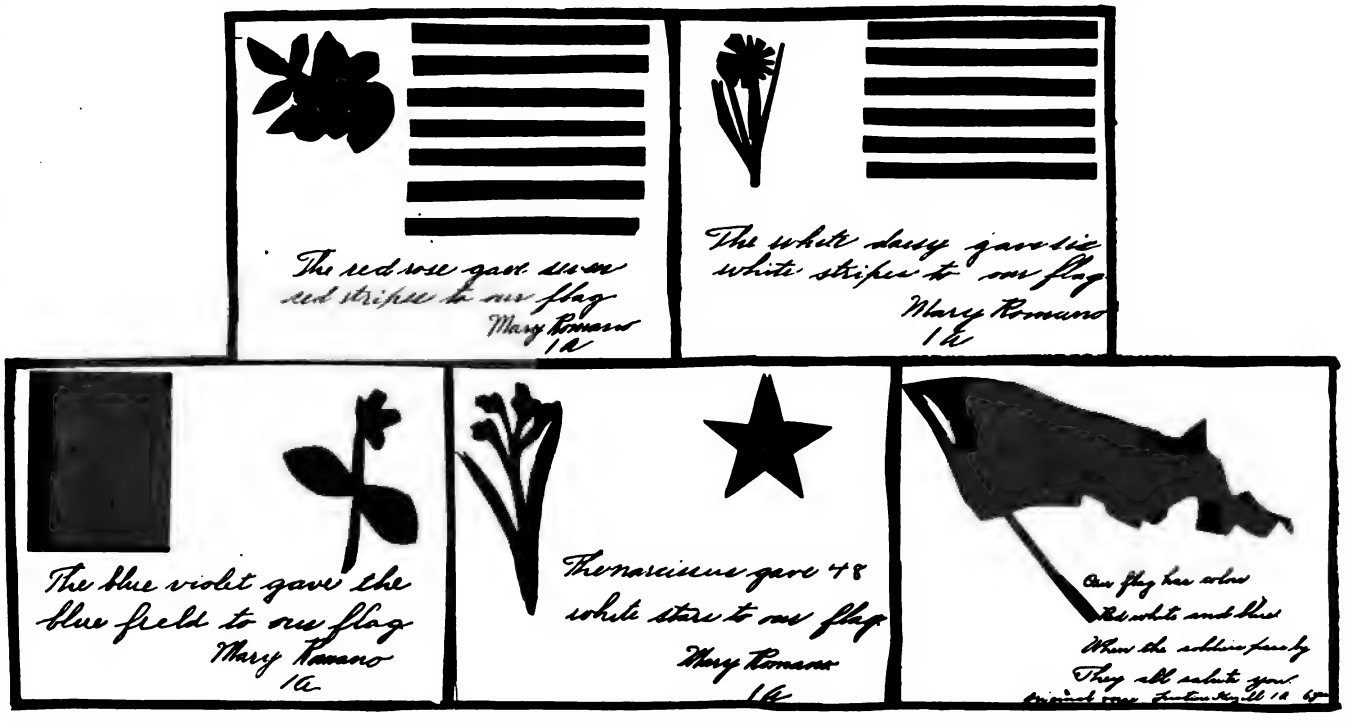

Primary Projects for All Grades I

Florence A. Powell

June

A June Morning Lesson

Twice one are two
Prairie roses, brushing through
My window, all cool with dew.
Twice one are two.

Twice two are four
Bees a-humming round the door —
Calling others by the score.
Twice two are four.

Twice three are six
Pansy beds their colors mix;
See the mother hen and chicks —
Twice three are six.

Twice four are eight
Gorgeous butterflies elate,
Dancing, poising, delicate,
Twice four are eight.

Twice five are ten
Sweetest strains from yonder glen,
Echoed o'er and o'er again,
Twice five are ten.

Twice six are twelve
Merry maidens of the year —
Some in snowy gowns appear,
Some in gold and silver sheer,
Yet the fairest is, I ween,
Dainty June in pink and green. — *Julia Dana*

THE PROJECT

First Week — Outdoor Life

June, the first month of summer, the "Month of Roses," means to all an outdoor month, so our hearts and minds turn to nature, the open where we find our summer friends, the flowers, the birds, the animals of farm and zoo.

Do we realize that all winter we read, think and delight in the printed page, pictures or gems of literature about these summer friends or experiences and that it is only in these few summer months we really get acquainted with them and actually live among them.

June should really be a preparatory month in school, to so fill the mind and soul of the child with the desire to live in the open and to know with whom and with what we really do live. The country child has the advantage over that of the city child in regard to the open, but many, many times we become so accustomed to our surroundings we pass by losing the best of nature's store-house — so let our June lesson be one of observation and appreciation.

Units

First Week — The Outdoor life
Second Week — The Flag. (Flag Day, June 14)
Third Week — Vacation

The work of the first week of June correlates the reading language, writing, music, art and games. At this time of the year all divisions in every grade in reading would find it most profitable to read supplementary readers, selecting the verses about summer and stories of nature; dramatizations make the experiences more real and worthwhile. In rooms where supplementary books are not provided I have found that the reading from one copy by various children promote the most effective attention and response from the class. Many children by this time in the term bring in their own or library books to read; this has been done in my own IB division.

Our Trip to Health Land

Picture of a train.
Children's experiences with trains.
Children's story of trips or journeys.
How the train really seemed to them.
(Its large appearance and strength, attraction, use.)

Have children bring to class pictures of train and cars, also toy train and engine; we had the tracks and electric engine and train of cars brought into room and had it actually running for all the children to see, for we had many foreign children who needed just such explanations. We cut freehand, engine, coal car and coaches. We put the best engine upon the cover of our chart, then printed

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"Our Trip to Health Land." Older children would have cut the letters to make the title. Learn the song, "Choo-Choo," "Progressive Music Book," No. I. Use this thought for the foundation upon which to build the idea of strength. Engine's use is to pull and carry heavy loads, therefore it must be strong to carry us to Health Land. What must the engine have so as to be strong?

Ans. (Wood and coal) food, water, air.

What have you seen come from the tea-kettle when boiling?

Ans. Steam.

What makes steam? Compare the boiler of an engine to the tea-kettle and children readily find that the steam of the engine gives it power. ("Tea Kettle Song," Gaynor, No. 2.)

If pure food, pure air, pure water gives the engine strength, what do we need to become strong?

Our second page has freehand cuttings of three Pullman cars:

The first named "Pure Food."
The second named "Pure Air."
The third named "Pure Air."
The observation car is named "Health."
Children chose the coach in which they want to travel.

Page 3 — Where to go.

The children brought in many magazine pictures of different places, many of the country, lake, mountains, farms, etc. The teacher will find if she will supply a box of pictures from magazines, all children will take an active part; my little tots selected their picture from the box before the session of the day began. We eliminated all undesirable places and accepted only a clean, healthy, attractive type of place. One child who was born in Georgia chose a southern picture, another a mountain scene, a little tot selected one of the lakes, one a fishing camp. They came up front before the class, held up their picture and in story told their reasons for selection.

Page 4 — What to take.

The first picture brought to us by a little girl was one of a lady packing her trunk. Then we cut out a tooth-brush, picture of tooth paste. (One child brought a tiny envelope of salt; we pasted it upon the page.) Pictures of soap, wash-rag, towel, hair-brush, comb, nail-brush, bath-robe and kimona were then placed upon chart. One little tot brought two doll clothes-pins and string, so that the wet towel and wash-cloth could be hung up to dry. Enough pictures were brought in, added to mine, so each child made its own book.

Here we folded from art paper our individual drinking cups.

Page 5 — What to eat and what to drink.

The colored pictures in the food advertisements afforded a most attractive page. We started with soup, then crackers, fish, celery, roast beef, potatoes, vegetables, rolls, bread, butter, plain salad, fruit, nuts, dates, figs, candy, water and milk. This was the dinner menu. Of course children chose the dinner they wanted, as one would do from printed menu on train.

Luncheon — Bouillon, bread and butter, beans, cakes, sauce, sandwiches, chocolate, milk and water.

Breakfast — Fruit, breakfast foods, eggs, bacon, cakes and syrup, bread, butter, milk, cocoa and water.

The delight and interest shown by all the class was like a great ray of sunshine throughout the entire room. Each child really lived and enjoyed every moment of the lesson. In choosing our menu the children gave their reasons for choosing each article of food. If we found it wiser to eliminate certain foods, we gave our reasons, and suggestions of better things were offered and accepted. What a wonderful lesson hereby gained! Our greatest stress was upon the need of water throughout the day. Also all food must be clean and all appointments of the table clean and attractive.

We set a table: a white linen lunch cloth, china, silver, lunch napkins and nosegay. It was the duty of each row in turn to see that the table was properly set before school each morning and that the table was cleaned and articles put carefully in their proper places for the children who would be responsible for the setting of the table the next morning. This was not an easy task at first, but by Friday every child knew the name of each article and its proper place on table. The table was always laid for four, father, mother, baby and guest.

Page 6 — What to do.

First we found the proper way to sleep: clean, plain bed, mattress not too soft, warm, light bed clothing, one pillow, room not too light and with plenty of fresh air. We secured many pictures from magazines of sports: tennis, swimming, football, baseball, golf, sleigh riding, skating, fishing, bathing, basket-ball, hockey and dancing. A period spent upon the proper length of time for sports, the time of day under the proper conditions — too much exercise is as bad as not enough — was found to be most worthwhile.

Page 7 — Healthy Americans.

To my delight the first picture brought in for this page was one of Theodore Roosevelt holding his little grandchild. Who could have been a more fitting example? So I truly felt one lesson had reached home. We had pictures of healthy babies, men, women and children; not *one* unhealthy looking creature was brought in.

Page 8 — Our Health Code.

A good American tries to gain and keep his health.

1 Morning, noon and night I WILL clean my teeth.
2 I WILL breathe pure air.
3 I WILL eat pure nourishing food, chew it slowly and thoroughly.
4 I WILL drink plenty of pure water.
5 I WILL think happy thoughts.
6 I WILL sleep at least ten hours a day.
7 I WILL do something helpful every day.
8 I WILL always remember to be a true loyal citizen, therefore I *must* keep a pure mind and a pure body.
9 Cleanliness is the keynote.

First Week

Seat work for this week was the cutting of magazine pictures for Health Chart, free hand cutting of what we would see, "In the Garden," "In the Park," "In the Farmyard," "In the Field." These posters are freehand cuttings by First A children and their original verse about their poster.

The patterns of farm and zoo were given children to cut for border to be used in room. The pictures decorating the schoolroom this first week of June should be of June flowers, birds, farmyard, fruits, and water scenes. Have as many cut flowers as possible; these specimens can be used for the painting lessons or crayon work.

Second Week — Our Flag

One flag, one land,
One heart, one hand,
One nation evermore. — *Holmes*

Every schoolroom in America *should* have a clean American flag, placed in the front of the room where each morning every child should salute it with heart and hand. The schoolroom this second week of June would appeal to the children and bring home the message of the flag to them if the blackboard drawings and written selections upon the

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board were patriotic and also the pictures placed about the room carried the idea of patriotism. Let the unit of the room be one of patriotism.

At the desk of each child I fastened a small American flag for the entire week; this sea of flags made the room delightful, but the great lesson taught was the care and respect for the flag. No one broke a flag, every flag was as clean when the week ended as when given out; a wonderful lesson was here taught. The story of the making of our flag by Betsy Ross was given as the basis of our thought in language, reading, spelling, dramatization and art.

1 Story told by the teacher.
2 Simple versions read by children.
3 Children's reproduction by oral story.
4 Children's reproduction by children in the written story.
5 The story given by children in Picture Story.
6 The story played in Story Play.
7 Dramatization of the story.
8 Our spelling words taken from the story.

George Washington	Betsy Ross
flag	country
stripes	brave
field	true
blue	pure
white	wave
red	salute

9 and 10 Seat work and art correlated in making the flag.

High lights in our work.
What is a flag?
A symbol of what?
What is the meaning of our flag?
For what does it stand?
What other name has our flag?
What do the three colors of the flag stand for?
How many stars in our flag?
Why 48 stars?
What is our national anthem?
With what great gift is every American born?
Each child able to recite the pledge of allegiance to his flag.

"I pledge allegiance to my flag and the country for which it stands — one nation indivisible, with liberty and justice for all.

How many red stripes in the flag? Seven.
Which flower of June could give the red stripes? The red rose.
How many white stripes in our flag? Six.
Which flower of June could give the white stripes? The white daisy.
Which June flower could give the June field? The blue violet.
Which June flower could give the stars? The narcissus.
How many stars? Forty-eight.
The class then made their Flag Booklet and the school one large Flag Poster.

Flag Day, June 14

On this day my class went outside and saluted the school flag, after which we sang "The Star-Spangled Banner." Every child carried a flag, also wore a band of red, white and blue crepe paper around the head.

On returning to the room we played a number of patriotic records upon the victrola. The children marched, the captain carrying the flag; a boy with a drum led the children as they sang "Soldier Boy."

Upon returning to our seats, I told the story, "A Man Without a Country." "America" was then sung by the school.

Several children recited selections which they had secured and learned at home; this home touch means so much to the child and to the teacher.

After the close of the program, the children made flags with white paper and crayons; these they pasted onto a five-inch stick, taking them home with them at the close of the day. Flag day should be every day in the heart of every American citizen.

Selections for Flag Week

Heroism

Heroism is simple, and yet it is rare. Everyone who does the best he can is a hero. — *Josh Billings*

Patriotism

Let little hands bring blossoms sweet,
To brave men lying low;
Let little hearts to soldiers dead
Their love and honor show.
We'll love the flag they loved so well,
The dear old banner bright,
We'll love the land for which they fell,
With soul and strength and might.—*S. M. Kneil*

Loyalty

Such is the patriot's boast, where'er we roam,
His first, best country ever is at home.—*Goldsmith*

Patriotism

O Washington! thou hero, patriot, sage,
Friend of all climes and pride of every age!
— *Thomas Paine*

Patriotism

I know not what course others may take, but as for me, give me liberty or give me death! — *Patrick Henry*

Red, White and Blue, wave on!
Never may sire or son
Thy glory mar.
Sacred to liberty,
Honored on land and sea,
Unsoiled forever be,
Each stripe and star.

The Flower of Liberty

What flower is this that greets the morn,
Its hues from heaven so freshly born?
With burning star and flaming band
It kindles all the sunset land;
O tell us what its name might be —
Is this the flower of liberty? —
It is the banner of the free,
The starry banner of liberty! — *Oliver Wendell Holmes*

Red, White and Blue

Some flags are red
And some are white,
And some are yellow, too:
But the dear, dear flag
That we love best
Is the red and white and blue

There are many flags in many lands,
There are flags of every hue,
But there is no flag, however grand,
Like our own red, white and blue.

My Flag

I love my country's flag
Of red and white and blue
And always will remember
That it tells me
To be brave and good and true.

I give my head and heart to God and my country.
One country, one language, one flag.

Tribute to the Flag

I have seen the glories of art and architecture and of river and mountain. I have seen the sunset on the Jungfrau and the moon rise over Mount Blanc. But the fairest vision on which these eyes ever

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rested was the flag of my country in a foreign port. Beautiful as a flower to those who love it, terrible as a meteor to those we hate, it is the symbol of the power and the glory and the honor of fifty millions of Americans. — *George F. Hoar*

Third Week — Vacation

Vacation is the time for fun!
All girls and boys are saying,
When schools and books grow wearisome,
And hearts are ripe for playing.— *Mary D. Brine*

The last week of the school term, or closing week, I always have an exhibition of work. On the day before closing invite the parents to come and see our display. The children write the invitations the day before, make envelopes, address them, and become little mail carriers. We invite the other primary rooms to come in, also our little friends, the kindergartners. The impression the child takes away with him in June will be the impression he returns with in September. Vacation is not a break in school life, it is a term in nature's school of the great outdoors, making a child more fit to return to his schoolroom duties in the fall.

The great idea of this week is the thought of vacation.

What it means?
Why we need it?
How to spend it?
Where to go?
What to do?

Should we have some duties to perform during vacation? If so, what duties?

What would you best do on a rainy day in vacation?
Should all people have a vacation?
What about Father?
What about Mother?
What can you do so as to give Mother a vacation?
Do you need to spend money so as to have a vacation?

Which one has a better vacation, the boy or girl that has done his or her best work during the school term or the slacker?

Which one are you?

In regard to our school work these few days are review days; the more original and attractive the manner of review the greater and finer response from pupils. Have children copy a list of books, stories and author, to read in the summer, also a list of games, some familiar and a number new; if new, give book and author, so child may easily find them. This correlation with library will have a more far-reaching influence than one would at first imagine.

With the aid of the children make "A Summer Tourist Book."

First page — A list of places near home to hike.
Second page — Where to go for picnics and camps.
Third page — Where to find the summer flowers.
Fourth page — Special places of interest.

The first grade children cut freehand pictures of things they wanted to do — "Vacation Days." Children of second and third grade wrote compositions, letters and composed original poems about Vacation.

As to the decoration of the room this third week, the sample of the year's work with the abundant display of summer flowers made an attractive room; our sand-table was a farmyard, the farmhouse and barn of stiff paper, the ground sod brought in from a lawn, the animals molded from clay, also the farmer and his helpers.

The closing day, when everything had been placed away or taken home, we dramatized stories, played story plays and games, sang songs, and reviewed our memory gems. After a half hour informal visit, telling each other our summer plans and desires, we bade adieu in an informal manner, wishing each and all a pleasant vacation.

Here may I write of an experience so often repeated that I can advocate it to all teachers. I send a postal to every child who has attended my room during the school year, some time during the vacation. In return, in the fall, that is the first "Thank you" to greet me. Was it worth while? Never break the bond of friendship and love between pupil and teacher, for what greater benefit could either derive from their school life?

A Language Project in a Fourth Grade

Jennie L. Hendricks

Principal of Training School, State Normal School, Worcester, Mass.

FOR years it was generally accepted that the chief aim of education was to prepare pupils for later living, as though the life of the child was comparatively unimportant. "Real living" was thought of as beginning at maturity, all which came before as a time to learn those things which *might* be needed at some future time.

We are coming, more and more, to realize that "education must be considered as life itself." The child has no need to be burdened with the possible problems of maturity. If he is led to master the immediate needs of his childhood (these needs increasing in difficulty as he progresses) he will be properly prepared to attack the problems of later life when they arise.

We learn through experience. Since an experience is a response to a situation, the work of the teacher is to bring about the situation. If the situation is one which makes the child feel an *immediate* need for knowing the facts presented, the child is going to put forth his best effort. In other words, if the child feels that there is a purpose in what he is doing, success is more likely to result.

The test of a teacher, then, lies in her ability to plan situations — situations which will bring about "purposeful acts" on the part of the pupils.

It was this which I had in mind when I was working out the following project in a fourth grade.

The class had read Æsop's fable "The Hare and the Tortoise". A child suggested that we play the story. I asked the children what they thought of writing the play first. Since they had never done this before, they were enthusiastic in accepting the suggestion.

In talking over our project, we decided that we would have three scenes. We would write the first one together at the board in order that we might learn just how a play is written. The other two would be written by groups, the school would choose the best ones to be accepted.

What was the first thiag necessary for us to know? The children decided that we must find out the form used in a written play. They remembered seeing such a form in one of their reading books. After a careful study of these books, they found that there were three things they needed to remember:

1 Characters, time and place at the beginning of each scene.
2 Dialogue form and its punctuation.
3 Suggestions for acting in parenthesis.

We were now ready to write our play. One child was chosen to do the writing on the board. The children in the seats suggested the conversation. Several contribu-

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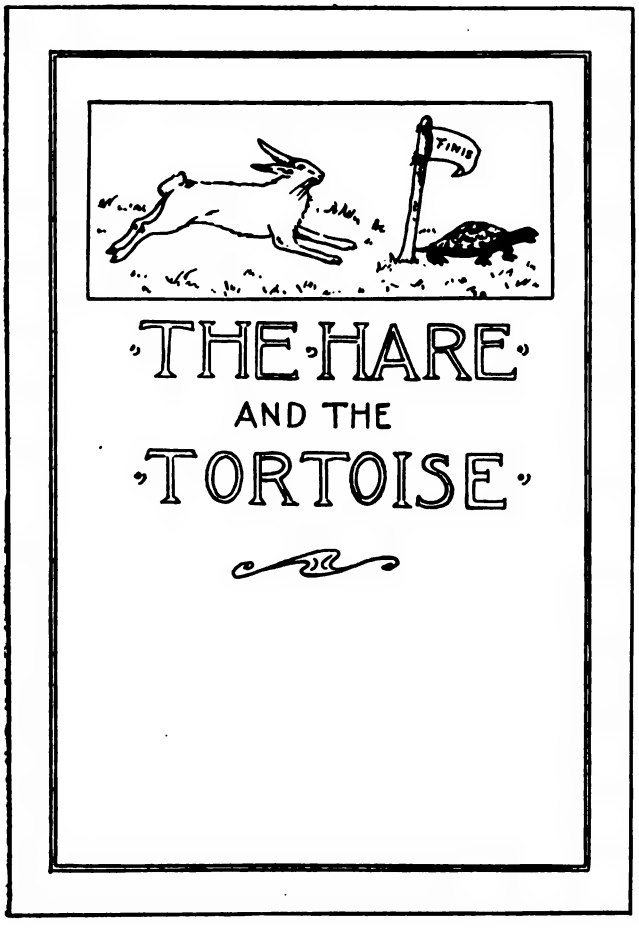

tions were made, each time the best being chosen as the permanent form to be written on the board.

As the work developed, words which the children could not spell correctly were constantly coming up. It was finally suggested by a child that we make a list of the words we were gonig to need and learn how to spell them in our spelling lessons. This was the list, each child helping to make it.

hare	all right	race
tortoise	off	awoke
frisky	judge	feeling
along	brother	beat
laughing	signal	steady
anyway	moss	sure
where	straight	surely

It is perhaps needless to say that the interest shown in the study of these words was much keener than when a list from a spelling book is used.

At the very start we used this sentence, "Good morning, Mr. Fox." The child at the board wrote it without a comma. The teacher remarked that there was something wrong in the sentence. Everyone agreed that if we were going to write a play, it must, of course, be correctly written. No one knew what the trouble was with the sentence. We decided that our next language lesson would consist of finding out how to correct it. The next day a lesson on the "person addressed" was given, and the children were delighted to find that they often made use of this bit of knowledge while writing their little play.

As other difficulties arose, they were dealt with in a similar way. When our play was completed, we had studied the following new facts in language.

1 Punctuation of person addressed
2 Contractions
3 Words in a series
4 Punctuations of yes and no
5 Punctuation of an exclamatory sentence
6 Punctuation of words in a series
7 In conversation the words of each speaker are put in a separate paragraph

After the first lesson at the board, the problem arose. "We need the board space for other things, what shall we do?" It was immediately suggested that each child make a copy. Here, again, we had a "purpose" for the following writing lessons. It was wholly unnecessary to say anything to the pupils about careful writing. At the beginning of each lesson, we practiced the movement exercises. The children were made to feel that this would help in making their papers better, as well as to help them to copy more rapidly.

At once another problem presented itself. What shall we do with these papers? Several sheets are going to be needed by each pupil. These sheets must be kept together, for they easily become mixed."

The discussion resulted in a unanimous feeling that a booklet was the proper form for this. This could be made in the drawing lesson. This was the form decided upon.

The pictures from the covers were brought from home. The illustration shows the use made of printing and arrangement, two valuable types of drawing lessons.

Following is the first scene which was written by the whole class:

ACT I

SCENE I

CHARACTERS — The Hare, Fox, and Tortoise
TIME — Early spring — morning
PLACE — Mr. Brown's pasture

Hare (*meeting Tortoise in path*) Good morning, Mr. Tortoise.

Tortoise Good morning, Mr. Hare, how are you this morning?

Hare Ha! ha! Frisky as ever. How very slow you are! You just creep along.

Tortoise Do I? Try a race with me and I'll show you.

Hare (*turning his head and laughing to himself*) Race with *me!* All right, I'll race with you. Who will mark off the bounds and be the judge?

Tortoise I saw Mr. Fox up the road. Let's have him. You send your brother to ask him. (*Hare runs off to call his brother. Tortoise goes behind a tree.*)

Working out the first scene together under the supervision of the teacher, they were now ready to do the remaining two scenes by themselves.

We divided the school into groups, the arrangement made by the children being that when the work was finished, the scenes were to be read. The children would choose the best to be put on the board and copied into their booklets.

In order that our group work shoud be successful, it was necessary to discuss what our procedure should be. The children decided upon the various groups. They felt that a leader for each group was necessary. These were chosen. They also decided where each group should work.

Our next discussion consisted of answering this question: "In working together, what are some of the things we must remember?" As the children made suggestions, the list was placed on the board.

Duties of Leaders

1 Do the writing
2 Ask others in group for suggestions
3 Give everyone in group a chance
4 Choose person to read scene when finished

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Duties of Group Members

1 Every one should do his part.
2 Only one person should talk at a time.
3 Talk quietly so as not to disturb other groups.

Each of these suggestions was talked over and voted upon for acceptance.

These were the scenes chosen to be placed in the booklets.

SCENE II

CHARACTERS — Hare, Tortoise, Brother Hare, and Fox
TIME — Same as Scene I
PLACE — Fifteen minutes later

Hare (*Hare and Tortoise come out, Brother Hare and Fox coming up the path*) Ah! here they come.

Brother Here is Mr. Fox. He will be glad to help you out.

Fox Good morning, brothers. Going to have a race?

Hare Yes, and you're to tell us where to go and when to start.

Fox (*looking around for a good place*) Well, you start from this tree and run to the stone wall you see down the path a way. Brother Hare, you stay here and give the signal to start and I'll go to the wall to make sure which one wins. (*Fox runs to wall.*)

Brother Hare All ready, go!

Hare Oh! I could get there in three bounds. I guess I'll curl up in this soft moss and take a little nap. I'll win anyway.

(*The Tortoise starts at once and goes straight ahead without stopping. Brother Hare goes to the wall.*)

SCENE III

CHARACTERS — Hare, Tortoise, Fox, and Brother Hare
TIME — An hour later
PLACE — Stone wall in Mr. Brown's pasture

Fox Well, Mr. Tortoise, you have surely won the race. Where is Mr. Hare?

Tortoise The last time I saw him he was taking a little nap.

(*Hare comes running down the path.*)

Brother Hare There! There he comes, running as fast as he can!

Fox, Brother Hare and Tortoise Ha! ha! ha!

Hare (*as he gets to the wall panting*) Slow and steady wins the race.

It will be seen that in this project language, writing, spelling, drawing and civics were correlated. During this work no child seemed to have the feeling, "Why must I be studying this stupid language, writing or spelling?" He had met real problems and consequently had a purpose in what he was doing. His efforts were rewarded by immediate results rather than by a promise that he would need this "some time."

Kilpatrick, in his article on "The Project Method" puts it this way: "The one boy looks upon his school activity with joy and confidence and plans yet other projects; the other counts his school a bore and begins to look elsewhere for the expression there denied."

A Lesson on Our Flag

Florence N. Ayres

State Normal School, Worcester, Mass.

Teacher tells appropriate story on courage, such as:

Leak in the Dike.
William Tell.

Teacher tells story of a boy or girl in school showing courage, or of a boy or girl who would not be dared by other children to do wrong, such as skating over thin ice, disobeying parents, etc.

Children tell similar stories.

Teacher shows strip of brilliant red ribbon and pins it on a clean placard to represent the *courage* of all children in the class.

Teacher also shows soiled less perfect red ribbon to represent people without courage. Lay same on desk out of sight.

Teacher tells appropriate story of bravery, fortitude, nobleness, such as:

Paul Revere
Lochinvar

Teacher tells story of a boy or a girl who sometimes has to bear ridicule, names, poverty, etc.

Children tell similar stories.

Teacher exhibits strip of good blue ribbon, and pins it on placard to represent the nobleness of children in the class.

Teacher also shows soiled blue ribbon representing those without nobleness. Lay same on desk out of sight.

Teacher tells appropriate story of purity, such as:

The Good Shepherd
St. Nicholas
Birds' Christmas Carol

Teacher tells story of children who are clean in speech, clean in thought, clean in body and are good children.

Children tell similar stories.

Teacher pins pure white ribbon on placard to represent all persons who want to be pure.

Teacher also exhibits white ribbon on placard to represent those who are not pure. Lay on desk out of sight.

Teacher have Magic Box, containing two sections. Study manipulation before going to class, placing a new flag with smaller ones wrapped in it.

Teacher places clean ribbon, taken from placard in duplicate section reserved for them, and then opens box (the first section, of course) revealing a beautiful American Flag. The smaller flags fall out as large flag is waved. Each child in class should wear one of these small flags.

Children salute Flag.
Children sing, "Columbia the Gem of the Ocean."

For platform exercise children could prepare stories illustrating each ribbon. One story should be from literature, one from life.

Have pupil from upper grades manipulate the Magic Box, making simple statements about the red, white and blue ribbons and what they stand for. Simply show results (no remarks).

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The Project in an English School

The Village Green

England is noted for her quaint villages set in the midst of peaceful meadows, far from the noise and bustle of the towns.

Most villages possess a green, where the boys delight in playing cricket. Thatched cottages are often seen and the village Smithy is a never-failing source of joy to the children.

Village life is quite unknown to many children of the metropolis. When reading a tale of country life, it was thought a good plan to make a model of a village with its green.

Those who had spent holidays in the country were able to make suggestions as to the models to be made. Then a plan was arranged on the blackboard. The Smithy, horse trough, the cottages with straw stuck on the roofs to represent thatch, were attempted first. Then the shops, and lastly the school and church were made.

The boys playing cricket and the little girls were cut and colored in a free cutting lesson. The ducks on the pond were made of clay.

Finally a background was done in pastels by the teacher. Another large sheet of brown paper was colored green by one of the children and placed on the sand-table to represent grass. The sand was heaped up at the back of the table to form a hill, on which the church was placed.

Outlines for the models are given on the opposite page.

The Garden Flowers

Blanche A. Allen

Out in the garden one summer day,
Lily and Daisy began to play.
In the summer breeze, nodded their heads,
And swayed and swayed in the garden beds.

Little Miss Poppy and Lady Pink,
Said to each other, "What do you think
Lily and Daisy are trying to play
In their garden beds this summer day?"

"I'm sure I don't know," said Miss Marigold,
"It seems to me they are rather bold,
Nodding and waving their little heads gay
At Bachelor Button over the way."

"Little Miss Pansy, so shy and sweet,
And pretty Red Rose, so trim and neat,
Are the sweetest flowers in the garden beds,
Yet you never see them nodding their heads."

Butterfly Airships

Alice E. Allen

Have you never seen them,
Yellow as the corn,
Blue as skies, or glowing
With the red of morn?
White as the first rosebud
In its cradle born?

Have you never heard them,
With their gauzy sails,
Floating down a sunbeam,
On the fragrant gales,
With a soft whir filling
All the blossom vales?

Butterflies, slow-sailing
Through the golden hours,
Lowering, lifting, lowering,
O'er the garden bowers,
Are you not the air-ships
Of the little flowers?

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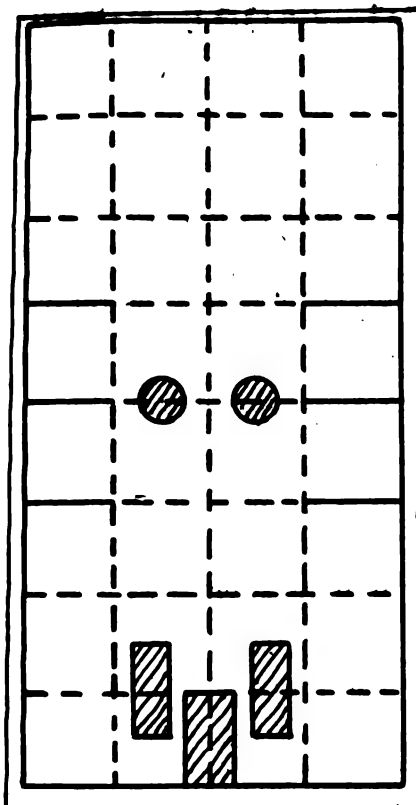
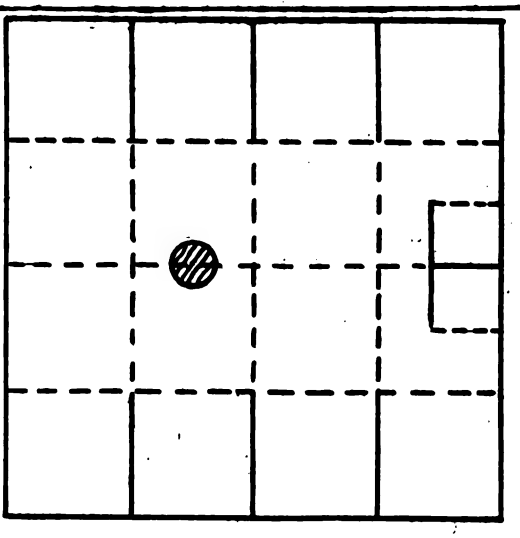
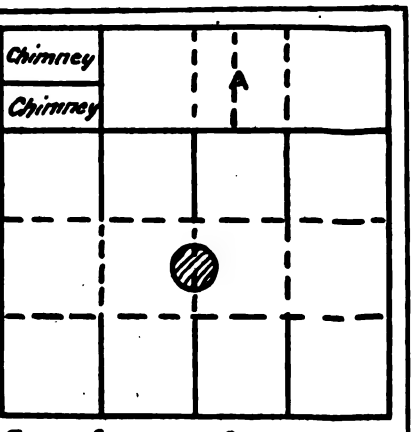


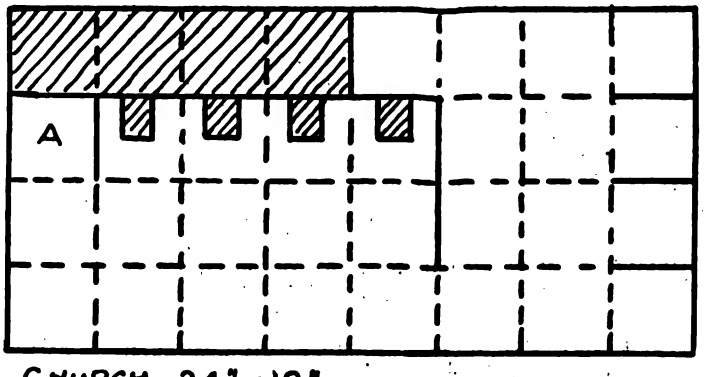
TALL HOUSE AND SHOPS
18" × 9"



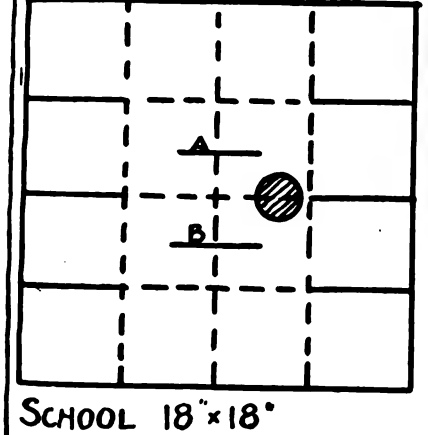
BLACKSMITH'S SHOP 12" × 12"

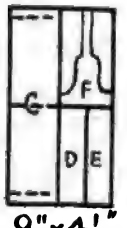


SMALL SQUARE COTTAGE
WITH OVERHANGING ROOF
16" × 16"



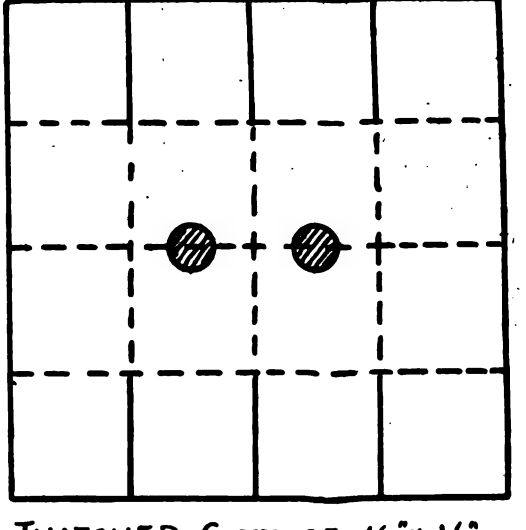
CHURCH 24" × 12"
Fold down A to form roof inside tower.



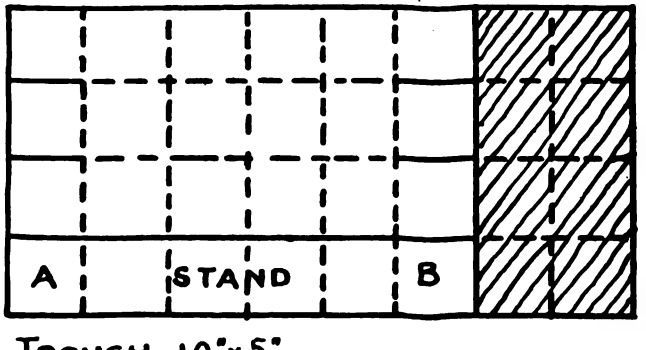


9" × 4½"

SCHOOL 18" × 18"
A-B slots for turret
Bend at C to form turret
D-E weather-vane
F Bell inside turret



THATCHED COTTAGE 16" × 16"



TROUGH 10" × 5"
Fold down A and B to form legs of stand

Fold along dotted lines
Cut along solid lines
Cut away shaded parts
Roll strip of paper and insert in hole of roof for chimney

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A Third Grade Dramatization and What Grew Out of It

IT was our turn to entertain at Assembly. What should we do? "Dramatize a story," was the unanimous vote. The selection of a story was the next important matter for consideration. The children browsed about in the library and decided that "Hansel and Gretel" presented the most possibilities. Different children had read different versions of the story, so it was necessary for all to become acquainted with them. We found as many different accounts as possible and read to determine which we liked best. We found we liked certain things about each, and no one story suited us in all respects.

Immediately the suggestion came that we write our own story and work was commenced at once. Such interest and enthusiasm marked the work that in one and one-half hours we had written the entire dramatization. By the time the first scene was written, it was interesting to note the position and attitude of the children. Every child had left his chair and had settled himself on the floor right near where the teacher sat taking dictation. Suggestions and criticisms were offered in quick succession.

Mimeographed copies were made of the completed story in dramatized form and each child became the proud possessor of a copy. Interest ran high and each morning before school found groups of children acting out parts of the story. On the second day after the copies were received, even the poor readers could glibly read any part, and in a remarkably short time every child could play the part of each character without his paper. Then try-outs became the fashion, and the children on their own initiative selected certain children for certain parts and changed them around to suit individual ability. Finally a vote was taken and the children showed splendid judgment in selecting their characters.

In the meantime other activities were running along on a parallel line of interest. Songs and dances from the opera were being learned in the music and physical training classes. Trees had to be made to represent the forest scene. This was done by drawing large trees on manila tag, coloring them with crayons and pinning them to screens. Then the witch's house had to be decorated. Cookies and stick candy in great quantities were made and fastened on the outside of the house.

It was then suggested that a stiff cover be made to protect and fasten the scenes of the story together. The help of the art teacher was enlisted and very suggestive covers were designed with the name "Hansel and Gretel" printed on them. The children were so eager to have neat well-made books that they practiced the printing before putting it on the covers. Then illustrations of the story were made and added to the books. One child was discovered drawing the pictures on the backs of the typewritten sheets. When asked why he did not use manila paper like the rest of the children he replied, "In the books I have read the illustrations have always been on the same kind of paper and right in with the reading. I want mine to be a real book."

One day one of the boys said, "We shall need an oven for the last scene; may I be responsible for that?" (It may be interesting to note that this child had been detained last year because through diffidence and lack of initiative he hadn't taken hold of his work.) This child then organized a group of helpers and the work was begun. No box large enough could be found, so the box was built. Hinges and a handle were made for the door and the result was entirely usuable. In the same way another group built the cage for Hansel. A third group set about to construct a cane for the witch which would have a light for the handle. This was done with the aid of a flashlight and two yardsticks. More flashlights were used to represent the will-o'-the-wisps mentioned.

The next problem under consideration was the costumes. Many books and pictures were consulted for suggestions and all the children helped to plan and bring the material. Every child had a part in the play, so there was plenty of opportunity for mutual help. When the dramatization was presented the children took entire charge. They announced the program, drew the curtains and shifted the scenery.

Along how many different lines was activity thus initiated through this problem? Work was motivated in reading, language, literature, arithmetic (measuring), music, art, physical training and manual training. Was the problem, aside from the pure joy of the children, worth while? We think so.

The Dramatization

SCENE I — *The hut of Peter, the Broom-maker*

(*Hansel — Making brooms. Gretel — Knitting.*)

Hansel I am so hungry. I have had nothing to eat but bread for a whole week. Oh, Gret, wouldn't it be a treat if we could have something really good to eat? I wish Mother were here.

Gretel Don't be a cross-patch. I know a secret. Smile first and I will tell you.

(*Hansel smiles.*)

Gretel Some one has left a jug of milk over there on the table. If you're good, maybe Mother will cook rice in it for supper.

Hansel I don't believe it! It's too good to be true. (*Runs over to look, looks all around to see that no one is watching and then puts finger in.*)

Gretel You naughty boy! You ought to be ashamed of yourself. Go back to work. If your work is not done Mother will scold you.

Hansel Let's not work; let's dance.

Gretel (*throwing aside her knitting*) Let's do. I'll teach you how.

"First your feet you tap, tap, tap,
Then your hands you clap, clap, clap,
Right foot first, left foot then,
Round and round and back again."

(*Hansel watches and then they both dance. Door opens and in comes Mother.*)

Mother Oh, you naughty children! No work done?

Gretel Hansel did it.

Hansel Gretel taught me.

Mother You were both to blame. (*Tries to catch them and in so doing, tips over the jug of milk.*) That precious milk! There goes our supper! Now take this basket and go into the woods and pick strawberries. If it isn't full when you return, you will be punished.

(*Mother sits down at table and weeps.*)

Father (*coming in noisily and waking his wife*) Look, good wife, we have butter, ham, eggs and sausage. I've sold all my brooms. There is a fair in town and everyone wants to be clean. Hurry and cook supper.

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Suggestions for Coloring Sky light blue, grass light green, leaves light green, trunk of tree and walk brown; witch's house brown, wit cakes cream color; witch's and children's faces, hands and legs flesh color; witch's shawl bright red, dress dark blue, shoes and stick black hair white; Hansel's trousers brown, blouse white, hair yellow; Gretel's dress dark blue, hair yellow.

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(*Mother works busily getting supper.*)

Father Where are Hansel and Gretel? (*Goes to the door and calls.*)

Mother Do not call. I sent them to the woods to pick strawberries, because they were naughty.

Father Don't you know there is a wicked witch in those woods?

Mother What witch?

Father The magic witch who rides on a broomstick and gobbles up children. She makes them into gingerbread. Oh! my poor children.

Mother Dear, o–h dear, what shall we do?

Father Go and find them. (*They rush out without hats or coats.*

SCENE II — *In the woods*

(*Hansel picking berries. Gretel making wreaths.*)

Hansel Just see, Gretel, I have my basket full already.

Gretel Why, I have just finished my wreath, too.

Hansel Let's play "Queen of the Woods."

Gretel All right, you be my servant. (*Pretending to ring bell.*) Bring in my crown.

Hansel Here are some berries, too, Your Majesty.

Gretel (*picks out large berry and gives Hansel*) As your reward I'll give you this nice big berry. (*They eat all the berries.*)

Hansel Oh look, Gret! We have eaten all the berries. What will Mother say?

Gretel We shall have to gather more.

Hansel Oh, no, it is getting too dark to gather more. Come, Mother will scold us if we are late.

Gretel I am afraid to go home without any berries and I don't know the way.

Hansel It's too dark to find our way now. Let's wait until the moon rises.

Gretel Oh Hansel, see those terrible faces! They are coming toward us. See!

Hansel Do not be afraid, Sister, they are only the shadows of the trees.

Gretel Oh, see that light!

Hansel That's only the Will-o'-the wisp.

Gretel Oh, see that funny little gray man!

Hansel Oh, don't be afraid! He is smiling at us.

Sandman I shut the children's peepers, sh!
And guard the little sleepers, sh!
For dearly do I love them, sh!
And gladly watch above them, sh!
And with my little bag of sand,
By every child's bedside I stand
Then little tired eyelids close
And little limbs have sweet repose.

Gretel Oh, the Sandman has come! Let us say our evening prayer.

When at night I go to sleep,
Fourteen angels watch do keep,
Two at my head are guarding,
Two at my feet are guiding,
Two are on my right hand,
Two are on my left hand,
Two who warmly cover,
Two who o'er me hover,
Two to whom 'tis given
To guide my steps to Heaven.

SCENE III — *At the Witch's house*

(*Hansel and Gretel are sleeping in the woods.*)

Dew Fairy I'm up with the early dawning,
And know who loves the morning,
Who'll rise fresh as a daisy,
Who'll sink in slumber lazy —
Ding, dong, ding, dong —
And with the golden light of day
I chase the fading night away.
Fresh dew around me shaking,
And hill and dale awaking,
Then up with all your powers,
Enjoy the morning hours,
The scent of bees and flowers,
Then up, ye sleepers, awaken!
The rosy dawn is smiling,
Then up, ye sleepers, awaken!

Gretel (*stretches and yawns*) Hansel, Hansel, wake up! Where are you?

Hansel (*stretching and yawning*) Why, we're in the woods!

Gretel Oh, how beautiful it is! I feel so happy. Let's stay.

Hansel (*looking around*) Why, Gretel, there's a house!

Gretel It's all made of candy.

Hansel And there's a gingerbread fence, too!

Gretel And sugar-plum windows!

Hansel Oh, how good it looks! We've had nothing but bread for such a long time. Let's eat some. Yum! Yum!

Gretel You greedy boy! It wouldn't be nice to eat some one's house. But we'll just take a nibble. (*They take a piece off the roof.*)

Hansel Oh, but that's good!

Witch Nibble, nibble, mousekin,
Who's nibbling my housekin?

Gretel What's that noise?

Hansel That's only the wind. (*Takes another piece.*)

Witch Nibble, nibble, mousekin,
Who's nibbling my housekin?

Gretel There's that noise again. Let's run.

Hansel Don't be a baby. Eat some more.

(*Witch appears.*)

Gretel It's a witch. Let's run.

Witch Oh, don't be afraid, dear children. I'll give you candy, nuts and fruit.

(*Children draw back and start to run.*)

Witch (*waving wand*)
Hocus, pocus, witch's charm!
Move not, as you fear my arm!
Back or forward, do not try,
Fixed you are by the evil eye.
Head on shoulders, fixed awry!
Hocus, pocus, now comes jocus.
Children, watch the magic head,
Eyes are staring, dull as lead!
Now, you atom, off to bed!

(*Takes Hansel and puts him in cage.*) Your'e a nice plump boy, bot I'll fatten you some more. Then you'll make nice gingerbread. (*To Gretel*)
Hocus, pocus, elder-bush,
Rigid body, loosen, hush!

Gretel (*softly*) Hocus, pocus, elder-bush,
Rigid body, loosen, hush!

Witch Go and feed your brother. I'm going for a ride. (*Goes out.*)

Gretel (*running over to Hansel*)
Hocus, pocus, elder-bush,
Rigid body, loosen, hush!
When the witch comes stand very still.

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Witch (*returning, licking her chops*) I'll cook Gretel first. (*To Gretel*) Go and see if the oven is hot.

Gretel I don't know how. Will you please show me?

Witch (*crossly*) You silly goose, you don't know anything. (*Shows her how.*

(*Hansel runs out of the cage and both push witch into oven.*)

Gretel and Hansel Hurrah! hurrah! the witch is dead!

Gretel Oh, see, the gingerbread fence is moving!

Hansel Why, they're children, but their eyes are closed!

Children Please touch us, so we shall be free.

Hansel and Gretel Is that all you ask?

Hocus, pocus, elder-bush
Rigid body, loosen, hush!

Children Oh, thank you! (*All join hands and sing*)

The spell is broken, we are free,
We'll sing and we'll dance and we'll shout for glee!
Come, children, all, and form a ring,
Join hands together while we sing!
Then sing and spring, then dance and sing,
Then through the woods our song of praise may sound,
And echo repeat it all around!

(*Hansel and Gretel run and get witch and all feast.*)

Gretel I wonder if father and mother are as happy as we are.

Mother and Father (*coming in*) Oh, our dear children! Come home with us. We are so glad you are safe!

Gretel and Hansel All the children may come, too.

Hansel and Gretel in Another Third Grade

Marion Elwell

"Hansel and Gretel" is a suitable story for dramatization in dialogue and one which appeals strongly to children's dramatic instincts. It can be given in any grade, abbreviated in form made as elaborate as desired, the children themselves originating it from a scenario of the plot given them by the teacher.

The play as here outlined has been adapted from the original Grimm fairy tale and from the story as told in Humperdinck's Opera and produced by third grade children outdoors with very simple scenery and costumes which the children themselves made. The boys nailed together a framework of rough boards for the house, cage and oven. Unbleached coarse cotton cloth was tacked on to the framework of the house, which the children painted. They carried out their own ideas of decoraton by the addition of free-hand figures of gingerbread men, candy-canes, etc. Red brick paper covered the oven and the pen was painted black. The girls easily sewed the costumes.

Hansel's suit was brown. Gretel wore a blue skirt, white apron and cap, and a black bodice over a white waist. Peter wore a gray shirt and bright bandanna handkerchief around his neck. Gertrude had a bonnet-shaped cap, white waist with large black polka dots pasted on and a black skirt barred off with strips of orange cambric, and a gray shawl. The Sandman was all in gray, with a cap, and carried a large bag of sand. The Fairies wore pale yellow cheese-cloth, loose flowing sleeves with wings, and the Elves were costumed in green cambric suits and caps. The Witch wore a black shawl, red skirt, black pointed cap and had a false nose.

CHARACTERS

PETER, a poor broom-maker
GERTRUDE, his wife
HANSEL, GRETEL } their children
THE WITCH, who eats children
SANDMAN
FAIRIES
ELVES

ACT I

Peter's Hut

(*Hansel is sitting on a stool, mending brooms; Gretel, his sister, is knitting stockings.*)

Hansel If mother would only come home! I'm so hungry! O, Gretel, wouldn't it be a treat if we had something nice to eat! Butter and eggs — I've almost forgotten how they taste.

Gretel If you'll stop grumbling, I'll tell you a secret.

Hansel What is it? Tell me. Is it something to eat?

Gretel Well, brother, look here in this jug. There is fresh milk given us by our neighbor. When mother comes home she will certainly make us a rice blanc-mange!

Hansel Hoorah! rice blanc-mange! How good it will taste! How thick the cream is on the milk? Taste it, Gretel.

(*Putting his finger in the milk and licking off the cream.*)

Gretel What, Hansel, are you tasting? Aren't you ashamed? Greedy boy! Go back to your work. If mother comes and your brooms are not mended and my stocking isn't finished, she will be cross. We'd better be quick and get back to work.

Hansel Work again? No, let's have some fun. (*Throws broom on floor and pulls stocking from sister's hand.*) It is jollier to dance.

Gretel I'll teach you a song that grandma used to sing and you can dance in time to the singing. (*Gretel sings*)

Brother, come and dance with me,
Both my hands I offer thee,
Right foot first, left foot then,
Round about and back again.

Hansel (*tries to do it but is awkward. Sings*)

I would dance, but don't know how,
When to jump or when to bow,
Show me what I ought to do,
So that I may dance like you.

Gretel (*sings*)

With your foot you tap, tap, tap,
With your hand you clap, clap, clap,
Right foot first, left foot then,
Round about and back again.

(*Hansel dances.*)

Gretel That was very good. Now we can try it together.

(*Both dance and sing.*)

(The music to the song is found in Hofer's "Children's Old and New Singing Games.")

Mother (*returning home and entering room finds Hansel and Gretel dancing*) You lazy children! Playing instead of working! (*Picks up Gretel's stocking.*) Look at this stocking! Not finished yet! (*Looks at Hansel's broom.*) Hansel, you lazy-bones, how many brooms have you mended? You good-for-bothing children, I'll beat you both! (*Takes broom which Hansel had thrown upon floor and starts to beat him, but Hansel is too quick for her. While trying to catch him, the mother upsets the jug of milk.*)

Gretel Oh, mother, you have spilled the milk! It was

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The Mother intending to beat Hansel with the broom

all the food there was in the house. Now we shall have nothing to eat!

(*Hansel titters. Mother runs after him again.*)

Mother You saucy boy! How dare you laugh! You just wait till father comes home! Go into the woods and gather strawberries, Gretel, and don't you dare to come back till you have filled the basket to the brim. (*Thrusts a basket into Gretel's hand.*) Hansel, you go too, and help your sister pick the strawberries and hurry back, both of you, for there is nothing else for supper. (*Children go to the forest. Mother sits down by the table exhausted.*) Alas! my poor jug broken, no bread in the house, not a crumb for my starving children, nothing but water to drink. (*Sobs.*) Oh dear, I wish I were dead! (*Lays her head on her arms and drops asleep.*)

(*Enter Father, returned from the village.*)

Father (*goes over to his sleeping wife and gives her a smacking kiss*) Wake up, good wife! I have had good luck to-day and sold all my brooms. Now for a good supper! Look, mother! (*Takes out contents of his basket.*) Bread and butter, ham and sausage, turnips, onions and some potatoes. But where are the children?

Mother They have gone to the forest to gather strawberries.

Father What! My children all alone in the dark forest without moon or stars! It is dark already. Hansel and Gretel should have been home long ago. Alas! My poor children! I fear that the terrible Witch of the Forest may find them and that we shall never see them again!

(*Wife begins to set the table and prepare the supper. Husband goes to the door and looks into the darkness.*)

ACT II

The Forest

(*Hansel and Gretel have filled the basket with strawberries and then have wandered into the forest.*)

Hansel The basket is full; let us sit down under this fir tree to rest. (*They sit down.*)

Gretel Here is a fine strawberry! Taste it. (*She puts a berry into Hansel's mouth and eats one herself.*)

Hansel I am so hungry! Give me another berry.

(*The children taste another and another of the strawberries until all are gone.*)

Gretel Oh, Hansel! We have eaten all of the berries! We must fill the basket again. (*They begin to hunt for more berries.*) Hansel, it is so dark I can't find any berries and I don't know which is the way home. (*Beginning to cry.*) We are lost!

Hansel I will take care of you, sister.

Gretel (*whispers*) Look! What is that near the bushes?

Hansel It is only the stump of a willow tree.

Gretel (*becoming more frightened*) It is grinning at me! I wish I were home.

Hansel Don't be frightened. See, isn't that a light coming toward us?

Gretel Oh, it must be father and mother looking for us. No, it's not, it is only the light of the will-o'the-wisp.

(*They flee back in terror to the mossy bank under the fir tree where they huddle close together.*)

Sandman (*tiptoeing in, sings "The Sandman Song" and scatters the sand of sleep in their tired eyes. The children fall asleep.*)

("The Sandman Song" will be found in "Holiday Songs," by Emilie Poulsson.)

ACT III

Witch's House

(*At midnight a little elf whose home was in the heart of an oak tree comes forth and rings a fairy bell.*)

Elf

Twelve small strokes on my tiny bell —
'Twas made of the white snail's pearly shell: —

The Sandman scatters sand in the eyes of the tired children

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Hansel, Gretel and Witch before the Witch's House

Midnight comes, and all is well:
Hither, thither, wing your way.
'Tis the dawn of the fairy day!

(*Fairies and wood-nymphs enter at the last stroke of twleve. They dance in a ring around the children, then trip away when the sun's rays appear. The Dew Fairy remains and sprinkles dew on the children's faces with her magic wand.*)

Dew Fairy (*sings*)
Awake you, O children dear,
Wake you and rise!
The sun glowing brightly, peeps
Into your eyes!

(*Exit Dew Fairy.*)

Gretel (*rubs her eyes, looks around and raises herself a little while Hansel turns over on the other side to go to sleep again*) Where am I? Am I waking or dreaming? I must be awake, for I hear the birds singing. Hansel, wake up. Where are we?

(*The children look about them in wonder. Near them stands a little cottage.*)

Hansel What a pretty house! Look, it is made of sugar! The windows are made of candy, and the roof of chocolate creams. See the gingerbread cookies! There's no one around. Let's go inside.

Gretel Oh, no, we don't know who lives there, but I'd like to nibble off a bit of the house. (*They tiptoe cautiously towards the house and break off a bit of the corner. As they eat, they hear a squeaky voice saying*)

Nibble, nibble, little mouse,
Who is nibbling my sweet house?

Witch (*coming out of the door of her house*) Oh, oh, you darling children! Who brought you here? Come in and I will give you candies, cakes, peaches and raisins — all that you wish to eat!

(*Hansel and Gretel start to run away. The old Witch waves her broom above her head and mutters*)

Hocus, pocus, bonus, jocus, locus, bocus, pocus!
Bonus, jocus, malus, locus, bocus, pocus, bonus, jocus
malus, locus, hocus, pocus!

I've cast a spell over you. You cannot move. (*Laughs and grasps Hansel's arm.*) Get into that cage. I'll give you a basket of sugar plums, candies and chocolate tarts to eat. That will make you fat enough to cook soon. I'll bake the girl first. (*Shakes Gretel roughly.*) Go into the house and set the table while I build a fire. (*Gathers wood and puts it in the oven.*) Now for a ride through the air on my broom while the oven is heating! (*She rides her broomstick and then calls to Gretel.*) Gretel, come out of the house. You may open the oven door, then creep inside and see if it is hot enough to bake the bread.

Gretel (*understanding what the Witch intends to do, pretends*) I don't know how to get into the oven. The door isn't wide enough, I'm afraid.

Witch Silly child! I could get inside myself.

(*Puts her head into the oven. When she is inside, Gretel springs toward the oven and shuts the door.*)

Gretel (*runs and unfastens the door of Hansel's cage*) Hurrah, hurrah, the witch is dead! We are saved, Hansel! Now, let's have some fun.

(*The children dance, singing merrily*)

First your foot you tap, tap, tap,
Then your hands you clap, clap, clap;
Right foot first, left foot then,
Round about and back again.

(*Enter Peter and Gertrude.*)

Father My children, my children! (*They all embrace.*)

[CURTAIN]

Gretel and the Witch before the Oven

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Motivated Arithmetic Lessons I

(For Grades III or IV)

Bertha Toelle

THE arithmetic problems which appear in the usual text-book do not appeal to children, because they are not related to their interests and activities. The arithmetic lesson can be made more interesting if the teacher will write her own problems, utilizing interests afforded by the occupations and activities in her particular locality. For instance, the rural teacher will base her problems on farm life, while the problems of the city teacher would be based on manufactoring, banking, shipping or any other occupation carried on in that particular location.

Related problems would also be based upon the children's experiences, such as laying off a ball diamond, making of a doll house, marking out a garden plot, etc. The problems should also vary with the seasons, if the children's activities are considered. In the *fall* there should be problems on nutting, trapping, etc. In the *winter* the problems will center about preparation for Christmas, such as the making of toys, cakes and candies, or the purchasing or making of gifts. The *spring* suggests marbles, tops, kites, baseball, gardening and other outdoor sports.

The problems given below, which are given in story form, illustrate how an arithmetic lesson can be made more interesting in the primary grades.

The Tennis Court

School will soon be over, and we must begin work on our tennis court, if we expect to enjoy it during the summer. We have $125.00 with which to pay expenses, and we hope to have some money left.

Our court must be 78 feet long and 36 feet wide. How many square feet of sod will have to be removed, before we can begin grading the plot? (Area)

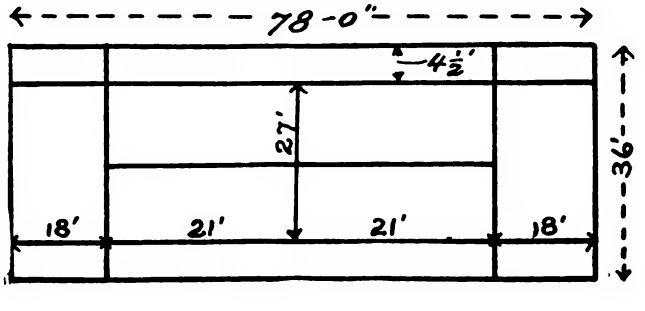
We will do the grading, but we must pay Mr. Smith $4.75 per load for hauling away the surplus soil. If he removes 5 loads, how much will his bill amount to? (Multiplication)

Now we need a wooden base to mark the outer edge of the court. How many strips of board, 12 feet long, will be required to surround the court? (Perimeter)

The fireman will give us ashes to spread on the court to make it firm, but we shall have to haul them. If each wheelbarrow load contains 12 buckets of ashes, how many will 18 loads contain? If each boy spread 4 buckets of ashes, how many boys will be needed to spread the ashes? How many boys are willing to help? (Application of multiplication and division)

We shall have to buy 2 bushels of lime to lay off the divisions. How much shall we have to pay for it at 15 cents a peck? (Work with denominate numbers)

Let us draw a picture showing these divisions.



Before we can play we shall have to buy a net, 4 rackets and 8 balls. Mary's father can get the rackets at $3.79 apiece. How much change will she bring us, if we give her $16.00? (Multiplication and subtraction applied)

Tennis balls are selling at $1.98, so we shall need how much money to pay for them? We can buy oue net on sale at $2.75. How much shall we have to pay for rackets, balls and net? (Applied addition)

Let us see what our total expenses are for grading, base, lime, rackets, balls and net. How much money will remain of our $125.00? (Addition and subtraction)

We almost forgot that we need an iron roller to keep the court in good condition. This will cost $50.00. How much money would we still have left after buying the roller? (Subtraction)

With the money remaining — which ought to be about $15.00 — we will have a party on the last day of school, to repay us for our hard work. Then the tennis court will be all ready for you to use during the vacation.

The above problems, it will be noted, make use of several phases of arithmetic, namely the application of the four fundamental processes, area and perimeter. The pupils of your class will delight in helping you to make up arithmetic stories, or will create some themselves.

A Runaway

Alice E. Allen

I know a little flower
  Who runs away
Sunday or Monday or
  Most any day.
She lives outside your yard —
Though you think you're on your guard,
She'll come in and bring her pard,
  And there they'll stay.

She chooses for her steed
  Each wind that blows,
Here, there, and everywhere,
  Her bright face shows.
She travels up and down,
Starts a village or a town,
Matters not how folks may frown,
  On, on she goes.

She wears a gown of green,
  So scant and straight,
She has the curliest
  Warm-yellow pate.
Although I love her so,
Father says she's got to go,
Else no pretty grass will grow,
  As sure as fate!

You know this little flower —
  This pal of mine?
When she gets old, her hair
  Grows white and fine,
But whether gold or gray,
Though she's such a runaway,
Children love her — aye, for aye,
  Dear Dandelion!

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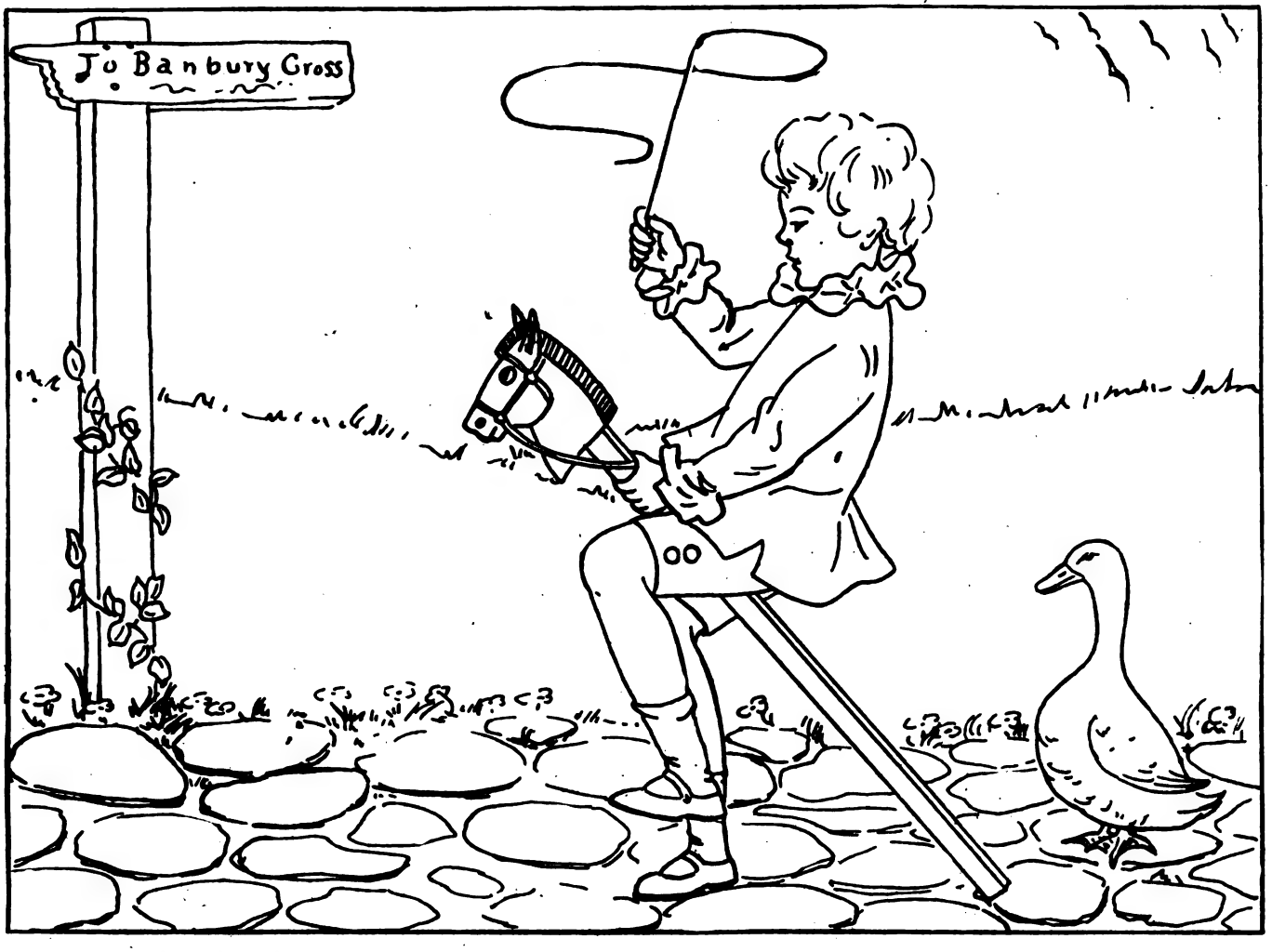
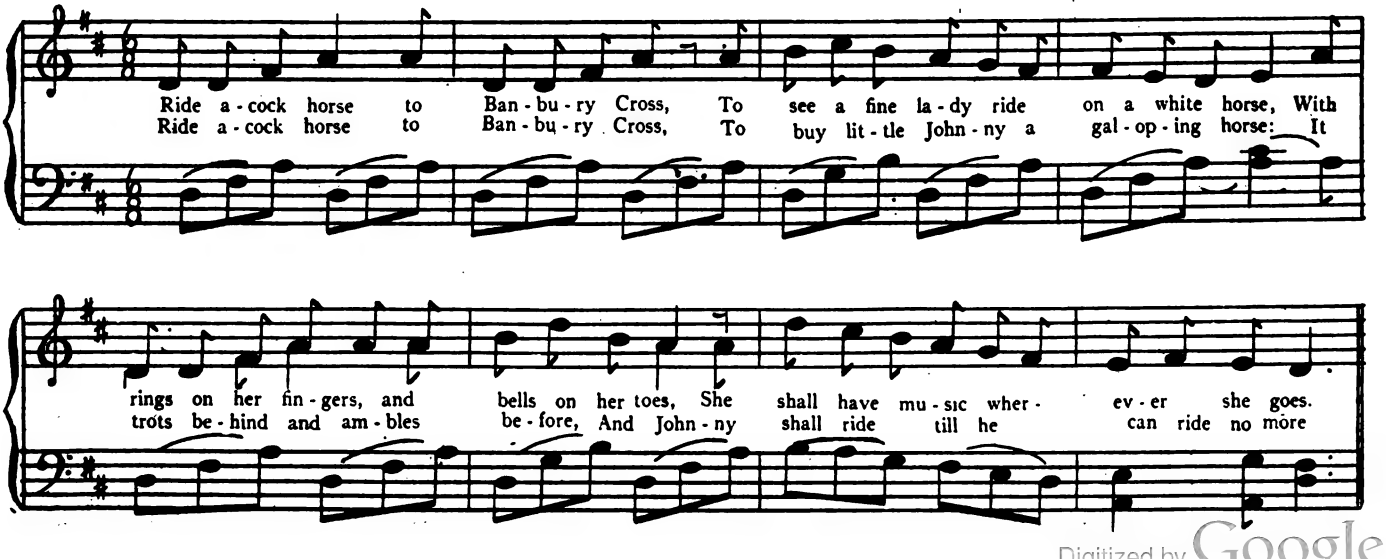
A Page for the Color Booklet



Suggestions for Coloring Color sky blue, grass light green, stones cream or tan, boy's face, hands and legs flesh color, hair light brown, ruffle on neck and sleeves white, socks white, shoes brown, coat and trousers dark green, horse brown, sign brown and vine green.

Ride a-Cock Horse



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A Page for Story Tellers

The Little Blue Flowers

A LEGEND OF THE FLAX

Daisy D. Stephenson

ONCE upon a time, in a lonely valley where snow-capped mountains shone all day in the sunlight there lived a poor man with his wife and children.

Every day he used to drive his small herd of cows to graze in the pastures. He always took his cross-bow with him to protect his cattle, and now and then he would shoot a deer.

One day, when he was watching his cows, he suddenly saw a fine deer with large gold horns. He at once seized his bow and crept forward on hands and knees until near enough to shoot. But the deer sprung from rock to rock and ran up into the mountains.

The man eagerly continued his chase until he reached a hollow place near the top of a mountain. Here the deer vanished. The man followed. He went boldly through an entrance way and found himself in a large hall whose walls and ceiling were of crystal and garnets.

A beautiful woman sat on a throne of gold in the center of the hall. She was dressed in a silver gown, and on her yellow curls rested a golden crown. In her hand were flowers as blue as her eyes. Around her were maidens with crowns of roses and dainty garments. They were singing, dancing and playing about their queen.

The man went forward and sank on his knees before the queen. She smiled gently and spoke to him. "Choose what you will of all my treasures, silver, gold or jewels."

"Kind Queen," he answered, "give me only the bunch of flowers you hold in your hand. I desire nothing else."

As she gave them to him, she said: "You have chosen wisely. They are indeed precious. Take also this seed with which to sow your fields, that they may bear you many blue flowers such as these."

He would have thanked her, but a peal of thunder shook the mountain, and the vision was gone. He saw nothing now but the rocks and the snow fields. The blue flowers were still in his hand, and beside him was a bag of seed. This proved that he had not been dreaming.

When he went home and showed his wife the bunch of blue flowers and told her of his visit to the wonderful palace, she was very angry that he had not asked for more.

"You might have had gold or diamonds," she said, "and you bring home a faded bunch of blue flowers. Throw them away! I thought you were a wiser man than that. And we are so poor!

She scolded and grumbled, but he sowed his fields with the seed. Soon little green sprouts showed all over the fields.

They grew larger, until at length the blue flowers unfolded in great numbers. They were so lovely that even the wife enjoyed looking at them.

One day when the flowers were withered and the seed ripe, the Queen came to the cottage. "Do you know how to spin flax?" she asked the wife. "No," said the woman, who had never heard of flax before.

"Can you weave linen?" asked the Queen. "No, indeed," said the woman. "Then my maids shall teach you to spin and to weave. The blue flower I gave your husband was the flax. It is my own flower and I wish people on earth to love it."

So the woman learned to spin and to weave, and how to bleach the linen so that it looked like new-fallen snow.

The man and his wife soon grew very rich. Then the wife said: "You did, indeed, choose wisely, my husband. The little blue flowers were better for us than gold or jewels."

The Wonderful Spinner

There was once an old woman and her daughter, who lived at the side of a hill, in the midst of a forest, near Nodville. They were poor and their only support was obtained from selling the thread which the daughter spun with her spindle and distaff. During the long winter, when the roads were so bad that merchants of the surrounding country could not come to purchase the thread, the daughter, one of the most beautiful of creatures, worked without ceasing to spin enough thread to enable her to purchase a cloak for her mother, and a scarlet shawl for herself.

It happened that the King's son of that country, who was an only son, while out one day deer hunting, lost his path in the forest, and called at the widow's cottage to inquire the way. He was pleased with the girl's beauty, and not less with the numerous skeins of yarn which lay upon the cottage floor, showing her skill and industry.

He inquired how it happened that she had collected so much, and the old woman replied that she had spun it all in a week. "In a week!" exclaimed the astonished Prince. "If this be true, I have found a maiden more worthy of attachment than any other in the whole country. I will send you a load of flax and if she has it spun at the end of a week, I will make her my bride, but if not, I will have you both killed for deceiving the son of your sovereign."

A long train of camels on the next day, laden with flax, stood before the door of the cottage. The driver unloaded them, and told the girl she must spin this all in a week or prepare for death.

After they had departed, she was crushed with despair; she went into the forest and, sitting down under a tree, wept bitterly. While she was weeping a decrepit old man

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came up to her and inquired the cause of her tears. She told him the whole story. "Do not weep, daughter," he said; "I will execute every one of the tasks imposed upon you by the Prince, provided you will either give me your eldest son when he is twelve months and one day old, or that you shall in the intervening time find out my name." She agreed to the terms at once, and in some mysterious way the old man conveyed the flax away, and an hour before the Prince arrived, returned the finest and best twisted thread ever seen in Nodville. The Prince made the girl his bride, and conveyed her and her mother to the beautiful palace which stood on a very high hill and cost a great deal of money.

Every Monday before sunrise the Prince gave his wife a quantity of flax which he expected to be spun through the week, and every Saturday night the yarn was made ready by the mysterious old man. At length the Princess became the mother of a beautiful boy, and the thoughts of the bargain she had made drove her distracted. Every effort she made she could not find the name of the wonderful spinner, and every time he came he reminded her of her promise, and that the time was near when he had a right to claim her child.

One evening as she sat oppressed, her husband inquired the reason of her sadness, but she was unable to answer him a word. "Come, my love," said he, "do not be cast down and I will tell you an interesting story. While out hunting to-day, I lost my way in the forest — I thought I heard a human voice, and following in the direction of the sound, I came to a cave where I saw an old man, who did not notice me, so deeply was he engaged in his work, a strange sort of labor. He was spinning, not as you do with the distaff, but with a wheel, which flew around as rapidly as lightning, and gave out a sound like water falling from a mountain torrent; all the while he never ceased singing:

My mistress, little she knows my name,
Which shan't be forgot, which shan't be forgot,
When a Prince is heir to the fortune I claim,
Of Walloty Trot, Walloty Trot.
I come at the end of a year and a day,
And take the young Prince, my heir away.
With my whack! she goes!
While nobody knows
My trusty machine
In this cave unseen
Here in this spot
For Walloty Trot.

The Princess made her husband repeat the rhyme several times, until she was sure that she could remember it perfectly. When the old man came to claim her child, "Stop, neighbor," said she, "there goes another word to that bargain; I have found out your name. It is Walloty Trot." "You have indeed found out my name," said he; "my business on earth is well-nigh finished, but before I depart I am bound to tell you the secret of my art." He went into the forest and returned with his wheels. He then taught the lady their use — showing her that he could spin sixty-six times more with them than she could with the distaff — and then vanished, after which he was never seen again in that part of the world.

The Prince and Princess taught this new branch of industry to their subjects — which so enriched them that all surrounding nations regarded them with admiration.

— *Sir Henry Hunlock, 1812. British Folk Lore*

Animal Tales for the Fourth Grade I

True and Untrue

A NORSE BEAST TALE

Laura F. Kready

(The favorite beast among the Norse was the bear, the king of all their beasts. His strength and sagacity made him highly respected. In "True and Untrue" the Bear is king of beasts, but he is no match for the Fox in wit.

In this story note the good structure; the good younger brother, who only can hear the language of the beasts, the friendly beasts, the Norse favorite animals; the lime tree; and poetic justice, with punishment at the end.)

Once on a time there were two brothers; one was called True and the other Untrue. True was always upright and good towards all, but Untrue was bad and full of lies, so that no one could believe what he said. Their mother was a widow, and hadn't much to live on; so when her sons had grown up, she was forced to send them away, that they might earn their bread in the world. Each got a little scrip with some food in it, and then they went their way.

Now, when they had walked till evening, they sat down on a windfall in the wood, and took out their scrips, for they were hungry after walking the whole day, and thought a morsel of food would be sweet enough.

"If you're of my mind," said Untrue, "I think we had better eat out of your scrip, so long as there is anything in it, and after that we can take to mine."

Yes, True was well pleased with this, so they fell to eating, but Untrue got all the best bits, and stuffed himself with them, while True got only the burnt crusts and scraps.

Next morning they broke their fast off True's food, and they dined off it too, and then there was nothing left in his scrip. So when they had walked till late at night, and were ready to eat again, True wanted to eat out of his brother's scrip, but Untrue said, "No," the food was his, and he had only enough for himself.

"Nay, but you know you ate out of my scrip as long as there was anything in it," said True.

"All very fine, I daresay," answered Untrue; "but if you are such a fool as to let others eat up your food before your face, you must make the best of it; for now all you have to do is to sit here and starve."

"Very well!" said True, "you're Untrue by name and untrue by nature; so you have been, and so you will be all your life long."

Now when Untrue heard this, he flew into a rage, and rushed at his brother, and plucked out both his eyes. "Now, try if you can see whether folks are untrue or not, you blind buzzard!" And so saying, he ran away and left him.

Poor True! There he went walking along and feeling his way through the thick wood. Blind and alone, he scarce knew which way to turn, when all at once he caught hold of the trunk of a great bushy lime-tree, so he thought he would climb up into it and sit there till the night was over, for fear of the wild beasts.

"When the birds begin to sing," he said to himself, "then I shall know it is day, and I can try to grope my way farther on." So he climbed up into the lime-tree. After he had sat there a little time, he heard how some one came and began to make a stir and clatter under the tree, and soon after others came; and when they began to greet one another, he found out it was Bruin the Bear, and Gray-legs the wolf, and Slyboots the fox, and Longears the hare who had come to keep St. John's eve under the tree. So they began to eat and drink and be merry; and when they had done eating, they fell to gossipping together. At last the Fox said:

"Sha'n't we, each of us, tell a little story while we sit here?"

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Well! the others had nothing against that. It would be good fun, they said, and the Bear began; for you may fancy he was king of the company.

"The king of England," said Bruin, "has such bad eyesight, he can scarce see a yard before him; but if he only came to this lime-tree in the morning, while the dew is still on the leaves, and took and rubbed his eyes with the dew, he would get back his sight as good as ever."

"Very true," said Greylegs. "The king of England has a deaf and dumb daughter, too; but if he only knew what I know he would soon cure her. Last year she went to the communion. She let a crumb of the bread fall out of her mouth, and a great toad came and swallowed it down; but if they only dug up the chancel floor, they would find the toad sitting right under the altar rails, with the bread still sticking in his throat. If they were to cut the toad open and take and give the bread to the princess, she would be like the other folk again as to her speech and hearing."

"That's all very well," said the Fox; but if the king of England knew what I know, he would not be so badly off for water in his palace; for under the great stone, in his palace-yard, is a spring of the clearest water one could wish for, if he only knew to dig for it there."

"Ah!" said the Hare in a small voice; "the king of England has the finest orchard in the whole land, but it does not bear so much as a crab, for there lies a heavy gold chain in three turns round the orchard. If he got that dug up, there would not be a garden like it for bearing in all his kingdom."

"Very true, I dare say, "said the Fox; "but now it's getting very late, and we may as well go home."

So they all went away together.

After they were gone True fell asleep as he sat up in the tree; but when the birds began to sing at dawn, he woke up, and took the dew from the leaves, and rubbed his eyes with it, and so got his sight back as good as it was before Untrue plucked his eyes out.

Then he went straight to the king of England's palace, and begged for work, and got it on the spot. So one day the king came out into the palace-yard, and when he walked about a bit, he wanted to drink out of his pump; for you must know the day was hot, and the king very thirsty; but when they poured him out a glass, it was so muddy, and nasty, and foul, that the king was quite vexed.

"I don't think there's ever a man in my whole kingdom who has such bad water in his yard as I, and yet I bring it in pipes from far, over hill and dale," cried out the king.

"Like enough, your Majesty," said True; "but if you would let me have some men to help me to dig up this great stone which lies here in the middle of your yard, you would soon see good water, and plenty of it."

Well! the king was willing enough; and they had scarcely got the stone well out, and dug under it a while, before a jet of water sprang out high up into the air, as clear and full as if it came out of a conduit, and clearer water was not to be found in all England.

A little while after the king was out in his palace-yard again, and there came a great hawk flying after his chickens, and all the king's men began to clap their hands and bawl out, "There he flies! There he flies!" The king caught up his gun and tried to shoot the hawk, but he couldn't see so far, so he fell into great grief.

"Would to Heaven," he said, "there was any one who could tell me a cure for my eyes; for I think I shall soon go quite blind!"

"I can tell you soon enough," said True; and then he told the king what he had done to cure his own eyes, and the king set off that very afternoon to the lime-tree, as you may fancy, and his eyes were quite cured as soon as he rubbed them with the dew which was on the leaves in the morning. From that time forth there was no one whom the king held so dear as True, and he had to be with him wherever he went, both at home and abroad.

So one day, as they were walking together in the orchard, the king said, "I can't tell how it is that I can't! There isn't a man in England who spends so much on his orchard as I, and yet I can't get one of the trees to bear so much as a crab."

"Well, well," said True; "if I may have what lies three times twisted round your orchard, and men to dig it up, your orchard will bear well enough."

Yes, the king was quite willing, so True got men and began to dig, and at last he dug up the whole gold chain. Now True was a rich man, far richer than the king himself, but still the king was well pleased, for his orchard bore so that the boughs of the trees hung down to the ground, and such sweet apples and pears nobody had ever tasted.

Another day, too, the king and True were walking about, and talking together, when the princess passed them, and the king was quite downcast when he saw her.

"Isn't it a pity, now, that so lovely a princess as mine should want speech and hearing?" he said to True.

"Ay, but there is a cure for that," said True.

When the king heard that, he was so glad that he promised him the princess to wife, and half his kingdom into the bargain, if he could get her right gaain. So True took a few men, and went into the church, and dug up the toad which sat under the altar-rails. Then he cut open the toad, and took out the bread and gave it to the king's daughter; and from that hour she got back her speech, and could talk like other people.

Now True was to have the princess, and they got ready for the bridal feast, and such a feast had never been seen before; it was the talk of the whole land. Just as they were in the midst of dancing the bridal-dance in came a beggar lad, and begged for a morsel of food, and he was so ragged and wretched that everyone crossed themselves when they looked at him; but True knew him at once, and saw that it was Untrue, his brother.

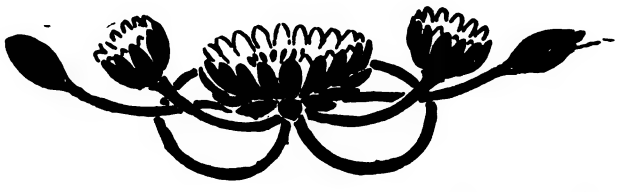
"Do you know me again?" said True.

"Oh! where should such a one as I ever have seen so great a lord?" said Untrue.

"Still you *have* seen me before," said True. "It was I whose eyes you plucked out a year ago this very day. Untrue by name, and untrue by nature; so I said before, and so I say now; but you are still my brother, and so you shall have some food. After that, you may go to the lime-tree where I sat last year; if you hear anything that can do you good, you will be lucky.

So Untrue did not wait to be told twice. "If True has got so much good by sitting in the lime-tree, that in one year he has come to be king over half England, what good may not I get?" he thought. So he set off and climbed up into the lime-tree. He had not sat there long, before all the beasts came as before, and ate and drank, and kept St. John's eve under the tree. When they had left off eating, the Fox wished that they should begin to tell stories, and Untrue got ready to listen with all his might, till his ears were almost fit to fall out. But Bruin the bear was surly, and growled and said:

"Some one has been chattering about what we said last year, and so now we will hold our tongues about what we know"; and with that the beasts bade one another "Good-night," and parted, and Untrue was just as wise as he was before, and the reason was, that his name was Untrue, and his nature untrue too. — *From "Popular Tales from the Norse," by Sir George Webber Dasent, Routledge*



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Once Upon a June Time

Alice E. Allen

ONCE upon a June time, not so very long ago, there was a beautiful garden. It lay in a lovely green hollow, not far from a house as big and beautiful as a palace. It had places of sunshine and places of shadow. It had a little singing brook all its very own, with a tiny bridge across it, and a pretty summer-house on its bank.

Among the green, growing things of the garden, lived little marble figures. One was a Cupid who shot arrows at you as you passed. Some were pretty nymphs, who lived around the edge of a fountain where bright waters sparkled in the sun. There was a stately old sun-dial that said, "I mark only the sunny hours!" And there were flowers and flowers and flowers.

Sometimes, when you were all alone in the garden, with just the brook and the fountain and the little marble figures for company, it seemed that you could hear the footsteps of the flowers, coming and going, coming and going. At the end of the long procession, were snowdrops pricking their way up through snowbanks. Then came hosts of crocus-blooms, tulips, hyacinths and daffodils. Soon very softly into their places tripped violets, pansies, forget-me-nots and lilies of the valley. Then in danced the roses of all kinds and colors. Next the ranks of stately white lilies, like a vested choir chanting, turned the garden into a great quiet cathedral.

In midsummer there were poppies and sweet peas, bachelor buttons, hollyhocks, verbenas, mignonette, phlox, and marigolds. In a little pebbled pool, made in a hollow by the brook, July dropped her fragrant water lilies. And by and by, the asters came, purple, pink, yellow and white. And always along the borders, drifted white alyssum, like the first frost.

Gardeners were always busy in the garden. They sowed and hoed and weeded and pruned. They planted and transplanted. Often a woman, like a tall, lovely lily, walked slowly along the paths. Sometimes she was alone. Sometimes gay young friends were with her.

When they left the garden, they took with them carefully cut and arranged bouquets. Sometimes a man took time to glance into the garden while he waited for his car. He offered many suggestions in a big pompous voice, which seemed out of place with the sound of the waters and birds and soft winds. The gardeners always touched their caps and listened respectfully. But after his car had whirled away to the nearby city, they went on just with what they had been doing.

"His work is with stocks and bonds," they said; "ours is with the flowers."

Twice, if the day was pleasant and the paths were dry, into the garden came a group of children with a white-capped nurse.

There was a little girl, whose curls flamed warm gold in the sun. There was a straight, serious, dark-eyed boy, always asking questions. And there was a pink and white bundle of a baby, who could just toddle along. He had to be watched every minute to make sure he didn't touch a flower. For the flowers of the beautiful garden were far too choice and perfect for a baby's hands.

Now, not far from the garden, on the edge of the pasture, lived a big, happy family of common flowers. Deep sun-gold they were, with fringy, frilly petals and a strong, wholesome fragrance. These flowers were runaways. They liked to visit friends and relatives. They liked to go far, far out into the flower-world. And wherever they went, some of them took root and stayed, making homes, villages, towns — whole cities. Once they got started anywhere, you just couldn't get rid of them — that's all there was to it.

The tallest flower in this happy family, by standing on tiptoe, could just peep through a gap in the hedge into the beautiful garden.

And every day and all day long, and in her little dreams at night, that common yellow flower wanted to get into that garden. With just a little help, she could manage it, she was sure.

A day dawned — all shifting colors and drifting fragrances—when you knew, if ever, dreams must come true. The common flower could keep still no longer.

"Oh, beautiful wind of June," she cried to a passing breeze, so warm, so sweet, it seemed the very breath of June herself. "Ever since I was born, I have held a dream in my heart. I must live in the garden beyond the hedge. Won't you help me?"

"I would if I could, indeed I would!" said the wind softly. "But — I'm blowing away from the garden — that's why I'm so wondrous sweet. Just keep on dreaming, though — there is a way."

The wind had scarcely gone on his way, when along came a brisk, busy, little robin. He stood up, straight and tall, beside the flower, and helped himself to one of her fringy, frilly petals.

"Dear robin redbreast," said the flower, "while you were in the orange groves of the south, always you hid in your heart a little dream of the cool, sweet, northern spring. Now, in my heart, there is hidden a dream — I want to live in the wonderful garden I can see through the opening in the hedge. Won't you help me?"

The robin chirped — a thoughtful, wistful little chirp, his head on one side.

"Keep on dreaming," he said. "It is the only way to bring your dream true."

Then away he flew, singing the sweetest song he knew.

Over the common flower, a minute later, floated a great golden butterfly. Then, to her delight, it settled lower and lower, and poised upon her.

"Oh, lovely thing!" she cried, trembling with joy. "It is my one great desire to live in the garden beyond the hedge."

Before she could say another word, off the butterfly there slipped a fairy. She was the tiniest, prettiest fairy the flower had ever seen, and the flower had seen many fairies in her day. The fairy was all shimmery, glimmery gold, with blue and red and green fire in her wings when she stirred them. Under her hair, like spun sunbeams, her face was like that of the very sweetest, gladdest person you know — only, of course, it was very tiny, not nearly so big as the face of a pink and white garden daisy.

"I do not need to tell her," thought the flower. "She knows already."

For a wonderful half-minute the fairy sat and swung in the flowers' arms. Then she slipped to the ground and sank down in the flower's shadow. She fanned herself gently with one gauzy wing, and soft colors played back and forth on the grass below it.

"So you would live in a beautiful garden of your dreams," said the fairy. As the fairy said these words, the flower trembled to think she had ever dared dream anything so wonderful. But she nodded her golden head and waited.

The fairy laughed. It was as if the valley lilies chimed. Then she sprang lightly to her feet, caught a bit of grass-blade in her bits of fingers, put it to her lips and blew — it was the sweetest, wildest call the flower had ever heard, like the first call of the spring when it comes to the flowers underground.

Almost before the call had died away, what seemed like a golden cloud settled down slowly toward the flower. It lifted, lowered, lifted again. The flower saw that it was a swarm of yellow butterflies. From each butterfly, as it poised above a flower, or leaf, or blade of grass, there slipped a fairy. Each was tiny and golden, with rainbow colors

(Continued on page 398)

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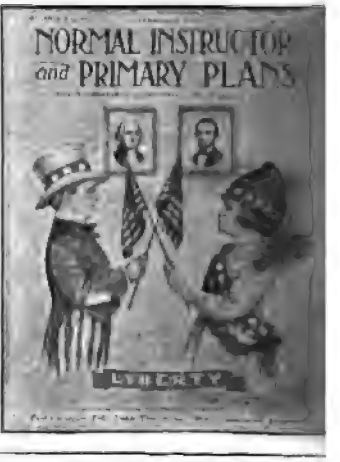

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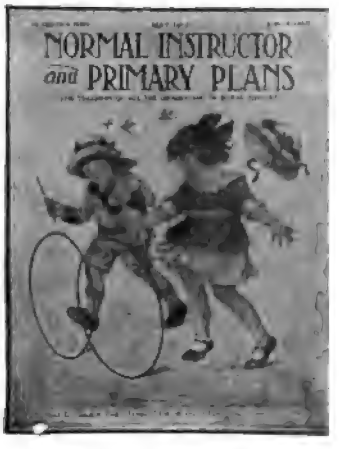

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The Story Stand-Ups

Ruth Ash

Mother Goose

Here are some more of our Mother Goose friends, and we can have them either for toys or for pictures to put on the wall.

Directions for Making

Use either colored construction paper or color the white drawing paper as suggested below. Fold the paper and put the pattern on with dotted line on fold.

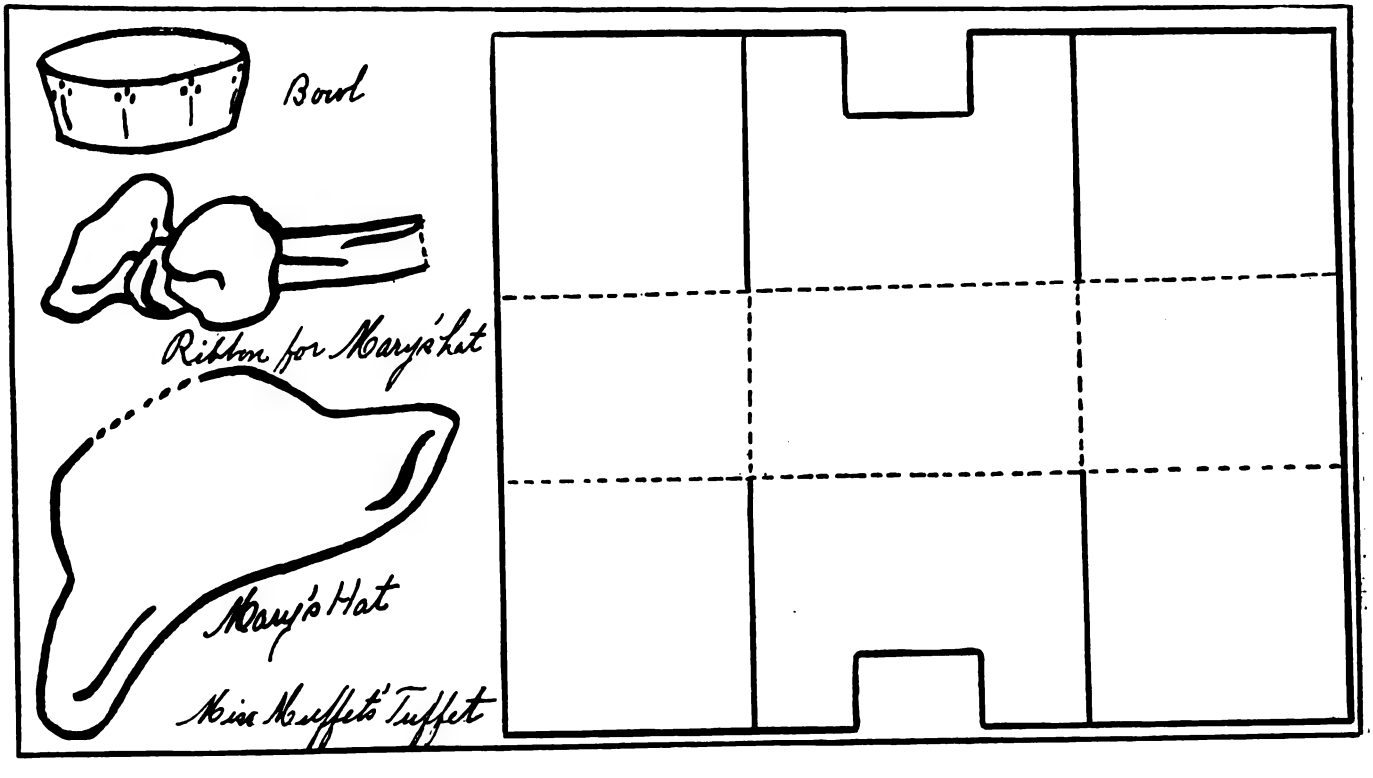
Little Miss Muffet

Her body is tan, her dress gray and hair yellow, bow white with blue decorations; the tuffet is dark-brown. Cut the tuffet on straight lines and fold on dotted lines, lap the corners on the inside and paste.

To make Miss Muffet, paste the body together halfway down, bend the laps on dotted line, lap over each other and paste onto tuffett; put her bowl between her two hands and put on dress and hair.

Mary and Her Lamb

Mary is tan, her dress blue, hat light brown with blue ribbon, book is red. Paste body together half way down, bend laps on feet inward and paste together, then mount on square of cardboard. Cut arm and sleeve on dotted line, slip hand through sleeve and put book under arm. Put on hat and ribbon.



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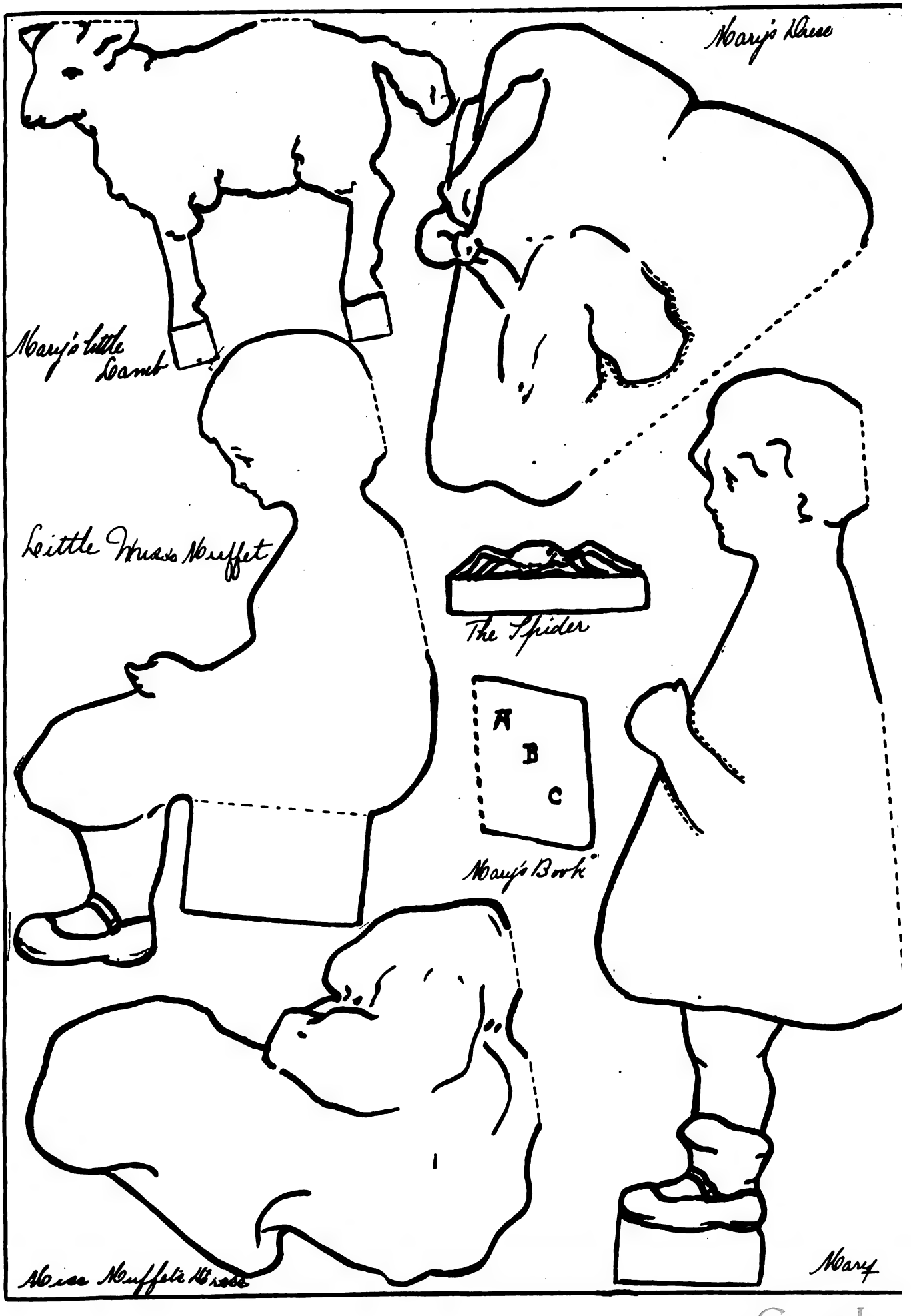

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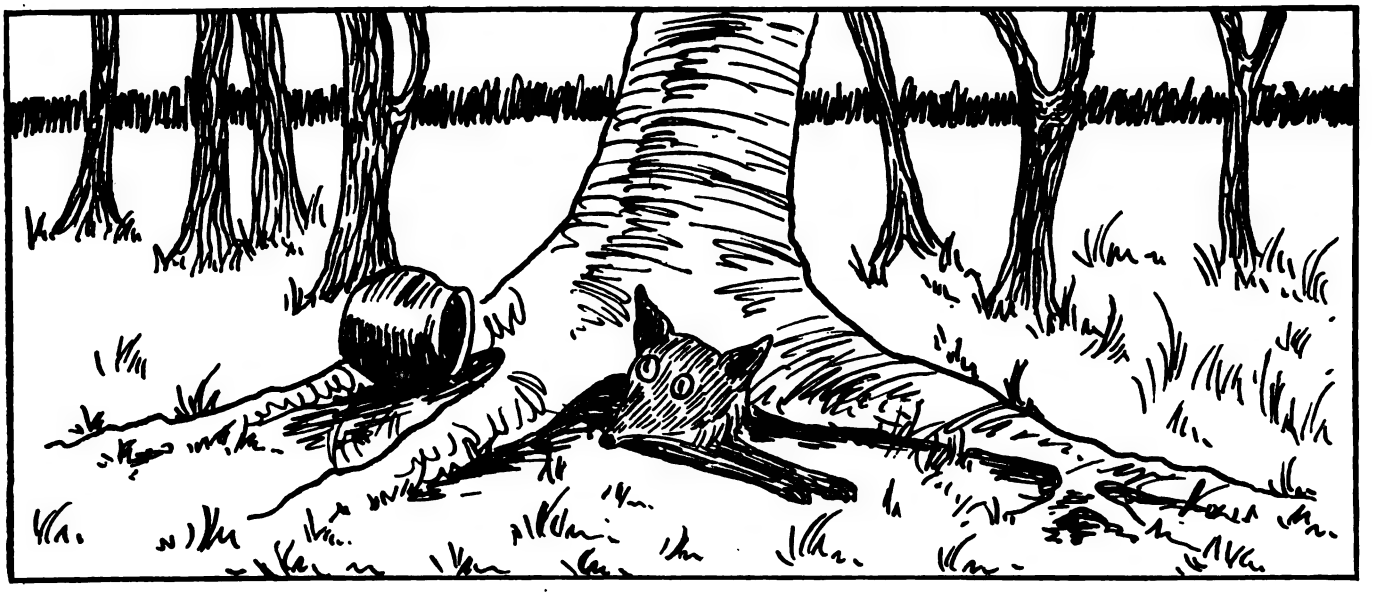

The Fox and the Pot

Once upon a time a peasant was going through the forest, carrying an empty pot, when suddenly he saw a fox's hole.

"Hullo," he thought, "how can I manage to prevent the fox running away, while I go for my gun?" So he took the pot and put it over the hole; then the wind began to moan — oo — oo — oo!

"That's all right," he thought, "now he won't come out; he'll think that it's people here making a noise." And he went away.

Meanwhile the fox was sitting in his hole wondering what could be making that noise, and whether he should look out or not. And he couldn't resist the temptation, and looked out and saw the clay pot. So it was *you* trying to frighten me, was it?" he said; "well, just you wait, I'll give it you!"

And the fox stuck his head into the pot, because he wanted to see if there was something there, and then he couldn't pull it out again.

He turned his head this way and that, and still the pot stuck fast. Then he said to the pot, "*Please* let me go!" But the pot wouldn't.

"Oh," he said, "is that your game, then I'll just drown you."

And so he ran to the lake near by and started drowning the pot. And the water came pouring into the pot — bubble — bubble — bubble! "That's all very well," said the fox, "you can ask my pardon as much as you like, but it's too late now." Then the pot began to get full of water, and to pull the fox down. "You silly," he said, in his fright, "I was only joking, and you really thought I meant it!" And it was as much as the fox could do to pull his head with the pot on it out of the water.

Then he ran off again back to the forest. And while he was running, he couldn't see where he was going, and went bang against a tree, and the pot broke in pieces and fell off his head.

Then the fox began to cry, and said: "What have I got to boil my porridge in now?"

And that's all!

Seat Work and Dictation Stories Based on Andersen's Fairy Tales I

Laura Rountree Smith

The Flax

The Story — Part I

Once upon a time the flax began to bloom.

The delicate little blue flowers nodded alike amid storm and sunshine.

The flax sang, "I am happy as the day is long, and some day I will be made into linen and become useful. No one has more than I have to make them happy."

The fern responded in his own language, "My fronds are knotty and I know more of the world than you:

"Snip, snap, snurre,
Basse, lurre,
The song is ended."

The flax said, "The song is not ended, and I am happy, for to-morrow I shall continue to grow."

One day the flax was pulled up and laid in water, then it was dried, and combed, and next found itself on a spinning wheel. The wheel sang "Whirr, whirr, whirr."

The flax was not quite as happy as before, but it said, "Experience makes us wise."

On the loom, by and by, the flax was woven into linen.

It said, "I have suffered much, but now I am strong and fine, and am called the best piece of linen in the parish; surely though, the song is not ended."

The linen was cut into twelve garments and sewed and ready to wear.

The flax was happy still, for it sang, "See how useful I have become."

First Day Take the story from dictation or copy from the blackboard.

Second Day Learn all you can about flax.
Draw a picture of the flax-flower and copy.

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There are about ninety varieties of flax.
It is one of the most useful plants in the world.
It is found in nearly all quarters of the globe.
Quantities of it are found in Europe and Africa.
Common flax is sometimes found in corn-fields.
It has a stem from two to three feet high.
The blue flowers appear near the top of the stem.
Flax is valuable for its seed and fiber.
Linen is made of the flax.
From the seed comes linseed oil and linseed meal.
Paper is made from fiber flax.
Linseed oil is used in making ink.
Flax has been famous throughout all history.

THIRD DAY Flax was first mentioned in the Exodus and played a part in Egyptian history, as the mummies were wrapped in linen. Write a paragraph from memory about flax.

FOURTH DAY Study different varieties of ferns, make a conventional design and border of ferns. Copy the song that the fern sang.

FIFTH DAY Study the process of making flax into linen, and draw an old-fashioned spinning-wheel. Draw and look up a description of Toadflax, often called "Butter-and-Eggs."

The Story — Part II

As time passed, the linen garments wore out, and the flax feared that its end had come, but the pieces of linen were torn and steeped in water, and made into pulp, and to their astonishment became at last beautiful smooth paper!

The flax in the paper began to dream of beautiful stories and poems which would be written upon it, and sure enough, the paper was used for printing and part of it was made into a book.

This book thousands of people enjoyed.

The flax said, "When I was a little blue flower in the meadow, I always believed that the song was not ended, and for my faith something better befell me each time."

The written paper was tied with other papers in a bundle and it said, "No doubt, better things are still to come."

One day the paper was thrown into a stove to burn.

It made such a pretty fire and so many sparks danced about, that the children played a game.

They called the sparks the children coming out of school, and the last spark would be the schoolmaster!

Every once in a while they would think they saw the last spark and would shout, "There goes the schoolmaster!"

Again and again, however, another spark would rise.

The flames mounted higher than the little flax flowers ever dreamed of raising their heads, and all the thoughts on the paper glowed like fire.

The children cried for the last time, "There goes the school master."

"Snip, snap, snurre,
Basse, lurre,
The song is ended."

Little invisible things, like fairies, danced about singing, "We will mount higher and higher, the song is never ended."

FIRST DAY Take from dictation or copy from the blackboard.

SECOND DAY When the linen wore out, what became of it? Study and write up the precess of making paper.

THIRD DAY Visit a printer's and write up a paragraph describing the printing process.

FOURTH DAY Write the story of a book from the time it is written, the paper being ready for the printer, and take it through various processes, until it is bound and ready to read.

FIFTH DAY What did the flax always say? What became of the paper at last? Draw or cut and paste the children about the stove. Describe their game.

The idea that the "song is never ended" is the same idea the old philosophers had, when they spoke of immortality of the soul.

THIRD AND FOURTH WEEKS Make a booklet to take home. Decorate the cover with the flax plant. Inside the booklet write the complete story and illustrate portions of it. Imagine into what newspaper some of the flax was made. Name the title of a book into which it was made. Copy the fern's song. Copy: If we are optimistic we shall always reach out toward higher things and we shall say, "The Song is never ended." Copy your notes about printing.

Procession of the Flowers

A. E. A.

(To soft music)

Sing, sing, robin, sing,
The air grows warm and sweet,
The flowers now are passing by
With footfalls faint and fleet.
Comes Snowdrop pushing back the snow,
And hardy crocus Bloom,
Then Daffodil with golden lamp
To drive away the gloom.

Next, Valley Lilies spring and swing
And ring their tender chimes,
And on the sod, the Tulips write
Their gold and scarlet rhymes;
Now, Sweet Peas wind along their way,
And Bachelor Button plodding
Come, hand in hand, with Marigold,
Both to the others nodding.

Fling, fling, the Roses fling
Their incense on the air,
Till budding, blooming, clustering,
There'r roses everywhere!
And now a host of lilies pass,
In spotless white attire,
The garden seems just like a Church
When comes a vested choir.

Ring, ring, gay flower-bells, ring,
The Hollyhocks now tread,
Like stately dames in ruffled frocks
Of white and pink and red;
Verbenas open starry eyes
The sparkling dewdrops quaffing,
And sometimes, on the still hot air,
You hear a Larkspur laughing.

Wing, wing, robin, wing,
To far-off fragrant lands,
Now, through the hazy autumn days,
The Asters march in bands.
And so across the happy year,
The flowers, row on row,
Each in its own appointed place,
In gay procession go.

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Ideas to Try

A Phonic Device

Maude Richardson

This device is suggested by the game, "Ship's Come In."

The children at their desks are the ships. The floor space at the front of the room is the dock. The landing may be words containing some family sound, as, cats, bats, hats, etc. When teaching diacritical marks, words containing letters with certain sounds of vowels, as short e, are used.

As the child's name is called by the leader, he says, "Ship's come in," to which the leader replies, "With what is it laden?" If the word is correct, the child may stand at the front of the room.

This game may be played with bean bags, which adds to its popularity with the children.

A Vacation Job

Lulu Gracia Parker

Bright and early one June morning, just after the close of school, I ran across the back lot, let myself into the Brent's back-yard, and discovered Miss Alicia's vacation job.

I do not yet recall what my errand was. Miss Alicia surprised me so! She teaches the primary room in our grade school, and not a fortnight before I had heard her say, with a weary sigh, that she would be glad as the kiddies to have vacation.

Yet here she was, a table drawn up before her on the back porch, and up to her eyes in colored paper, catalogues, magazines, scissors, paste-pot, and a lot of big dog-eared envelopes.

"Alicia Brant!" I exclaimed, and fell onto the porch swing beside her. "What in the world?"

"You used to call it busy work," said Miss Brant, carelessly snipping around a yellow pumpkin out of a seed catalogue. "The A-2's will cut it out perfectly next November," she went on. "But I haven't room to file the whole catalogue away. My cubby-corner isn't large enough."

"What is a cubby-corner?" I inquired, with the rude curiosity of an old friend.

"It is the most useful teaching help I have," Alicia explained. "It was just a box at first, with these envelopes set up on edge in it, so the labels on the envelopes would show. But there is always such a lot of good material in catalogues and magazines, to be had for saving, so now they fill a corner of the library shelves."

"But vacation is —vacation," I expostulated, "and filing is far from recreation. And you said," I reminded her, "that you needed a rest."

"I am resting," protested Alicia, leaning back and giving the swing a little start with her toe. "And I shall rest some more next winter, when I find all this occupation work, and morning exercises, and everything ready to use, without worrying about it.

"Here are two of the envelopes," explained Alicia, slipping her cut-out pumpkin into the one marked "NOVEMBER." The other bore the legend, "MORNING EXERCISES MISC." The first was full to overflowing with pictures of Pilgrim Fathers, turkeys, November verse, dialogue and Thanksgiving stories. "Morning exercises" was all stories and descriptions of games.

"There is always such a lot of good material," said Alicia. "But it is useless to save it unless you can find it at a moment's notice. Therefore, these envelopes and the cubby-corner.

"No, I do not like scrap-books better. They are messy and so soon get out of date. With these loose cuttings I can pass them out to the children, I can add to, and throw away, with no waste of time.

"It doesn't take hours of time to file the stuff away in its proper envelope, unless I let the work pile up, as I have for the last month or two. Usually I put each clipping away as I find it, and it is not half so much work as it would be to study up last-minute programs and school work without a cubby-corner to help."

And agreeing, I went straight home, made me some big envelopes, 9x12 inches, out of heavy manila paper, and started a vacation job of my own.

The Sunshine Makers

Myra A. Wingate

It was a very rainy morning, and some of the gloom and disorder of the out-of-door world seemed to have crept into the second grade room.

The children marched in with more than the usual noise and shuffling of feet, and Miss Winthrop recognized the first signs of an unpleasant day indoors.

After the morning prayer and psalm, the children sang their favorite songs. Then while the room was quiet, the teacher asked, "What kind of day is this?"

A dozen hands went up, and nodding to the children in turn, she learned that it was a "rainy day," a "cloudy day," a "windy day," a "dark day," and a "wet day."

She asked, "Why do we need rainy days?" Again tiny hands were raised and the teacher was told that "rain makes things grow," "washes the trees and flowers," "fills the brooks and rivers," and "gives us water to drink."

"Now, listen," said Miss Winthrop. "We must have rainy days, because we need them. We all like sunny days best, but when it is dark and gloomy out-of-doors, we must make sunshine in the schoolroom. Can you think how to make sunshine in the house when it is stormy outside?"

Up went hand after hand. "Be good." "Have good lessons." "Don't whisper." "Make neat papers." "Don't make a noise with your pencil." These and other eager suggestions were offered.

Miss Winthrop nodded and smiled to each child, putting in a word where it was needed.

Then she stepped to the board and wrote the words, "Sunshine Makers" at the top of a clean space.

"To-night, when school closes," said she, "I shall write in this space the names of all the Sunshine Makers in the second grade room. It will be great fun to make the sun shine on a rainy day. Let's try it."

The fifty little faces were beaming with pleasure. How hard they did try to make sunshine that day! The work had never gone forward more smoothly. Just before the close of the afternoon session, Miss Winthrop took a piece of bright yellow chalk, just the color of sunshine, and, stepping up to the board, quickly wrote the names of all the "Sunshine Makers."

Each child fairly held his breath with suspense, until his name appeared. Just two names had to be left out. Teddy and Francis had laughed and played in working time. Their little faces looked very sober; but all the others were happy and smiling as they marched out.

The next day was a pleasant one, so Miss Winthrop did not mention the "Sunshine Makers," thinking to save that game for rainy days; but just before closing time, a little hand was raised, and a wistful voice said, "Aren't you going to write the Sunshine Makers' names to-night, Miss Winthrop?"

Seeing the eager faces, the teacher quickly assented, and the list appeared for the second time. After that, the

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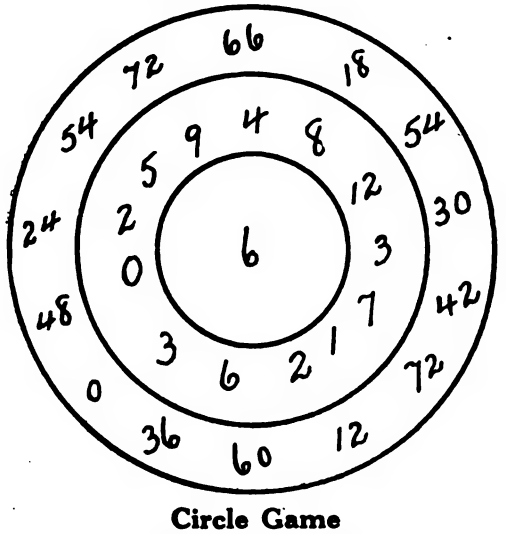
writing of the list of names became a regular feature of the closing exercises. Miss Winthrop wrote only the Christian names of the pupils, so that it really took very little time.

The "Sunshine Makers" was the most successful device of the term in the second grade room.

Educational Games

A. M. Birlly

If you want to impress the difficult combinations in addition, subtraction and division upon the minds of your pupils, try to do so through playing games. You will be surprised how effective and pleasant the results will be and, at the same time, you will eliminate much of the old time drudgery for yourself and pupils. The following games I have used with excellent results in Grade B. As one can see, most of them can be readily adapted to any of the four combinations, and they also furnish a limitless basis for any amount of other games.



Circle Game

Draw three circles within each other. If you are developing or reviewing the table 6, put that number in the smallest circle. Put the numbers from 1 to 12 in the second circle. Put the product of six times each number from 1 to 12 in the outer or largest circle.

The game requires three pupils, one for leader and two contestants. The remaining pupils act as umpires. The leader points to a number in the middle circle. The contestants see who can point to the number in the outer circle that represents the product of the 6 times the number pointed to. For instance, if the leader points to 8, the contestants see who can be the first to point to 48.

A score keeper may be appointed; 6 may be the score, or if the pupils are very quick in pointing, a larger number may be used.

Thinking Game

All pupils taking part.

Leader says, "I am thinking of two numbers that make 18." Whoever has a combination calls, "Is it 9+9?" If this is not the one the leader is thinking of, she calls upon another pupil, and so on, until some one guesses what it is. This is a good game to review the combinations of any number. For instance, we may have the numbers 9+9, 17+1, 6+12, 10+8, etc., all given before a pupil guesses that it is 11+7 the leader is thinking of.

Boundary Game

3×9= 12×9= 4×9= 6×9= 8×9= 5×9= 11×9= 7×9=

Two contestants. One begins at the extreme left of the board. The other at the extreme right. Each fills in the answers as quickly as possible. The one passing over the boundary first wins the game.

This game can be used for addition, subtraction and division.

How We Reached Our French Orphan

Nancy Balch

This year we had to think up a new way to earn the money for our little French orphan, and this is how we did it.

There are two principles involved in raising money among any group of people, and the first is an incentive. It would indeed be difficult to think of anything which could give greater incentive than the thought of a little child alone in this big world, deprived of one of life's most precious gifts, a mother's love, and with no father to earn food and shelter for it. The second is competition, and this was supplied by the members of the school, who were divided into divisions, which were known by letters. When there is anything to be accomplished by the several divisions there is always a wholesome amount of anxious rivalry among the different groups.

One of our pupils drew a large map of the United States on the blackboard, showing the Atlantic coast, and opposite, and about five feet from it, another of France, showing her coast along the Atlantic. Between the two was drawn a line ruled and measured off into spaces counting by 5's. The points between degrees of 5 were indicated by short light lines and the units of 5 by longer dark lines, much after the manner in which inches and fractions of inches are indicated on a ruler or yard-stick, and every line represented a dollar.

Then we constructed, out of manila tag, a silhouette of a ship, with a white hull, very black smoke stacks and interesting port holes. By suspending the ship from a string which was run along the top of the blackboard, we could slide it along on the line of the scale just as fast as the pennies, nickles and dimes amounted to a dollar. A list of each division with letter was made at the side of the United States map and its separate contributions listed; but the total of all the divisions each day was indicated on the scale by the progress of the ship.

In this way it took us only a few weeks to land in France with the money which our good ship had earned for our little French orphan.

Teaching the Tables

Marjorie Turner

There is really no reason why the tables should be taught in rotation. Have you ever tried teaching the 5's in multiplication first?

Most children when they enter school have a knowledge of the 5's, acquired by counting to 100 by 5's in playing hide-and-seek. Make use of this knowledge. The first step, counting by 5's, is thus easily mastered.

When all are proficient in counting, have them arrange shoe-pegs in twelve groups of five pegs each. Ask the children to select two groups, then have them tell the number of pegs they have. If they are asked to place aside a greater number of groups, as four, be sure they count by 5's thus: 5, 10, 15, 20. Don't permit the pegs to be counted singly in this case. Be sure that all can tell the number of pegs to be found in any number of groups before pro-

(Continued on page 396)

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Music in Our Schools

Effie L. Bean

Principal, Kosciusko School, Winona, Minn,. Public Schools

MORE and more is music coming to have an important place in the education of the people. Many so-called unmusical people — those who neither sing nor play — have a keen appreciation of music and enjoy it to the full.

It is the duty of the school to inculcate and develop the musical appreciation of our pupils.

Music is as surely a means of expressing thought as is reading or any other subject taught in our schools, and deserves just as much thought in its preparation. Too often is music considered for recreation only and is tucked in anywhere without any thought of its value.

A person's capacity for the enjoyment of music is increased when the meanings of the selections played or sung are understood.

Music may express the moods of nature, the distinctive qualities of a nation, historical tendencies, or the characteristics of the composer.

But training in appreciation of the varied phases of this subject is needed, and it is to the school we must look for this training.

The first step is thoughtful listening to each selection, whether rote song or victrola record, while the attention is directed to certain characteristics of that selection — characteristics which make that composition a distinctive kind of music.

In presenting a song, teach it first for the pleasure it gives, but in so doing be careful that the song is taught correctly. Know it yourself before attempting to teach it. A song well and correctly taught is a joy forever, but one incorrectly taught is always an "earsore," for seldom can mistakes be rectified.

After the song is learned, then direct attention to the character of the song. Is it a march song? A dancing song? A lullaby? A hymn? How do you know? What tells you? How does it make you feel? How should it be sung? Did we sing it that way?

Let the children, especially those of the lower grades, have freedom of movement during the music lesson. By this I mean if the children wish to wave their hands with the music let them. They are feeling the rhythm of the selection and should be encouraged. Now this freedom of movement does not mean noise and disorder. Far from it. The song may be sung as softly as you please, while the children wave their hands or imitate the blowing of a horn, the beating of a drum, playing the violin, or clapping the hands in pantomime. The children enjoy this and the teacher will also when she realizes the value.

After a few weeks of such training the children (even the youngest) will be able to discriminate between different types of songs. When they are able to do this, you may assure yourself that they have used their powers of concentration to good advantage.

But the time for the teaching of the keys, signatures, staff, etc., comes at last and many teachers make drudgery of this.

However, even this may be made attractive and arouse considerable enthusiasm among your pupils if some thought and preparation is given on your part.

The devices which I am about to describe are some which have been tried out in my school with wonderful results. Materials needed for making these devices are oak tag or chart paper; black paper or black paint or ink may be used for the notes.

Seven sets of cards are made as follows:

Set I consists of ten cards 9x12 inches, each containing the staff, G or treble clef and a different key signature, *i.e.*, one has one flat, another two sharps, etc., until you have the signature of the ten keys most commonly used.

Set 2 consists of ten cards 4x9 inches, each labeled near the top with a key name, *i.e.*, C, D, D♭, E, E♭, F, G, A, A♭, B♭.

Set 3 consists of ten cards 6x9 inches, with staff as in Set 1, but no clef or signatures. Each card contains one note (quarter note preferred, but not necessary) placed upon different lines and spaces to denote the position of "do" in the different keys.

Set 4 shows note values and consists of sixty-three cards 4x9 inches, each containing staff and one note as follows: one card with one whole note, two cards with half notes, four with quarter notes, eight with eighth notes, sixteen with sixteenth notes and thirty-two with thirty-second notes.

Set 5 consists of twelve cards 4x9 inches each with staff, G clef, and showing time signatures only, *i.e.*:

2	3	4	2	3	6	3	5	8	
4	4	4	2	2	8	8	8	16	etc.

Set 6 consists of four cards 4x9 inches each showing staff, G clef, and a rest, one a whole rest, one a half rest, one a quarter and one an eighth rest.

Set 7 consists of twenty cards 4x9 inches, each showing some marking or symbol commonly found in music as follows: 𝄐 (a hold); *p* (soft); *mp* (moderately soft); *pp* (very soft), *f* (loud), *mf* (moderately loud), ff (very loud), *cres.* (increasing in loudness, *Dolce* (softly, sweetly) *Adagio* (slowly), *Andante* (slow but graceful), *Moderato* (moderate), *Allegro* (merry and fast), *rit.* (gradually slower), *accel.* (increasing the pace), | (bar), |: (double bar), *Sotto voce* (subdued in tone) *Molto moderato* (very moderate).

There are countless methods of using these sets of cards.

Sets 4, 5, 6 and 7 are used as flash cards, different pupils being called upon to name the cards as they are flashed before him.

Set 4 may also be used to show measures of music having equal values. For example, mark off a number of spaces on the blackboard to represent measures. The teacher places one card at the beginning of each measure, each card showing a different kind of note.

Place one of the time signature cards (for example, $\frac{4}{4}$) at the beginning of the series of measures. Ask one pupil to complete the first measure, another the second, etc. Probably the first attempt will result as follows: first measure, one whole note, second, two half notes, third four quarter notes, fourth, eight eighth notes, fifth, sixteen sixteenth notes, etc.

In a very short time, however, pupils will vie with each other in having a variety of notes in each measure. For example, one measure might contain two quarter notes and four eighth notes, another measure two eighth notes, one quarter note and one half note, etc.

Later let pupils arrange the entire measure to correspond with a given time card.

Sets 1, 2 and 3 are used as a game for teaching key signatures, key names and position of "do" in the different keys.

A rack upon which these cards may be displayed is very convenient, but the blackboard ledge may be used with equally good results.

Place the key signature cards in the rack or ledge and ask some pupil to match them with their key names. For example, a card bearing the name E♭ is placed beside the card bearing three flats, etc.

(Continued on page 383)

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BERTHA GENTLE LADY RAINBOW GAME

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THE PEOPLE IN THE GAME

THE GENTLE BERTHA THE CHILDREN

(At the core of the Universe, in the green twilight of unborn things, sits the Gentle Bertha spinning at the Wheel of Life. Her shoes are shaped like the feet of a swan, and her garment is green. On either side of the Wheel stands a great golden bowl, the left-hand one empty, the right-hand full of gifts. Around her lies a circle of little recumbent figures, each half-hidden under a silver veil.

As she spins, first one and then another casts its film, and raises wondering eyes to the Wheel and the Spinner.)

The Children (sing)
Bertha gentle lady, O my busy Mother,
What are you spinning there?

Bertha (sings)
Wings, children, wings!
Some are for one thing, some are for another,
For morning, for twilight, for all sorts of things.

The Children (sing)
Give us the wings of Morning, busy Spinning-Mother!
And we'll fly as Day flies through the golden sky,
All up one side and all down the other
I will fly, you will fly, all of us will fly!

Bertha (sings)
Here are the wings of Morning, young wings, strong wings,
Up the sky and down the sky, children, fly away!
And when your wings are spent and done, come again, my little one,
Where I turn my Spinning-Wheel for ever and a day.

(During the Children's verse they troop eagerly to Bertha's knees, and drop their veils in her lap, and while she is singing they run around her, and she touches each one between the shoulder-blades and gives it a pair of little gold symbols out of the right-hand Bowl.

The Children now dance as radiantly as light, clashing their cymbals, until the sound of spinning steals once more upon their ears. One by one they cluster again about the Wheel, and as they pass they drop their cymbals into the empty Bowl on the left hand.

The Children (sing)
Bertha gentle lady, O my busy Mother,
What are you spinning there?

Bertha (sings)
Wings, children, wings!
Some are for one thing, some are for another,
For leaves and for blossoms and for all sorts of things.

The Children (sing)
O give us the Spring's wings, busy Spinning-Mother,
And we'll fly as Spring flies, laughter in his eye,
A leaf flung on this side, a flower flung on t'other,
I will fly, you will fly, all of us will fly!

Bertha (sings)
Here are Spring's wings, green wings, keen wings,
Up the earth and down the earth, children, fly away,
And when your wings are spent and done, come again, my little one,
Where I turn my Spinning-Wheel for ever and a day.

(As before, the Children run in a ring round the Gentle Bertha, who, with a touch, bestows on them the wings of Spring, and gives each a handful of leaves and flower-petals out of a golden net which she lifts from the right-hand Bowl.

The Children dance with the joy of early Spring, pelting each other with leaves and blossoms.

But presently the humming of the Wheel suggests something new, and, sweeping up their litter of flowers and casting it into the left-hand Bowl, they come running again to the Gentle Bertha.)

The Children (sing)
Bertha gentle lady, O my busy Mother,
What are you spinning there?

Bertha (sings)
Wings, children, wings!
Some are for one thing, some are for another,
For wood-birds, for sea-birds, for all sorts of things.

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The Children (*sing*)
O give us the Gull's wings, busy Spinning-Mother,
And we'll fly as Gulls fly, flashing low and high,
On the crest of one wave, cradled in another,
I will fly, you will fly, all of us will fly!

Bertha (*sings*)
Here are the Gull's wings, white wings, bright wings,
Up the sea and down the sea, children, fly away,
And when your wings are spent and done, come again, my little one,
Where I turn my Spinning-Wheel for ever and a day.

(*This time, as the Children troop about her to get their wings, she gives them out of the right-hand Bowl a great web of sea-blue gauze with which they cover the ground. A kneeling Child at each corner keeps a gentle motion rippling at the edges of the web, while the other Children glide in the center like gulls above a wave.*)

But in a little while the Wheel calls them again. Gathering up the web in their arms they toss it away into the left-hand Bowl, and flock once more about the Gentle Bertha.)

The Children (*sing*)
Bertha gentle lady, O my busy Mother,
What are you spinning there?

Bertha (*sings*)
Wings, children, wings!
Some are for one thing, some are for another,
The North Wind, the South Wind, and all sorts of things.

The Children (*sing*)
O give us the Wind's wings, busy Spinning-Mother,
And we'll fly as Wind flies, swifter than a sigh,
Blowing hot o' one side, blowing cold o' t'other,
I will fly, you will fly, all of us will fly!

Bertha (*sings*)
Here are the Wind's wings, pale wings, frail wings,
Up the air and down the air, children, fly away,
And when your wings are spent and done, come again, my little one,
Where I turn my Spinning-Wheel for ever and a day.

(*Once again the Gentle Bertha dips into the right-hand Bowl, and brings forth a long thin scarf like a gray mist, which she gives out, length by length, in to the hands of the Children as they run past for her touch on their shoulders.*

This time they dance in a swift whirling line, bound together by the whirling scarf. When at last the sound of the Wheel ends their Wind-dance, they drop the scarf into the left-hand Bowl and come again to the Gentle Bertha with eager hands.)

The Children (*sing*)
Bertha gentle lady, O my busy Mother,
What are you spinning there?

Bertha (*sings*)
Wings, children, wings!
Some are for one thing, some are for another,
For dreams and for visions and for all sorts of things.

The Children (*sing*
O give us our Dream-wings, busy Spinning-Mother,
And we'll fly as Dreams fly, never knowing why,
This side the golden Moon, then on the other,
I will fly, you will fly, all of us will fly.

Bertha (*sings*)
Here are your Dream-wings, fair wings, rare wings,
Up the moon and down the moon, children, fly away,
And when your dreams are spent and done, hush, O hush, my little one,
But I must turn my spinning-Wheel for ever and a day.

(*Now, as the Gentle Bertha touches its shoulders, she flings about the head of each Child the little silver veil it left in her keeping at the beginning.*

The Children now invert the now empty right-hand Bowl upon the full left-hand one, so that the two Bowls become a big golden globe; and about this orb they dance their dreams, half-hidden in silver film.

The Wheel hums drowsily, and one by one the Children drop softly to the ground. At last all lie as at the beginning, in a veiled recumbent circle, around the globe; and the only sign of life about it is the ceaseless spinning of the Gentle Bertha's Wheel.

A Day in June

Alice E. Allen

What, all told, does it take
Just to make a day in June?
April's sweet and summer's heat,
All that's gay in noon,
Autumn's gold and winter's cold,
Winds that play in tune,
Good and bad and glad and sad —
Just a whole long year of weather —
Every kind — put together —
Bloom and blast, make, at last,
Unsurpassed, this day in June!

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The Frolic of the Butterflies

Lyle Wilson Holden

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THE following sprightly entertainment will introduce a pleasing variety in any out-door festival, or it may be used as an independent number during a performance upon a regulation stage. It is adapted to any even number of little girls, ranging in age from eight to ten.

The costumes probably will be most effective if made of crepe paper. The skirts are constructed quite full and come to just above the knees. A bright orange is a very good color to use. Around the bottom make a border of black paper three or four inches wide with the upper edge uneven and jagged. Upon the orange, between this and the waist, sprinkle dots of black paper about two inches in diameter. Upon the black paper paint borders and dots with gilt paint. The waist is solid black, low necked, and absolutely without sleeves. On the head a small black cap is worn, and black stockings and slippers complete the costume.

The music should be in $\frac{4}{4}$ or $\frac{6}{8}$ time. It should be of the rippling, tinkling variety, although the time should be well marked. Two circles, one within the other, may be drawn upon the floor or ground for practice, but they had better be dispensed with during the actual performance unless there has not been sufficient time for enough rehearsals to do the dance perfectly without them.

I The dancers come in from one side in two long lines with arms outstretched and hands moving up and down in imitation of the movement of a butterfly's wings. The girls take quick, short steps upon their tip-toes so as to convey the impression of lightness. When near the center the two lines separate, and running in opposite directions, form two large rings, one inside the other. The dancers in these two rings continue to circle lightly around, one clockwise and the other counter clockwise until a signal is given.

II Each dancer takes a hand of the girl opposite her and swings her around in a whirl to the right for nine counts of the music. In three counts she passes on to the next girl in the circle; this time they turn to the left for nine counts, passing to the next girl in three counts more. Proceed in this way, turning different girls for each twelve counts of the music, first to the right and then to the left, until each girl is opposite her original partner.

III The girl in the outside circle extends left hand and grasps right hand of her partner in the inside circle. The partners go together around the circle to the right, using the following step: Both step forward with left foot on first count, touch right foot in front of and to the right of the left foot on second count, to left of and in front of left foot on third count, on fourth count step forward with right foot, touch left toe to left of and in front of right foot on fifth count, to right of and in front of right foot on sixth count. Proceed in this way until all have gone around the circle three or four times.

IV The leaders now emerge from the double circle, followed by the others. They trip around the stage back to the center, separate, and, followed by the girls behind, form two circles, one on each side of the stage.

V Trip rapidly around these circles with hands moving upand down as at first, for six counts; then drop downward, sitting on feet for six counts, but still keep arms moving. Proceed until each circle has gone around four or five times.

VI The leaders emerge from the circles and lead the girls down to the front, then to the sides, up the sides and across the rear until they meet. The long line advances, the dancers side by side, in this manner: step left, right, left, for three counts; courtesy for three counts; then right, left, right, for three counts, and courtesy again for three counts. Proceed in this way until the front is reached.

VII Half of the girls face to the right and half to the left. The girls on the ends advance in a half circle until they meet in the rear. The others follow, except the first two directly in front; thus forming another large circle. All face center and join hands.

VIII All circle around once in the large circle. When the first two girls are at the right of the stage they loose hands, and the one leads the long line underneath the uplifted arms of the last two girls, drawing the chain after her. This turns the last girl facing out toward the audience. Continue in this way until all face out to the front.

IX All sing the following verses to the tune of "Lightly Row."

Golden light, sparkling light,
Glimmers o'er our colors bright;
Come we say, let's be gay

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As we dance and play.
Let the breeze softly blow,
As we sport and caper so,
In the sun, in the sun,
Till the day is done.

Butterflies, butterflies,
Dancing under summer skies;
Merry sprites, merry sprites,
Full of gay delights.
Tripping lightly 'mong the flowers,
Through the quickly speeding hours,
On we stray, far away,
Happy all the day.

X When the song is finished all face right, and tripping lightly and waving hands as at first, they all follow the end girl who leads them snake fashion back and forth across the stage until the rear is reached. Then they all trip from the scene.

June Games

Annebelle R. Bucknam

And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays;
Whether we look, or whether we listen,
We hear life murmur, or see it glisten,
Every clod feels a stir of might,
An instinct within it that reaches and towers,
And, groping blindly above it for light,
Climbs to a soul in grass and flowers;
The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives. — *Lowell*

On some of these rare June days take the children to visit some farm, if it is at all possible. Arrange beforehand with some nearby friendly farmer and he will be glad to show the children about his farm, or allow you to do so. Take lunches and make it a picnic day that will always be joyfully remembered by your little flock.

If it is not possible to do this, or even in addition to this, encourage and help the children to have home gardens, even if it is not feasible to have school or community gardens.

At least allow each child to plant some seed and watch the growth of at least one plant. Window boxes, flower pots, or even egg shells make little farms where each child may have one plant. To make an eggshell garden, break away about one fourth of the pointed end of the shell of an egg that has been blown. Each child can bring one. Write his name with ink on the outside of the shell. There will already be a little hole in the other end for drainage. Place the eggshells upright in a shallow box of sawdust.

Fill with soil and then each child may plant one or more seeds, according to the kind. Use corn, beans, peas, or morning glories, nasturtiums, or any flower seeds. Each child may have two eggshell gardens — one vegetable and one flower — if the class is not too large.

Study with them seed germination and watch the growth of the plants. Teach:

In the heart of a seed, buried deep, so deep,
A dear little plant lay fast asleep.
"Wake," said the sunshine, "and creep to the light."
"Wake," said the voice of the raindrops bright.
The little plant heard and rose to see
What the wonderful outside world might be.

Each child should water and care for his own little garden. Or the children may take turns sprinkling and placing in the sun or shade as desired. Arrange a schedule and see that each takes his turn in correct order. It is preferable for each to attend to his own plant.

Teach the Little Gardener song as an aid to this:

"Come, little children, with me to the garden away!
The plants are all waiting our coming to-day.
In heat and in sunshine is drooping each leaf,
But the children are coming to bring them relief.
Trinkle-trink! Trinkle-trink! How the drops chime and wink!
As the poor thirsty plants hold their heads up to drink!

"All thanks, little children," each bud seems to say —
"All thanks for the love that you show us to-day.
Now beauty and perfume shall bless you each one —
In loving return for the good you have done.
Twinkle-twink! Twinkle-twink! Now like stars see us wink!
For kindness brings kindness — so flowers all think."

When school closes for the summer vacation, each may take his own little garden home for transplanting into the home garden, or even into a flower pot. Show the children how to do the transplanting carefully, that each little rootlet may not be disturbed, that the plant may continue to grow.

At this time teach the following poem:

A little rain and a little sun
And a little pearly dew,
And a pushing up and a reaching out,
Then leaves and tendrils all about;
Ah, that's the way the flowers grow,
Don't you know?

A little work and a little play
And lots of quiet sleep;
A cheerful heart and a sunny face,
And lessons learned and things in place;
Ah, that's the way the children grow,
Don't you know?

From their visit to the farm and from their own little gardens the children gain some idea of the activities of the farmer. They will like to dramatize these during their play periods.

The children stand in rows and all sing and play, or one child is chosen to be the farmer while all sing the following:

Would you know how does the farmer,
Would you know how does the farmer,
Would you know how does the farmer,
Plough his field in the spring?

Then the famer shows them how as he sings:

Look, 'tis so, so does the farmer,
Look, 'tis so, so does the farmer,
Look, 'tis so, so does the farmer,
Plough his field in the spring.

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Then they all sing again:

Would you know how does the farmer, etc.,
Sow his barley and his wheat?

The farmer shows them and sings his answer as before. The other stanzas follow in the same manner.

Would you know how does the farmer, etc.,
Reap his barley and his wheat?

Would you know how does the farmer, etc.,
Thresh his barley and his wheat?

Would you know how does the farmer, etc.,
Sift his barley and his wheat?

Would you know how does the farmer, etc.,
Carry his barley and his wheat?

Would you know how does the farmer,
When his day's work is done?

The answer is this:

Look, 'tis so, so rests the farmer, etc.

Would you know how does the farmer, etc.,
When he's rested again?

And the answer is:

Look, 'tis so, so plays the farmers, etc.

After this last stanza the children may choose, or the farmer chooses, any game he likes to play.

Or the children all form a ring, and one child in the center simply shows the proper motions as all imitate them and sing the entire song.

Another farmer game is played as follows:

One child is chosen for the farmer. He chooses two others for his horses. The other children form a ring around the farm, representing a fence or some may represent trees. Others may just help with the song as the children of the farm.

The farmer drives his horses and guides his imaginary plow along the even furrows:

My song I sing at early dawning day,
As forth to labor in the field I take my way,
I brush the dew from many a sparkling flower,
And breathe the sweet perfume from every lovely bower.

There through the field I guide my shining plow,
Gee up, gee, whoa! I cheer my horses now,
For my heart is light, my arms are free and strong,
And so I sing, and so I labor all day long.

I sow my seed, I scatter far and near,
The tiny growing plants will soon appear.
My heart is light, my arms are free and strong,
And so I sing, and so I labor all day long.

I swing my scythe across the grassy plain,
With sharp, bright blade, I mow the grass again.
My heart is light, my arms are free and strong,
And so I sing, and so I labor all day long.

The farmer has imitated each motion in the song, and now he rests under one of the trees while the children sing:

He loves his work with all its country joys,
Far better than the city strife and noise,
For his heart is light, and his arms are free and strong,
And so he sings and so he labors all day long.

Down on the grass beneath the shady tree,
The farmer lies and takes his rest, so tired is he.
The warm fresh air smells sweet with new mown hay,
He sees his cattle eating in the field so far away.

As all the children rest, read to them the following. The older children later will like to copy it and learn to repeat it.

O for boyhood's time of June,
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for.
I was rich in flowers and trees,
Humming-birds and honey-bees;
For my sport the squirrel played;
Plied the snouted mole his spade;
For my taste the blackberry cone
Purpled over hedge and stone;
Laughed the brook for my delight
Through the day and through the night,
Whispering at the garden wall,
Talked with me from fall to fall;
Mine the sand-rimmed pickerel pond;
Mine the walnut slopes beyond;
Mine, on bending orchard trees,
Apples of Hesperides!
Still, as my horizon grew,
Larger grew my riches, too;
All the world I saw or knew
Seemed a complex Chinese toy,
Fashioned for a barefoot boy. — *Whittier*

For the smallest children use these words as they play the farmer game.

As wonderful things are hidden away
In the heart of a little brown seed,
As ever were found in the fairy nut,
Of which children sometimes read.

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Over the pretty shining coat
We sprinkle the earth so brown,
And the sunshine warms its bed,
And the rain comes dropping down.

Patter, patter, the soft warm rain
Knocks at the tiny door,
And two little heads come peeping out,
Like a story in fairy lore.

All the children may stand in rows, or choose one child for the farmer. He repeats:

I am a little farmer boy,
I live upon the farm,
I work all day, and sleep all night,
And so keep free from harm.

Then they imitate, first, raking, then planting, then arms extended overhead with hands joined to represent the shining sun, next the fingers showing the pattering raindrops, and last arms upraised to indicate the growth of the plant. For this use Poulsson's "The Little Plant."

In my little garden bed,
Raked so nicely over,
First a tiny seed I sow,
Then with soft earth cover.

Shining down, the great round sun
Smiles upon it often;
Little raindrops, pattering down,
Help the seeds to soften.

Then the little plant awakes!
Down the roots go creeping,
Up it lifts its little head,
Through the brown earth peeping.

High and higher still it grows
Through the summer hours,
Till some happy day the buds
Open into flowers.

Flower March

All the children make chains of daisies, or white clovers, or any long-stemmed flower that is available, and wear them as garlands as they march.

Use any marching exercise, or have the children march first around in a circle. Then dividing, every other child passing to right and left, they meet and march up the diameter in twos. Divide again, meet at other end of diameter of circle, and march up this time in fours. Divide twice and march until circle is again formed.

Raise and lower flower wreaths in time with the music, first to the right, then to the left, and so on.

Flower Dance

The children may choose partners, or each child may dance alone, representing some flower. Garlands of the flowers chosen, or even crepe paper bows or sashes of the color of the chosen flower, add to the attractiveness of the scene and to the interest of the play. But these are not necessary, as the children themselves are sufficiently flower-like.

Use any simple waltz music. Some of the children may sing as others dance, and then the reverse.

Leaping from their flower-beds as evening shades advance,
Petal-winged, dainty, gay, the flower fairies dance.
Each is rainbow tinted, a mischief-loving sprite,
Waking drowsy bumble-bees and laughing at their fright;
Romping with the fireflies, and splashing them with dew,
Sometimes putting out their lamps — a shocking thing to do —
Riding sleepy butterflies, scaring little chicks,
Putting one another up to many funny tricks,
Study all the flowers well if you would find their place,
But note how hard the pansy tries to keep a sober face.
Ring-around-a-Rosie, darting her and there,
Moonlight on their purple wings, sunlight in their hair.

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Ballad Studies for Grade IV

Lucy M. Dunigan

Robin Hood

I History

1 Society of England in the feudal times of Robin Hood.
- *a* Relations between master and servants.
- *b* Why the thralls could not leave their masters.
- *c* Punishment for killing the king's deer.
- *d* Number of outlaws.

2 The Ballad.
- *a* What it was.
- *b* Its place in English Literature.
- *c* The different kinds of ballads.
- *d* The Ballad of Robin Hood.
  - (1) Its place in the world of fiction.
  - (2) Why so popular.
  - (3) How preserved.
  - (4) Re-arrangement made.

3 The Eearly History of Robin Hood.
- *a* Why so little of his history is known.
- *b* Rhead's history of early boyhood.
- *c* How Robin became an outlaw.
  - (1) Made a leader.
  - (2) How.
  - (3) Why was he such a good bow-man?

II Rank

1 The rank of Robin Hood in literature.
2 Its rank as a hero legend.
3 The best selection by Howard Pyle.

III Its Fitness

1 Its heroic ideals.
- *a* These qualities in Robin Hood.

2 Objections made by timid teachers and parents.
3 Good teacher's point of view in regard to this matter.
4 Benefits derived from the study of this kind of literature.

IV Presentation

1 Aim (child's, teacher's)
2 Preparation.
3 Presentation.
4 Elaboration.
5 Comparison.
6 Message.

The society of England, at the time that the Robin Hood story took root, was of the feudal type. It consisted chiefly of the king, lords, and peasants, or "villeins," as they were then called. The peasants were unkindly treated by their masters. They were looked upon almost as a part of the soil, and had to cultivate it, and not only support themselves but their masters also. Once a peasant or thrall always one, was the law. Thralls that were badly treated by their masters could not go to a new kind one, but had to remain with the cruel one. They were made to endure all punishments the master wished to impose upon them. Once in a while the mistreatment of the peasants by their lords prompted the former to escape and take refuge in the forest.

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History

Silence and the green peace of the forest stood, in those days, along many a league. Such places were the places of terror, but also the fascination for the poor people. Here in the quiet glades, the king's deer skulked in the dense forests. A poor man, yeoman, or peasant found slaying one of the royal beasts of the forest, was punished most severely. To protect the deer, the sheriff placed the king's foresters about the edges of the forest, to watch the animals. If a person was found shooting the deer the foresters immediately punished him by tearing out his eyes, chopping off the ends of his fingers, and letting him roam about the forest until he bled to death. If the slayer was not caught, he ran and hid, deep into the forest, and became an outlaw or a "wolf's head." Anyone then might slay him. A price was always set upon his head.

Occasionally thralls that were cruelly treated, took refuge in the forests and lived the life of an outlaw. Compared to his former life, bound by set laws, as it were, this life seemed a life of freedom, and the wild things about him gave him many a delight untasted before.

Ballad

A ballad is a song; very often ballads were sung by the wandering minstrels. The songs or ballads told stories or gave histories or adventures of some brave heroes. They were given for the joy and pleasure to their listeners.

The old ballads suggest as distinct a set of impressions as the name of Shakespeare, Spenser or Chaucer. Those ballads which give color and value to English literature, are the best and only ones worth while. Among these is "The Robin Hood," ballad.

Robin Hood, as we all know, is an inhabitant of the world of fiction, not of history, although there most certainly was some foundation for the stories.

The Robin Hood ballads form a separate group of ballads and they are some fifty in number. These fifty include much repetition both of phrase and incident, but even so, they have lived for many centuries.

Robin Hood has been a much treasured household word in England for five or six centuries and our literature of to-day has very frequent allusions to Jolly Robin, the gentle outlaw, the honest thief. His adventures are the subject of several dramas. "The Sad Shepherd," for instance, is a tale of Robin Hood. He has ever been the renowned and favorite hero of rustic revels and merry games.

The ballads of Robin Hood were very popular, as it was very sweet to the poor people of those olden times to hear songs about the bold outlaw. These songs were preserved from generation to generation by being sung time and time again. Many times they were flying about the country in the form of broad sheets, and little collections called garlands. It is to Ritson that we owe so much, because it was he who gathered them into two volumes and published them in 1795. Perhaps the oldest of the ballads is "A Lytell Geste of Robyn Hode."

Each of the Robin Hood ballads had a popularity of its own time and circle, but taken together these many ballads have no vital coherency or continuity. They simply form a chance bundle ticketed Robin Hood. They are not, as one might hope, a series of stories with some poetic movement and unity. They form simply a rude ballad history.

The "Lytell Geste," probably, is of the early part of the

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Music in Our Schools

(*Continued from page 374*)

Ask for corrections, and when all are correct ask another pupil to place the "do" cards in their proper places.

Ex. The card having a note on the first line is to be laced beside the two above mentioned cards.

Insist upon quiet while this work is being done, then call for corrections. Allow no interruptions while a child is arranging the cards.

Make this card drill work a part of every music lesson.

Vary the order in which it is taken up.

When learning new songs in the music books, apply this work by calling the pupils' attention to the key and time signatures, their meanings and position of "do."

If "do" is on such a line or space, then upon what note does the song begin?

Count the "do's" in the song, the "me's," "sol's," etc.

How many kinds of notes are in the song? Name them. Compare their values. How many of each kind? Number and kinds of rests?

Explain measures and bars.

All this work calls for concentration and accuracy, but pupils enjoy it, their attention being close and the interest intense.

Valuable drill work may also be done with large cards 9x24 inches containing staff, key signature and scale up and down, each card in a different key.

Interval cards are also very valuable.

Make cards same size as for scales mentioned above. Upon these cards arrange interval work similar to the following: do, me, sol, *do;* re, fa, la, *do; do*, sol, *do; do*, do; sol, fa, ra, ti, do; *do*, ti, do; sol, fa, me, re, do; re, ti, sol, etc., arranging any number of commonly used combinations. An endless variety of these combinations may be used, gradually, of course.

These interval and scale drills should form a part of *every day's* music lesson and may be used with equally good results no matter what text book in music is used.

For the teaching of the names of the lines and spaces of the staff have three cards 9x24 inches with a staff drawn upon each.

Upon the first card have each line labeled with its proper letter, the second card its spaces, and the third all the lines and spaces properly lettered.

Call attention to the fact that the letter names of the spaces spell the word "face" (f–a–c–e) and as a device for remembering the names of the lines teach this, "Every good boy does finely." Each word in this sentence begins with the letter name of each line.

But in our work in music, as in all other subjects, let us remember that to be successful we must know our subject thoroughly before attempting to teach another and we must have enthusiasm upon our part as well as upon the part of our pupils.

A Morning Prayer

A Teacher

Father in heaven, hear our morning prayer.
Thou hast kept us through the night,
Thou didst wake us with the light,
We thank Thee for Thy care.

Father in Heaven, hear us while we pray.
Help us to be kind and good,
As Thy little children should
In all our work and play.

Why are Teachers Leaving the Schoolroom?

The following quotation from one of our teacher secretaries answers the above question

"I had an extremely profitable summer with the Chautauqua Industrial Art Desk last year. After working several Saturdays in May and June, I continued during the nine weeks of vacation. The result was 296 orders. My profits amounted to over $1200.00. People could not have treated me better. Everybody likes the little Desk. To SEE IT IS TO LOVE IT. It goes without saying that the children want it and even cry for it. In one small village of perhaps 50 homes, I took thirty orders in three days. I found it a real pleasure to meet the mothers for a half hour's confidential talk.

"I conducted my work in conjunction with the schools, clubs, kindergartens and organized interests of the towns in which I worked and was delighted with the cordial reception and hearty support I received everywhere I went. Club women and the leading business men in every town I worked cheerfully gave me cards and letters of introduction to their friends."

This letter partly explains why our organization is made up so largely of teachers. The Chautauqua Industrial Art Desk SELLS and teachers know it. Our willingness to guarantee any teacher we employ from $125.00 to $300.00 per month REGARDLESS OF RESULTS is evidence of our confidence in the merits of the Desk and in your qualifications to represent us.

A booklet containing the pictures, letters and records of our teacher secretaries will be sent upon request. Give complete information about yourself in first letter.

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sixteenth century. The older songs so often alluded to by early writers were doubtless remodeled in that age for the popular amusement of the people. They have finally come down to us in the form which they then were made into. We now have a very few remaining fragments, while the originals are probably lost.

Re-arrangement and selection of the old ballads were done only after most diligent examination of the large mass of material by the most careful writers.

Most old ballads, as taken down from the mouths of nurses, peasants, itinerant musicians, or from broad sheets and ha'penny song books, would be found to be corrupt and incoherent. To make a narrative clear, and to bring out forcibly the dramatic points, is what every balladist aimed at. The success he met with tests the value of the version, or that of the story. To do so, is by no means an easy task, as it demands much insight and skill. The ballads to-day owe a great deal to their merits, to the countless riddlings, siftings and shiftings, also omissions and additions, of innumerable reciters. The lucky or good changes hold, while the stupid ones fall aside.

The ballad glides from generation to generation, and fits itself more and more to the brain and ear of its proper audience.

Early History of Robin Hood

We all know that Robin Hood is an inhabitant of the world of fiction and not of history. So far as we know, there is no authentic history of Robin Hood's early childhood and youth. We have no good accounts of his birth, but we feel certain that he was a gentleman of noble birth, and that his father and ancestors were people of high breeding, belonging to the aristocratic class.

Our knowledge of Robin Hood comes down to us through the ballads of olden times. These ballads were not given for historical purposes, but were given for the pleasure and enjoyment to the listeners. They were songs of praise to the hero with whom they dwelt. Mock biographies of Robin Hood were composed, assigning to him various dates, birthplaces and true names. His pedigree, even, was set forth in full.

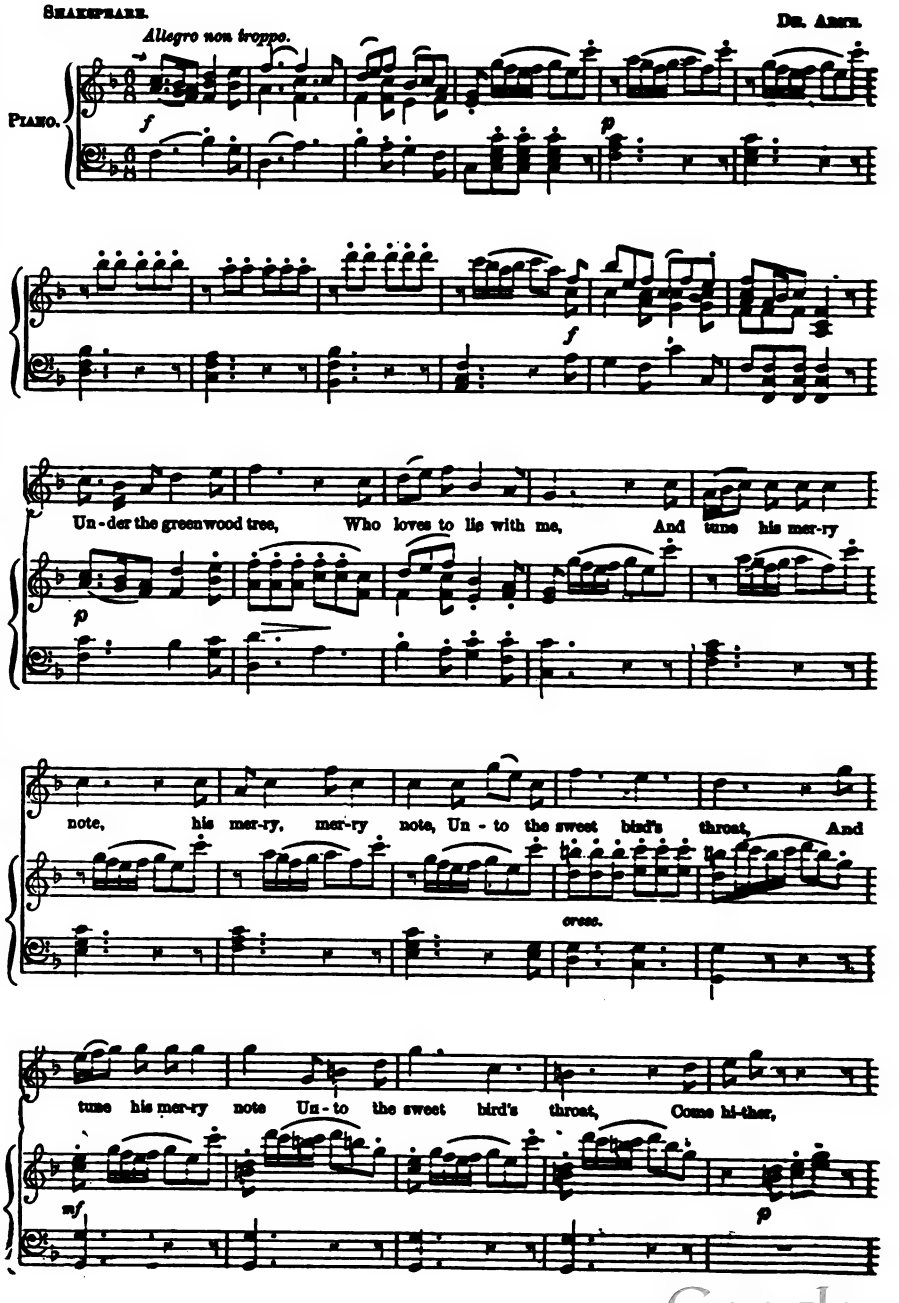
The general tradition runs thus, however. Robin Hood, in the reign of King Henry II and Richard I, some say, being a man of noble family, for some reason outlawed, took to the woods of Yorkshire and Nottinghamshire and was there joined by other merry men, or bold fellows. The chief of these were Little John, Will Scathlock, or Will Scarlett, George a Green of Wakefield, Mich, a Miller's Son, a jolly friar named Tuck and many others. These bold outlaws shot the king's deer, robbed the rich wayfarers in a gallant and jovial fashion, rescued many from prisons and gallows, were always courteous to women and ready with help for the poor and weak. The sheriff is the chief enemy of Robin and his band, and the relations between them are always those of a state of war.

The stories of "How Robin became an Outlaw" differ widely, but the following is taken from Louis Rhead's "Bold Robin Hood and His Outlaw Band."

"Robin was of noble family. His father, a great soldier in the king's army, was very fond of manly sports. He loved them next to fighting. Often he took little Robert as Robin was then called, into the forest when he went hunting with hawk or hound, with bow or boar-spear. The boy grew to love such sport, and was early trained, when he gazed down a leafy glade, and saw with his sharp blue eyes, a great hart affrighted by the baying hounds, to wait with tense muscles and steady nerves, to raise his bow of yew and draw an arror clear to its head. The next moment, with a low hum the cloth yard-shaft would be loosed and the stag be smitten through the shoulder. As this was done, the stag would rise on its haunches and fall to its knees in death.

In those days there was no one attending school. The children of the rich barons were trained from their earliest years in warlike exercises and in rules of chivalry. They were taught to be brave, honorable and courteous, to ride and to fight. In such was Robert trained until he grew into a tall youth, well skilled in the use of arms. He despised a coward, but loved a brave honest fellow, even if he were of low degree. Despite Robert's noble birth he was a yeoman at heart.

Under the Greenwood Tree



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Listen! Do you hear that whisper
Rising, falling, full of thrills?
Hear that golden lilting music?
'Tis the call of daffodils.

— *Barbara Hollis*

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Don't answer this unless you are a live, keen, ambitious young woman, actually interested in hard work and willing to spend the whole vacation with us.

Tell about your education, about your teaching experience. Give your age and any other information that will help make your application stand out from the mass.

We will carefully train those selected at our expense, furnish them with everything needed free of charge, take care of their railroad fare from their school location to their field of work and pay all railroad fare as they move from point to point throughout the summer.

We will pay a salary while they are getting started and give each of them an opportunity to earn at least $50 per week.

Write! Find out if you are qualified.

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If you have any of the following derangements, run a line through it and send it to me:

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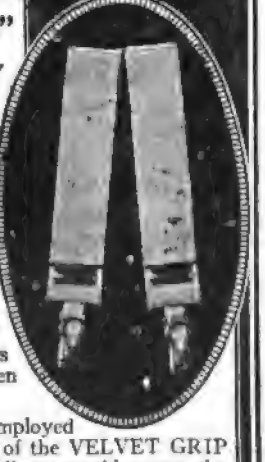

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He practiced daily with the broad sword and quarter staff, but of all weapons he loved his long bow best. He fashioned his own bows and arrows and used them constantly, so that before he was fifteen years old none had a steadier hand or a truer eye. In knowledge of woodcraft he became the equal of the old foresters.

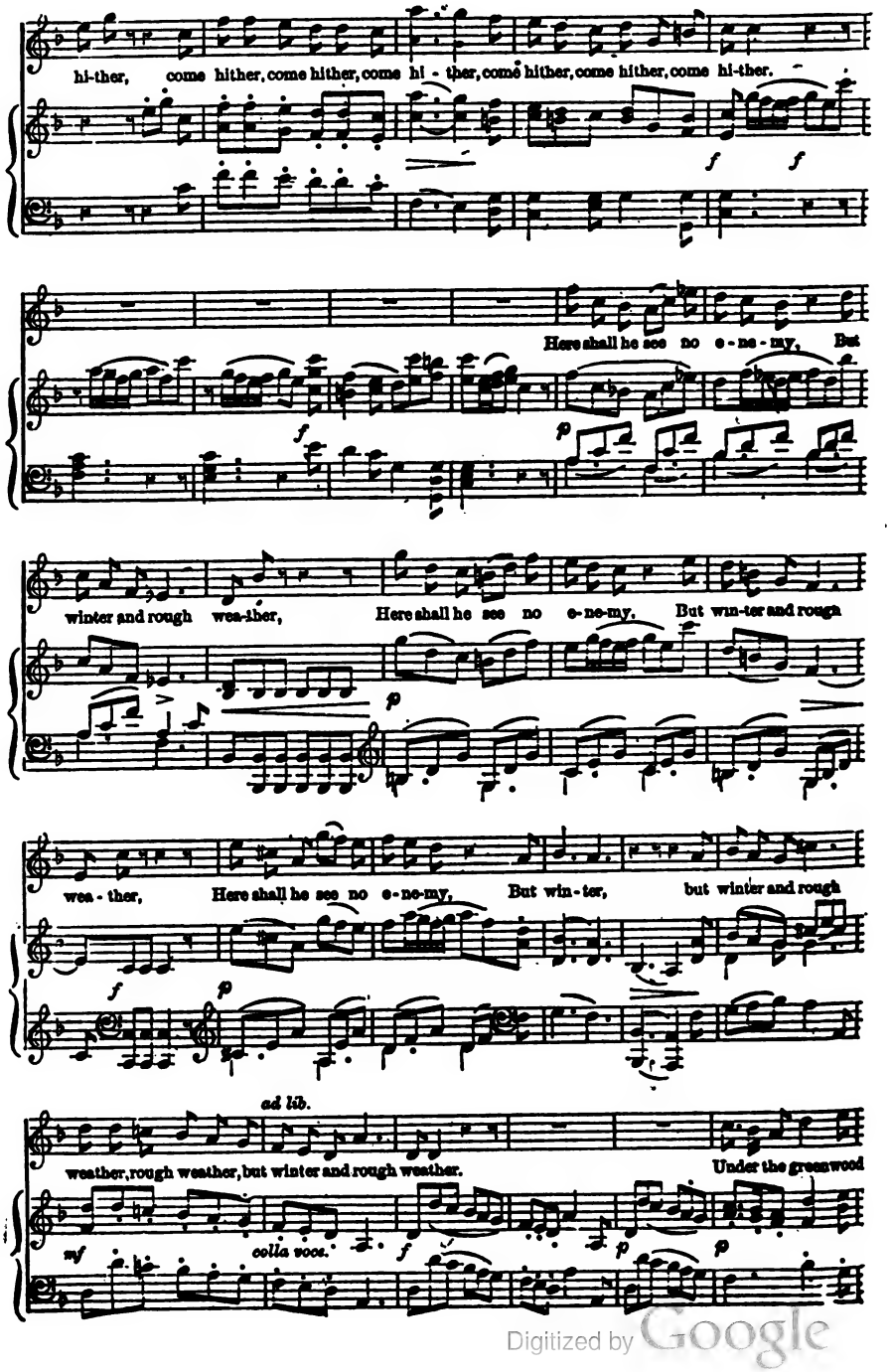
When Robin was fifteen years old, his father died, leaving him an orphan. His uncle was his guardian. Robin grieved over his father's death. He feared lest his uncle might not prove true to his trust, which was afterwards the case. The uncle was a reckless spendthrift, and the boy's castle, broad lands, his serfs and cattle, were all forfeited for the uncle's debt. The boy was left with nothing.

"One bright May morning Robert, who was a gay young lad, set off in happy spirit for Nottingham Town, to take part in a shooting match to be given in that place. His ambition was to win the prize, a silver bugle, and perchance become one of the king's forester's and archer of the king's Guard and finally to be sent off to the war, as his father had been.

"As he walked along the margin of the forest, he was sorely tempted to loose his shaft toward a broad antlered hart of the king's herd. He refrained from so doing at the thought of the punishment that would follow if he did so. Singing merrily to himself, he walked briskly onward. He had not gone very far, however, when he came upon a band of the king's archers, spending their time in revelry and feasting. The foresters stopped young Robin and asked him whither he was going. He replied that he was off for Nottingham Town and told them of his desire to win the match. At this utterance, a loud boisterous laugh issued from every throat, and at once Robert was challenged to show his skill and set a wager. As he had no money, his wager was his head against the purse of the chief archer, that was laden with coin. The target was a hart in a herd of the king's deer, five score rods away. So eager was he so show his skill to these rude fellows that he thought not twice of the king's herd, but as the band leaned eagerly forward, they saw the great stag leap into the air, drop to its knees, and roll over with an arrow through its heart. The foresters were much amazed at the shot from one so young, and were very angry because they had lost their wager. The archers immediately accused Robert of shooting the king's deer. Fearing he should escape, one of the foresters crept stealthily upon him from behind, and held him firmly while the others bound him. They were going to hang him to a tree when the leader of the band, wishing to gain fame for himself and the approval and good will of the sheriff, ordered that Robert be taken to Nottingham to the sheriff, there to have done to him as that individual saw fit. To ridicule Robin, they stripped away the hot skin from the slain deer and then rudely thrust Robin upon it and bound it with thongs over his body, leaving naught uncovered but Robin's head.

"Two strong fellows then came, bearing a stout oak limb on their shoulders, to which they tied, with rawhide thongs, the shapeless bundle. Robin was made a plaything by the chief and his band, as they all saw to it that each man took his turn in crarying the bundle, and they lost no chance to swing it from side to side against the trees as they passed. Whenever they changed, the burden bearers dropped their charge with a thud to the ground, hoping to make Robert groan. He made no sound, much to their wonder, but finally their cruel treatment of him made his wits reel and his head dropped limp to one side.

"At last two of the band, Phil and Steve, with softer hearts than the others, took charge of the burden. They were very gentle with Robin. They finally reached a little village where there was an inn called the White Hart. As all were weary and athirst, the chief archer gave them leave to rest and refresh themselves. Phil and Steve interceded for Robin to be unbound, so that he might stretch out his limbs, but the chief roared out 'No! None but the sheriff shall do the stretching." For fear they might have had a dead prisoner for the noble sheriff, they put in Robert's mouth some oaten cake and a swill of water, while they, the foresters, quenched their thirst with wine and feasted merrily.



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He Told Me

H. L. N.

He sang that he loved me,
A bird from his tree;
We looked at each other,
So I know he meant me.

He buzzed that he loved me,
A big, golden bee,
When he sipped from my flowers;
So I know it, you see.

A golden-winged butterfly
Brushed past my cheek,
And I know 'twas to kiss me
'Cause *he* couldn't speak.

Bizz, buzz, bizz, buzz, 'zz, 'z!
'Twas a big, fat, velvet bee,
Who was bus-y, bus-y, bus-y,
And was telling it to me.

Salary Schedule for 1920-21

This table gives the minimum and maximum salaries for elementary teachers as arranged for 1920-21, and in most cases formally adopted by Boards of Education. It shows an awakening of the public to the need for better salaries for teachers. Calling attention to these salary schedules may influence other communities to take similar action.

City Schools	*Minimum Salary*	*Maximum*
Aberdeen, Wash.	$1260	$1600
Atlantic City, N. J.	1200	1800
Bayonne, N. J.	1400	2100
Berkeley, Calif.	1200	1620
Billings, Mont.	1200	1600
Boise, Idaho	1400	1800
Bridgeport, Conn.	1200	1800
Cheyenne, Wyom.	1400	1800
Chickasha, Okla.	1200	1350
Evanston, Ill.	1200	1700
Everett, Wash.	1200	1900
Hoboken, N. J.	1200	1800
Jackson, Mich.	1200	1600
Jersey City, N. J.	1400	2000
Kearney, N. J.	1300	1800
Kenosha, Wis.	1200	1650
Montclair, N. J.	1200	2100
Newark, N. J.	1300	1900
Newtonville, Mass.	1200	1800
Oklahoma City, Okla.	1200	1800
Omaha, Neb.	1200	2100
Orange, N. J.	1200	1650
Paterson, N. J.	1200	1900
Passaic, N. J.	1200	1550
Plainfield, N. J.	1200	1800
Portland, Ore.	1200	1700
Saginaw E. S., Mich.	1200	1600
Saginaw W. S., Mich.	1200	1800
Sioux City, Iowa	1320	2100
Spokane, Wash.	1250	1750
Wichita, Kan.	1200	1800

Sent out by J. W. Crabtree, Secretary of the National Educational Association, Washington, D. C.

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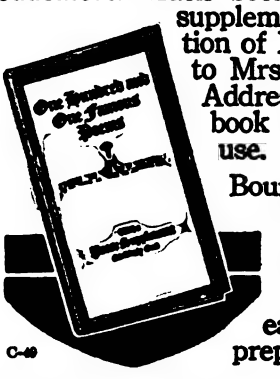

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"Robert caught sight of Giles, and the swineherd of his father. In hurried whispers Giles, Steve, Phil, the swineherd and Robert made plans to escape to the forest, a hundred rods away, where, if they reached there while the others were occupied with their drink, they could make a stand from the foresters, behind the broad oaks and other friendly trees. It was a difficult task, but they narrowly escaped with their lives. Many arrows were loosed at them. No sooner had they escaped from the room — Giles having cut the bands of Robert and fastened the door securely behind them with rawhide thongs — than the foresters beat upon the doors and shot from the windows at their prisoner and his helpers. It was not long, however, before they broke from the room and pursued Robin and his band. Many arrows whizzed toward the little group on the forest edge, but Robin, firm and cool, stepped forward lifted his bow, and with a loud twang his arrow sped right into the heart of the chief archer. The others, frightened, fled in all directions.

"Robin Hood was very sad at heart and repented of what he had done. He knew that men slew and were slain in fair fight, but the thought that he had taken a life was very bitter to him. He wept and repeated time and time again, 'I too have killed a man.'

"Taking a path that led into the depths of the forest, Robin and his three companions — for the swineherd had been killed in the conflict, were soon lost to view in the gathering darkness of the night. The four of them lived together in the northern forest most of the time. At last they became weary of the cold climate, and of the forest where they then were, so they made their way into Nottinghamshire and halted on the borders of Sherwood Forest.

"One day Robin and his men rescued two stout young fellows whom a group of the King's foresters had taken captives. The two young outlaws were so grateful to Robin and the others that they asked the four to join their band of merry outlaws which dwelt under the greenwood trees of Sherwood Forest. Robin and his men consented. Robin was chosen captain of the band after a shooting match arranged for the prupose of deciding upon the best man for a leader, because he was the best master of the long bow. He was much loved and honored by all his merry outlaws."

Rank of Robin Hood

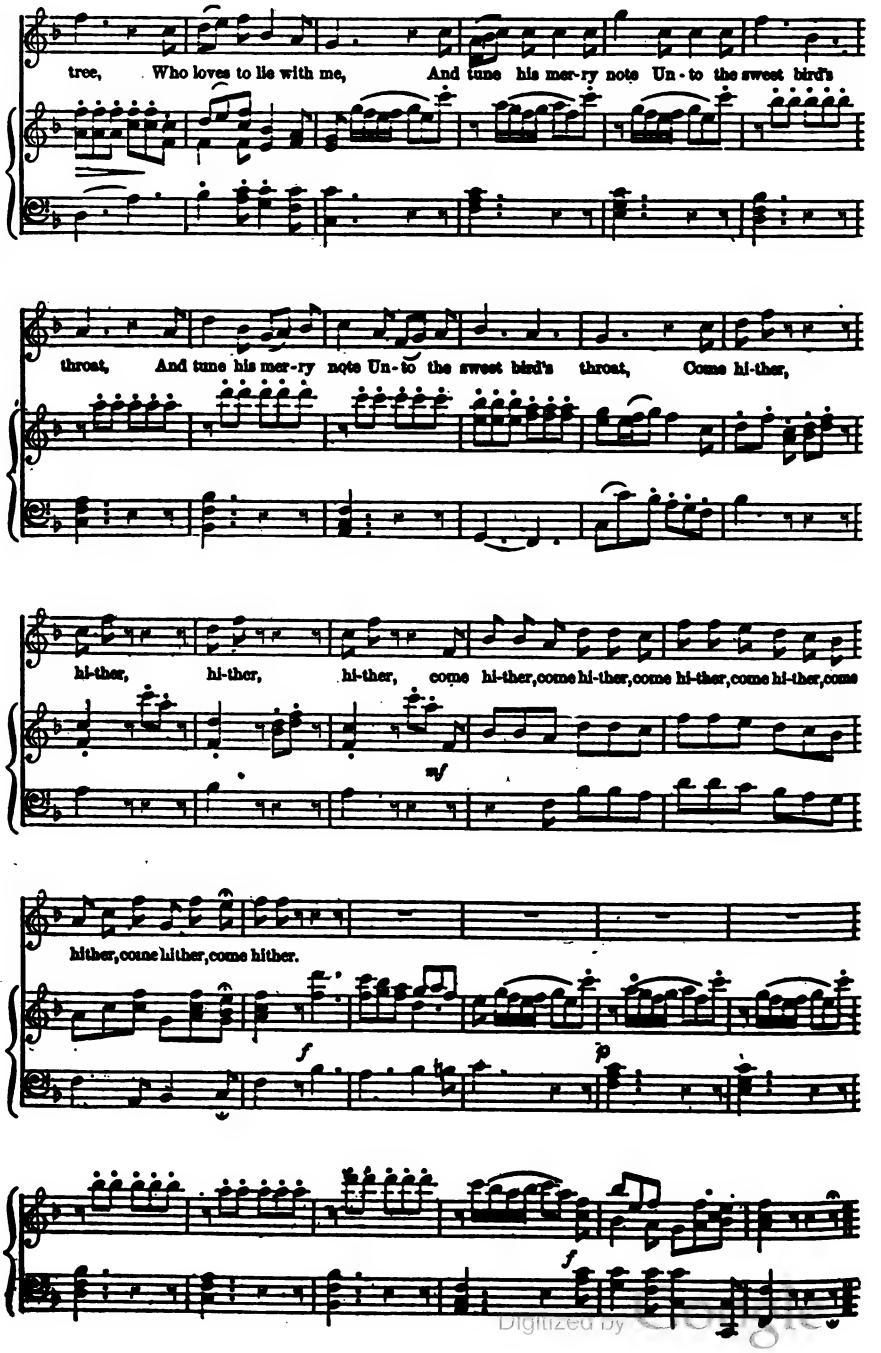
The rank of the Robin Hood legends is very high, generally speaking. The bluff open qualities, the effective activities, the wholesome objectivity of these activities, the breezy atmosphere with which these stories surround themselves, make them acceptable in many aspects.

Howard Pyle has drawn together the whole legend, using not only the English ballads, but Scott and Peacock and whatever scattered hints and details he could gather from much reading of English romantic literature. Everywhere there are reminiscences of Chaucer, of Spenser, and of Shakespeare, also echoes of ballad, song and romance, making on the whole a notable introduction to literature and literary method. One finds quickly that it is much too literary in places for younger children, and that it has to be simplified for them. Here and there are long idyllic descriptions that fifth grade children eager for the story will not enjoy. Occasionally a page of false sentimentality will be found, that the teacher with the true ear will infallibly detect and skip. These things can be forgiven, however, in view of the sheer energy, the marvelous objectivity and the colorfulness of the book as a whole.

Fitness of Robin Hood

When realistic stories of everyday life pall on the children, they cry for tales of adventure, and these must not be denied them. Such hero stories as the Robin Hood legends are a most wholesome type to choose. The heroic ideal has changed with the progress of civilization. Never has the world demanded so much of the man who is to be the hero as at the present time. The hero of the child's early admiration is the man of action, of deeds, of physical courage. Later they learn the higher type of hero, the man who endures, suffers, and lives for principle, the hero of moral courage. All these qualities in the Robin Hood selections interest the child and benefit him, so for that reason such legends are suited to the child's needs.

Many timid teachers and parents who have never used



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Once Upon a June Time

Once upon a June time —
A rosy posy June Time —
Somewhere between sunrise
And the radiant noon,
On earth bloomed a garden —
A showery flowery garden —
Where the merry blossoms
Danced on silken shoon,
Danced all day from sunrise
Till the early moon.

If you could have been there,
Could have slipped right in there,
Morning, noon, or twilight,
By yourself alone,
You'd have seen such happenings,
Oh, such happy happenings,
As outside of Dreamland,
You have never known —
Seen a flower's fragrance,
Heard a flower's tone!

Roses breathing secrets,
Olden, golden secrets,
To the listening lilies,
And the hollyhocks;
Heard the pansy's fancies —
Quaint and pretty fancies —
Told in eager whispers
To the bright-eyed phlox,
Heard the hours shining
Struck by four o'clocks.

Would you find that garden —
That rosy posy garden?
Hail at early sunrise
A butterfly — maybe
A big and gauzy bright one —
If it is the right one —
A Fairy poised upon him
You will surely see,
And — to this same garden,
She will hold the key!

—*Alice E. Allen*

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Many war books fail to interest girl readers because they do not describe the Great War from a girl's point of view. But it is quite certain that every healthy girl reader will be enthused with the description of the Great War as given in the volumes contained in the "Grace Harlowe Overseas Series," published by Henry Altemus Company, Philadelphia, Pa. These books give intimate descriptions of conditions found in France by the many young American girls and women who were there to serve their country by aiding the American fighting forces. "The Grace Harlowe Overseas Series" includes the following titles now ready:

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these stories do not believe in teaching Robin Hood. They say to do so is idealizing an outlaw who constantly flouts the officers and processes of the law; that the men are, after all, just the gang; that the multiplicity of quarrels and cracked crowns accustoms the children to blood and violence. The good teachers who have used these stories never say these things because they never see these results. It needs but a word to transfer the emphasis from Robin Hood's outlawry to the cruel and unjust laws against which he stood, to keep to the front Robin's generosity to his men, his tenderness to those in trouble, his sense of honor, his readiness to accept and acknowledge fair defeat, and the loyalty of his men to their leader.

One is ready, however, to acknowledge that a rough and tumble atmosphere of the stories calls for some antidote, which we may find partly in the literature we may choose to accompany this cycle.

Most hero tales appear in different ways to a younger and older group of either boys or girls. The first group of fifth, sixth and seventh grades is interested in adventure, battle, conquest for things. They love the knight and heroes of adventure only as they represent accomplishments. They do not see the deeper meaning of chivalry nor care for its romances. Of many hero stories that appeal to children there is probably none that can so easily carry off the palm for popularity as the Robin Hood. It is no less a favorite with the girls than with the boys. The ballad makers, whoever they were, met the demands of the day for a good story, one which was fitted for old and young alike. The atmosphere of the woods of the out-of-doors, the exhibition of physical strength and the atmosphere of fair fight represent the normal interest of the child. If we can add to the telling of the Robin Hood stories the reading of some of the ballads, after the children know and love this hero, it will add much to the value of the story hour. There is no prose writing of ballad which seems to convey their spirit.

Robin Hood is as gallant and generous a hero as any to be found in English literature, and while the delight in the greenwood and love of wild things continue to grow in the hearts of healthy boys and girls, tales of Robin Hood and his outlaws will always be welcome.

Presentation

Type Lesson — The Shooting Match at Nottingham
Pyle — Merry Adventures of Robin Hood.

1 Aim

Teacher's

1 To give the children pleasure and joy, and to appeal to his interest in adventure.
2 To awaken in the child an appreciation for Robin's bold courage, kindness to the poor, hatred for injustice and his love for all manly sports.
3 To teach the child in an indirect way to be fair in all games, etc., and to take defeat cheerfully.

Child's

1 The pleasure of reading this merry adventure of Robin Hood.
2 The joy of Robin's mastery of the bow.
3 The enjoyment of Robin's outwitting the sheriff.

2 Preparation

Children have had the prologue and first part of this book, that is, the Story of Robin Hood and the Tinker.

Review these stories thoroughly before taking up the new ones. Read the entire new story to the class with as little comment as possible, so the children will get the story first. After this has been done, go back and ask the meanings of the unknown words. The meanings of these words can be gained from the text rather than from the dictionary.

Procedure

1 Which part of this story did you like best?
2 Why?
3 What is a shooting match?
4 John, you say you have seen a shooting match that reminds you of this one. Tell about it.
5 After John finishes his story, the teacher asks if anyone has seen any good pictures of shooting matches. If so, they may tell about them and if any child has any pictures of such now, he is asked to bring them to school so the class may see them.

Word Study from the Text

Procedure

1 What is meant by the sheriff's being very wroth?
2 Why does he say yon tinker?
3 What does he mean by the sheriff's troop of escort?
4 Why did the sheriff say "A boon, a boon" to the king?
5 What did the king mean when he said "in good sooth?"
6 What is "I am fain to own"?
7 What is a "Right lusty knave"?
8 What does the sheriff mean when he says, "He robbeth your own liege subjects"?
9 Why did David of Doncaster call the sheriff a knavish sheriff?
10 What are rustic peasants?
11 If one can get pictures of such people bring them to school.
12 What were squires, dames and burghers, as spoken of in this story?
13 What is a jerkin?
14 What is a herald?
15 "I ween are three inches broader"?
16 What is meant by the sheriff's smiting his thigh angrily?
17 Who can say the following in a different way? "I trow thou drawest better bow."
18 Why are those who gathered under the greenwood spoken of as a motley company?
19 What is a fine scroll?

Emotional Appeal

Procedure

1 How many here have played tournament? When was it? Where was it? Why do you remember it? Why does this make you want to play it?
2 If you had been Robin, would you have gone to the match? Why?
3 Why do you think Robin was so eager to inform the sheriff that it was he who won the match?
4 Why was the sheriff so angry when he discovered that it was Robin to whom he gave the prize and to whom he spoke so freely?

3 Presentation

As I read the story this time, we will stop now and then to discuss the pictures we see in the story.

Procedure

1 What did you see as I read the beginning of the story?
2 How do you think the sheriff looked?
3 You may tell me how you think the sheriff and his train looked before and after seeing the king.
4 Of all the pictures in this chapter which do you like best? Why did you choose this one?

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Our Little Citizens

(*Continued from page 343*)

Health Department
Department of Streets
Department of Revenue
(Licenses, Taxes)
Department of Public Utilities
(Water, Light, Gas, Street Railways if owned by Town Council or Municipality)
Governing Body
(Board of Aldermen or Governor and assistants)

Visit meetings of these bodies or through newspaper accounts, dramatize them in class. Owing to the fact that 54% of our children leave school in Grades V and VI we must teach something about our government in these grades or leave these children the prey to agitators. Any good text will explain the departments of state and national government. Use charts to show the relations of the various branches.

Be sure to make as full a census as you can of the following institutions both in the state and community. Get pictures of them when possible. Use for an exhibit or review at close of the term. The children can take their visitors about showing them the pictures of the institutions and telling some facts about them. The pictures of most important officials should be added to the exhibit and pupils expected to know a few salient facts about them.

Take a Census of:

1 The occupations, as farming, storekeeping, etc.
2 The Industries
3 The Professions
4 The Amusements
5 The Educational Resources
Churches, Clubs
6 The Institutions
Poor Farm, Orphans' Homes, Jails, etc.
7 The Associations
8 The open spaces
Parks, Playgrounds, Cemeteries, Vacant lots, any open space for which public responsibility for keeping presentable should be exercised.
9 Points of pride
What has the community to be proud of?
Every community has something to be proud of.
Take photographs, make charts, maps, plans of above
10 List veterans of wars living in neighborhood
Make a Roll of Honor for them and for soldiers serving now
11 Discover if representatives to State Legislature or Congress ever came from the community.

Americanism

All the civics teaching we do must be imbued with American spirit. Probably no day will pass without the necessity of correcting some un-American thought.

Teachers are referred to PRIMARY EDUCATION, November, 1916, February, May, June, November and December, 1919, February and March, 1920, and to *Popular Educator* for February and March, 1920.

They may find helpful material in *The Teachers' Patriotic Leaflet*, 5 cents, National Security League, and quotations in "Making Americans," *Leighton*, F. A. Owen Company, 28 cents.

No children should be allowed to leave school who do not understand the Constitution of the United States. "The Catechism of the Constitution," National Security League, 2 cents, helps make this clear. These are inserted, not for advertising, but for service to the teachers.

In Grades V and VI the Civic Guards may find many opportunities for co-operating with adult societies. They

(*Continued on page 393*)

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6 Evolution of Harvesting.
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Canning and Drying
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4 Elaboration

Procedure

1 Why did it take so long for the sheriff to go to the king?
2 How long would it take to make this trip now?
3 Why was the king not pleased at the sheriff's coming?
4 Why had the sheriff a sore and troubled heart after his interview with the king?
5 What made the sheriff decide to have a shooting match?
5 Why did the sheriff think that Robin would go to Nottingham Town after the sheriff's getting a warrant for him?
7 Why did Robin hasten to tell his men of the match?
8 Why did David of Doncaster not wish Robin to go?
9 What made Robin disregard David's wishes?
10 Why did Robin caution his men to dress as rustic peasants, beggars, tinkers, etc.?
11 Why did the band laugh right heartily at Robin's plan?
12 What made Nottingham Town look so gay on the day of the match?
13 Why did the herald proclaim the rules of the game?
14 Class, you may bring any pictures or picture you can find to illustrate what you think the shooting match must have looked like.
15 Who was the tattered stranger in scarlet?
16 What made you think it was Robin?
17 Why was the company a motley one that gathered around the greenwood tree that night?
18 After the merry-making why did Robin call Little John aside?
19 Why did Robin and Little John arrive at the home of the sheriff just at the right moment?
20 How do you think that the sheriff felt when he saw the scroll?

Memorize:

Now heaven bless thy grace this day
Say all in sweet Sherwood,
For thou did'st give the prize away
To Merry Robin Hood.

5 Comparison

The children compare this story with the prologue and the story of the tinker. They discuss the expressions used, Robin Hood's manner, etc.

6 Message

This story will appeal to the boys and girls alike so thoroughly that they will ask for it again and again. It will be well to read the whole story through after all these steps have been taken. The children will live the story and will with pleasure and joy dramatize it. The children will also enjoy telling and retelling the story and each part of the story will stand out as a heartfelt picture made real to the child by the careful study given it.

Once Upon a June Time

(*Continued from page 385*)

playing through its gauzy wings. And all the newcomers clustered about the first fairy with the grass-blade whistle.

"Listen," she said, in a voice so low only fairies and flowers — and maybe a very small, quiet, good little child — could hear. "This common flower," she said, "would go to live in the garden beyond the hedge."

All the fairies looked at the common flower. She stood strong and wholesome and sturdy, nodding her head and smiling.

"Form a ring," cried the first fairy. The next instant — you can't think how quickly fairies can do such things — the flower found herself the center of a real fairy ring.

Round and round and round circled the fairies in time to music they only could hear. Nearer and nearer they came to the flower.

Afterward, she could never tell just what happened. She seemed to hear another soft wild call. Then a golden cloud wrapped about her. She felt herself lifted and wafted away through the air, up, up, up, along the brightest of all the sunbeam paths. She felt a rush of air, a whir of wings. She saw gold of sunbeam, green of leaf, fire of flower, snow of flower. Then lo — she was in the garden of her dreams. Fairy hands lifted her, laid her gently down. Fairies again formed a ring about her, circling and singing, drowsily, dreamily, drowsily, dreamily.

Next minute, or so it seemed to the flower, a voice like chiming lily-bells, spoke.

"Awake," it said. "Awake — it is June — and dreams come true!"

The flower awoke. It was June. Although she did not know it, a whole year had passed. Heat of midsummer, gold of fall, cold of winter, sweet of spring — all had done their part in making this wonderful June morning, all bird song, and flower scent and color. The air was full of a wonderful new sweetness, too, but only birds and flowers had noticed it yet. The first rose had just been born in its cool, green cradle. And even now it was being rocked by a gentle little breeze.

Then something still sweeter happened. Into the garden came the lady like a tall lovely lily. All the flowers turned toward her.

The common flower lifted its head, too, and smiled.

"There is a rose somewhere in bloom — I feel it," said the lady to herself. But the flowers heard. "Which of the roses is out?" she called to the gardener nearby.

"Not any as yet," said the gardener. "In a few days, if there is enough sun."

"I was so sure," whispered the lady. "May I look?" she called.

"You will injure the buds," warned the gardener.

The lady turned back from the bushes where so near her rocked the little new rose in its green cradle.

"I'd like a garden where I could do what I wanted to," she said.

Then down the path, with the white-capped nurse, came the children — the golden-haired girl, the dark-eyed boy, and the rosy baby. He could walk, now, almost as well as anyone.

He was the first to see the pansy bed.

"Little faces," he cried. He tumbled right over into the pansies, both fat, rosy hands reaching for them.

The pansies smiled at the baby. And a bobolink, nearby, nearly split his throat in joy. But the nurse caught at the baby.

"Naughty boy," she said. "Flowers aren't made to pick!"

"What are they made for, nurse?" asked the dark-eyed boy.

The lady like a lily came toward them. She caught them, one after another, in her arms. Then she knelt in the path, and held them all three against her.

"To make us want to pick them, dearies," she cried, half laughing, half wistful.

"I want a fow-er," cried the baby.

"So do I, sweet, said the lady. "But here we may only look."

"What are those beautiful new flowers, Mother?" cried the girl. She had slipped away from the others and stood near the common flower, which shone like a sunbeam from the brown of the soil.

"There — and there — and there!" cried the boy.

"Common dandelions!" cried the nurse.

"Where?" cried the gardener, hurrying with his spad

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toward the group. When he saw the happy flowers growing in the middle of the poppy-bed, he cried angrily:

"How did they get in here?"

The dandelion was the only one who knew. And she didn't say anything. She smiled steadfastly.

The gardener lifted his spade. But the lady sprang forward.

"Stop!" she cried. "Those flowers shall stay where they are — always. And, children, you may pick them as much as you like. You shall make chains and blow seeds and make twisty curls just as I used to myself. This bed is yours."

"It is the poppy-bed and near the sun-dial," said the gardener.

"Put the poppies somewhere — anywhere!" cried the lady. "Come, children, let us pick the dandelions."

"Pick — fow-ers," caried the baby.

"But, Mother," said the girl, anxiously, "if we pick them, will there be more?"

"More — and more — and always more," cried the lady. She was as excited as the children. Together they sank down among the dandelions.

The common flower heard the whir of butterfly wings. She caught the glint of gold as a swarm lifted, lowered, lifted again. Of course it may have been lily-bells nearby, but the dandelion thought she heard the faint, far-off chime of fairy laughter.

Our Little Citizens

(*Continued from page 391*)

should concentrate on study of local ordinances and co-operate with Boy Scouts, Camp-fire Girls, Junior Red Cross, etc., to lay a foundation of neighborly co-operation in the future.

Every pupil should know:

The American's Creed
The Flag Salute
The Acid Test of American Doctrine ("Liberty and Justice *For All*")
The Preamble to the Constitution
Selections from Washington's Farewell Address
The Gettysburg Address
Selections from "The Flag Speaks," by Franklin K. Lane

and as many patriotic quotations bearing on citizenship as pupils and teachers can collect.

There have been many given in "Our Little Citizens" Series and in *Popular Educator*.

In closing this "Our Little Citizens" Series, which has continued monthly for two years, Miss Leighton wishes to express her thanks for the interest shown by the teachers in their many letters of appreciation, and to say she will always be willing to answer inquiries addressed to her personally, or to be of any possible service to teachers who are earnestly trying to teach citizenship.

Contributors' Calendar

Material for PRIMARY EDUCATION

September	due	April 1
October	"	June 25
November	"	July 25
December	"	Aug. 25
January	"	Sept. 25
February	"	Oct. 25
March	"	Nov. 25
April	"	Dec. 25
May	"	Jan. 25
June	"	Feb. 25

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No words in the vocabulary of this book can overtax or even perplex the little ones of the first or second grade, as all have been long familiar in the household and folklore of the fireside. The cunning and resourceful ingenuity of "Puss in Boots" and of "Reynard the Fox" must keep up curiosity and interest at white heat, as scene succeeds scene in fine dramatic action.

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Fully illustrated. 94 pp.

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Yet she does not fail in addition to reach the higher effects of developing the receptivity for poetry and that wonder and reverence which is part of religion. Besides by "placing the child amidst general human companionship, she corrects the tendency of imagination to center in self."

BOW-WOW AND MEW-MEW

Fully illustrated.

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THE THREE PIGS

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The aim seems to be, in this and other books of the series, to gain such a welcome from beginners as greets Buster Brown and Foxy Grandpa with every issue of the Sunday newspaper, and to utilize it in the mastery of a vocabulary that is an ample preparation for the first reader.

THE THREE BEARS

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Like the Little Red Hen and the Three Pigs, this little book avails itself of a classic story from which to evolve very pleasantly a good working vocabulary.

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A Language Study Incentive

M. C. L.

Interest in the study of foreign languages is being greatly augmented in the schools of the country by one branch of the work of the Junior Department of the American Red Cross. This plan calls for correspondence between the school children of America and of other countries.

It was first discussed at National Headquarters in Washington, with Sir John Fisher, head of the school system in England, and since that time the list of English and French schools which desire such correspondence with schools in the U. S. A. has steadily increased.

The latest development in this plan is a list of seventy-five Chilean high schools with whom the students studying Spanish in the high schools and colleges of Alaska, Idaho, Washington and Oregon may correspond. This list was secured through Senor Luis Santander, the Chilean Consul in Seattle, by the Junior Department of Membership of the Northwest Division of the Red Cross.

There can be no doubt that this provides an excellent means for the youths of this country to get acquainted with the boys and girls of Chile, learning their customs, dress, interests and needs, and at the same time perfecting the knowledge of Spanish in a practical and interesting way.

It is obvious that the seventy-five Chilean high schools are not enough to go around in even the Northwest Division, but there are other neighbors in South America who might enjoy American correspondence.

Should the high schools of New England follow this plan with some other South American republic and find it difficult to obtain a list of schools long enough to provide each New England high school with a Spanish correspondent, they might adopt the same slogan of the Northwest Division, "First Come, First Served." In other words, high schools making application for this correspondence to the Division Director will be assigned high schools with which to correspond as long as they last.

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Salmon Fishing the Sport of Kings

CANADIAN MARITIME PROVINCES ABOUND IN SPLENDID FISHING WATERS

Salmon fishing is known as "The sport of Kings," and from this it may be inferred that it is not a pastime for the poor man, unless he happens to live near a good river, has a pull with the lessee or a favorite guardian, or knows a friend can outfit him with the necessary rod and tackle and secure for him the fishing privileges.

There are really plenty of places in New Brunswick or Nova Scotia, where anyone can fish without much trouble or a great deal of expense, but it must be remembered that the outfit for salmon angling is expensive. The right kind of a rod costs good money. Flies are not at all cheap, while the casts and lines have equally ascended along with everything else in these days of rising prices.

The visiting angler, therefore, must pay the price and the price varies. There are fishing clubs in Canada where only the wealthy ones can foregather. These are exclusive clubs where the qualifications for membership are largely governed by the commercial rating of the members. These are men to whom money is no object in the pursuit of their favorite pastime. There are other clubs maintained on more democratic principles where the fees are not so high. There are clubs where visitors are made welcome and clubs that give fishing privileges for a moderate rod fee. There are places where the individual can go without other restraint than the non-resident license—in New Brunswick $25.00 for salmon and $10.00 for trout, in Nova Scotia $5.00 for three months, or $20.00 for six months. But guides and canoemen will be required, and the expenses of camping must be taken into consideration. The expenses for transportation are, after all, the lightest part of it, for splendid fishing can be obtained at places that are easy to reach. From Boston to Yarmouth, for instance, is only a night's journey by steamer. Trains of the Canadian National Railways leaving Yarmouth in the morning will convey the fishermen to the Mersey River or the Medway in half a day.

From Montreal it is not a long journey to Matapedia or to the salmon streams of Gaspe. From St. John one can reach the Miramichi, or the Nepisiquit in New Brunswick, or go through to Cape Breton and fish on the Margaree. There is good salmon fishing, also, at Musquodoboit, not far from Halifax.

In a word good salmon fishing is not so difficult to obtain, but it takes time and costs money. It is the sport of Kings.

Trout fishing in Nova Scotia and New Brunswick is a different proposition. The average man, at respectable cost, can have plenty of the very best kind. In Nova Scotia the wonderful chains of lakes and connecting rivers, especially around Lakes Kedjumikujik and Rossignol, offer the best opportunities for an outing that can be made most enjoyable. This country is reached by the Canadian National Railways, between Halifax and Yarmouth. There is fine trout fishing at places along the line from Dartmouth, Nova Scotia, to the Musquodoboits, and some grand trout fishing in various places in Cape Breton.

Prince Edward Island has rivers that are exceptionally good for sea trout. The Cain's River, in New Brunswick, is famous, and so is the Charlo, the Jacquet River, the Tabusintac and the Bartibog.

There are many other places, of course. These are just a few of the most likely places. The Maritime Provinces of Canada abound in attractions for the angler, the big game hunter and the summer tourist. Publications issued by the Canadian National Railways give the special information concerning these. These can be had by addressing C. K. Howard, General Agent, 294 Washington St., Boston, Mass.

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Hand Spinning and Weaving with Other Old Industries are Coming Back

A society has been organized by a group of the most prominent men and women in America, known as The Society for the Revival of Household Industries and Domestic Arts.

The society is reviving Flax Growing, Hand Spinning and Weaving of Flax and Wool, also Quilting, Candle making, Tatting, Hand Wrought Iron Work, etc. These old industries, especially spinning and weaving, are being taught to our wounded soldiers and sailors, and a market has been found at good prices for all they produce.

These old arts are also being introduced among the "Shut-ins" in almshouses, asylums, reformatories, sanitariums, etc., where the work, being light as well as interesting and lucrative, commands earnest and serious attention. The old hand-made things of our forefathers were never more prized than they are to-day.

The society is anxious to get spinning wheels, reels, heckles, cards — any of the old tools — for work among the wounded soldiers, and great good can be accomplished and real aid given by taking the old spinning wheels, etc., from the attics and sending them to the society.

The society is also prepared to act for persons having old furniture, china, silver, or anything relative to early American Art or Industry — giving expert advice on Colonial and Revolutionary furniture, wrought iron, textiles, manuscripts, autographs, silhouettes, etc.

Mrs. John Vanderpoel, New York, is President of the society and Miss Frances Morris, Metropolitan Museum of Art, Vice-president.

Teachers are wanted who will learn to spin and weave, and many positions are now open.

All communications should be addressed to Jane Teller, Secretary and Treasurer, Society for the Revival of Household Industries and Domestic Arts, 53 East 44th St., New York.

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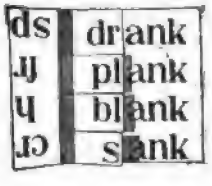

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PRIMARY EDUCATION

SEPTEMBER 1920

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A Republic's Chief Business is Education

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Problems in Teaching Reading

G. W. Lewis

Author of "The Lewis Story Method of Teaching Reading and Spelling"

G. W. Lewis

The best method for solving any problem must depend on the nature of the problem to be solved. In teaching the child to read, *the real problem is to enable him to interpret visible language into audible language.* But if this oral language into which the child interprets the visible language is to mean anything to the child, it must be the expression of definite idens, thoughts, feelings, or actions, with which his experience has made him familiar. If the child is to read with understanding and with pleasure, the teacher must use a method that will enable him automatically to recognize in the strange visible language a familiar audible or spoken language, through which he must associate the visible language with definite ideas, thoughts, feelings, actions, or experiences already familiar to him. When the child can do this he will readily translate the visible language — either silently or audibly, into its real meaning; and the greater ease with which he does so, the more pleasure he will find in his reading; and the more pleasure he gets from his reading, the more likely he will be to form the habit of reading, which is quite as important as the ability to read.

In selecting the reading for her beginners, the teacher should see that it involves only such ideas, thoughts, feelings, actions, and experiences as are common to all nationalities represented in her class. Then in her preliminary work with the children who speak a foreign language it will not be necessary to acquaint them with new idens, thoughts, experiences, but simply to make them familiar with the oral form of the English in which these are expressed. To do this she should take advantage of the Object-Word Method, the Picture-Word Method, and the Action-Word Method.

In developing an oral language in the retarded, or subnormal, or foreign children, the teacher should remember that in nature, the object or the experience comes first; then the idens, and, finally, the spoken word. The child is then ready for the visible word — printed or written — which is to be interpreted into the familiar spoken word and associated with the idea back of which stands the object or the experience.

If the child is to form the habit of reading he must find pleasure in reading. To do so, his interpretation of the visible into the oral language must be automatic. He will then be free to think about what he is reading. He will easily follow the thread of the story and see the plot. He will really become interested in reading whole stories; and these he should be permitted to read just as early as possible.

In selecting the method she is to use in teaching reading, the teacher should reject every method that does not surely, systematically, and rapidly develop the power of automatic word recognition. If our alphabet were purely phonetic, the problem of automatic word recognition would be very simple, and practically all teachers would use a phonic method. Taking our alphabet as it is, a careful study of the words used in the reading done in the first three grades reveals the fact that more than eighty-five per cent obey simple phonic laws which the child of five or six can easily be taught to grasp and apply. To enable the child to recognize these words without hesitation, the surest, the most systematic, and the most rapid method is to give him a knowledge of phonics. The surest way to gain his attention and to keep him interested is to present this phonic scheme through stories. These stories should be short and to the point, and each story should teach some sound and the position of the vocal organs in making it, or some phonic law and its application.

After each phonic fact or law has been taught it should be reviewed or applied until it is fixed indelibly in the child's mind. Appropriate illustrations and games will be of great service to the teacher in helping to fix the facts taught.

While this phonic scheme is being presented to the child his ears should be trained to detect every sound uttered by the teacher, and when he hears a phonic word pronounced he should be trained to recognize the letter back of every sound. In this way he will eventually learn to spell all phonic words. His eyes, too, should be trained. He should be given systematic graded lessons in visualizing. Starting with the simplest unit and gradually enlarging this, and gradually making it more and more complex, he should be trained to get a perfect image, not only of every word presented to his eye but of phrases, clauses, and whole sentences. The child whose eyes have been trained thus will have little difficulty in reproducing in either oral or written form the words which do not obey phonic laws.

Many children who have great difficulty in learning to read have no trouble whatever in learning their number work. The reason is this: in number work the teacher sees and points out to the child the definite problems that he must solve. He soon learns to discover these for himself and also how to attack the various problems.

In teaching reading, just as in teaching arithmetic, there should be a definite beginning and a definite order and line of development which the stories should follow; the stories should enable the child to discover the definite problems to be solved and the best method of attacking these problems. If the children are to depend upon the repetition of mere word forms to be memorized as word forms, many of them will never become independent.

More than a year ago, upon my first visit to a certain school in which subnormal children were being taught, I found children who had been in school from the time they were five or six until they were nine, ten, eleven, twelve, thirteen, and fourteen years of age, and they were still unable to read a single word. In my next visit — about a year later — I found all these pupils reading with practical independence easy stories such as are usually intended for our second and third grades.

To what or to whom shall we attribute the marvelous change that had been wrought? Shall we give all the credit to the teacher? We should like very much to do so. But if we give her all the credit for what these pupils have accomplished under her, to whom shall we give full credit for all that they failed to accomplish in the years before they came to this teacher? Shall we give credit for this to their former teachers? The teachers would say, "No! The whole credit for their continued failure is due to the children themselves." But if this is true, how does it happen that this teacher has finally been so successful in teaching them to read?

The teachers who had failed to teach these children to read had received special training for primary work and many of them had made enviable records in teaching *normal* children to read. The teacher who succeeded had not really specialized in primary work or in work with the subnormal; in fact, she had been teaching in the eighth grade, and she decided to take up this work because her heart went out to these helpless children and she wanted to enable them to help themselves. Hence, we must infer that the previous training and experience will hardly account for the failure on the one hand or for the success on the other, for the odds in this respect were against the teacher who succeeded. For the real explanation we must look to the methods used by the respective teachers.

Some of the teachers who failed had used the Thought or Sentence Method, and others had used the same method supplemented by phonic analysis. Still others had used a phonic method. The teacher that finally succeeded had used these same methods for a time, and had concluded that very little could be done for these children, until, through a friend, also a teacher of subnormal children, she had learned of a method which the friend had used with unusual success with both normal and subnormal children. Through the recommendation of this friend she used The Lewis Story Method with the results we have already mentioned. The results of many other teachers in using this method with subnormal pupils have been equally satisfactory, while in the thousands of cases in which it has been used with normal children the results have been phenomenal.

In some of the schools in which this method has been used, pupils have read during the first year fifteen, twenty, and twenty-five books, including primers, first, second, and third readers — in some cases more than three thousand pages.

Through a series of delightful stories, which keep the child happy and interested, The Lewis Story Method introduces first the sounds, and then, gradually, the more intricate processes of reading. During the first six weeks of school, advantage is taken of the child's inherent love of play, and through the most natural means he is taught to build from six to eight hundred phonic words. The stories of the five fairies and the busy little dwarfs keep him constantly on the tiptoe of expectation for the next story and the lessons taught by it, thus insuring the success and happiness of all concerned.

NOTE Teachers and mothers desiring to know more of The Lewis Story Method may get free information by addressing the author (see next page), G. W. Lewis,
4559 Forrestville Avenue, Chicago, Ill.

A Story Method Class Taught by Miss Helena Pearson of Whitman, Mass.

Although their school had only half-day sessions and was closed six weeks because of sickness, this class during the first year read 23 standard first, second and third year books. This enviable record is typical of Story Method results. Miss Pearson has used this method four years. Three years ago she wrote: "I have never had such splendid results in Phonic work or such fine readers as I have had this year. In previous years the children lacked independence. Now I am seldom called upon for help. They have read twenty books this year, and their power of mastering new words is considered wonderful by those who have heard them read."

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One of the greatest assets that any successful primary teacher can possess is the ability to tell a story in such a manner as to delight her hearers. So valuable is this ability to tell a delightful story that in many cities the schools employ teachers who devote their entire time to story telling.

Every child that has heard one fascinating story wants to hear another. Every mother who has told such a story to her children, and every teacher who has charmed her children with a story must recall the oft repeated request, "Tell us a story." Then, as each story has been finished, who can forget the persistent "Tell us another story"?

Can any mother or any teacher have the heart to ignore such a plea? Can she afford to deny it at any cost? By heeding it she can mold the character of her children as the potter molds his clay. Not only can she inspire them with the desire to read these and other stories for themselves, but as thousands of teachers and mothers have done, she can procure a series of charming stories which, when told, as if by magic, will give her children the key that will open up to them all the treasures of story land; a key that will enable them with ease and pleasure to recognize in the written and printed language everything that is already familiar to them through oral language; and that will make them independent readers and spellers in the shortest possible time.

These stories form the basis of THE LEWIS STORY METHOD OF TEACHING READING AND SPELLING with which marvelous results have been achieved.

Classes of ordinary first grade pupils, during their first year, have read eight primers, eight first, seven second and two third readers, or more than 3400 pages.

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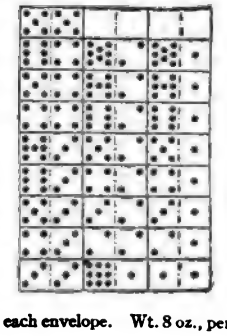

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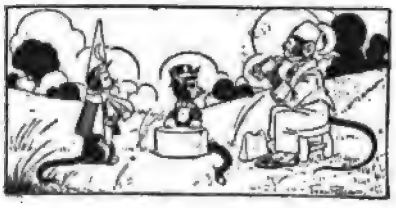

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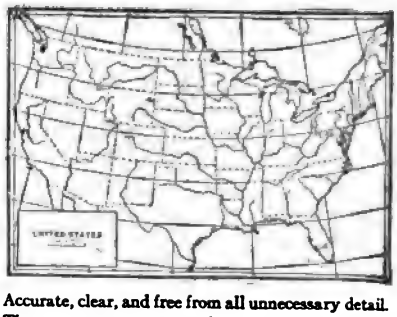

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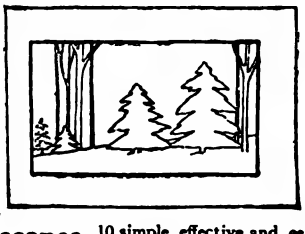

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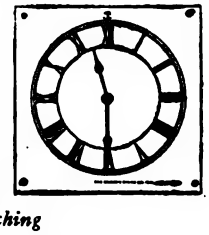

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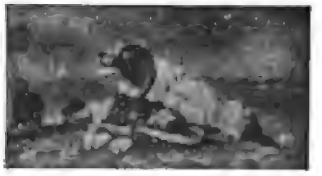

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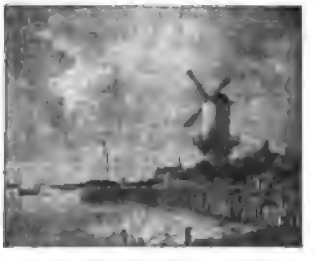

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Volume XXVIII SEPTEMBER 1920 Number 7

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

A Book Money Cannot Buy

Bess Dixon

THE teachers who have been finding so many helpful ideas in PRIMARY EDUCATION during past years have, no doubt, learned to save the ideas which proved most helpful to them. To the new teachers and the new subscribers of PRIMARY EDUCATION, I would make this suggestion: Save the articles which prove most beneficial in your work. Organize them. They will be worht so much to you.

I speak from experience. Three note-books full of PRIMARY EDUCATION clippings have been used, not only in the second grade, but in other grades of the schools where I have taught. A former superintendent called these volumes "Noah's Ark." I considered the name an appropriate one, as much good material has been saved for co-workers. Old teachers, as well as new ones, are glad to receive good suggestions.

Would you like to peep into the 1916–1917 volume? Several pages are dedicated to "Poems Little Children Love to Recite," by Angelina Wray, Director of Oral Expression and Public Speaking in the Public Schools of New Brunswick, New Jersey. As space will not permit, I shall limit the number of these to four. "Golden Rod Candles" of the September, 1916, issue, appears first. It correlates with September's Nature Study and is a beautiful poem in thought and rhythm. "The Pilgrim's Gift' correlates with November's history. "The Christmas Fairies," in the December, 1916, issue, furnishes an easy, appropriate Christmas exercise. "The Jolly Winds" of March, 1917, is linked with physical training. Directions and music are given.

Just look at my clippings under "Reading." This one article, "Incidental Reading Carried on Along Experimental Lines," in the January, 1917, PRIMARY EDUCATION is very interesting. It was worked out in the Primary Department of the State Normal School of Wayne, Nebraska.

There are many good articles under the "Nature Clippings," but I shall let you think about this one of March, 1917, "Leather Apron." Won't that be interesting to the children who are to take an imaginary trip to a sugar camp?

Under the heading of "Arithmetic," you find the Model Store idea, arranged by the Primary Teachers of Fort Wayne, Indiana, with the help of their Supervisor, Gail Calmerton:

1 Preparatory Lessons for Model Store — Sept., 1916.
2 Problems for a Grocery Store — November, 1916.
3 The Christmas Toy Shop — December, 1916.
4 January Sales — January, 1917.

On the "Hand Work" pages you will find:

"A Fall Poster" — *Ruth Ash* — October, 1916.
"The Christmas Blackboard" — Lincoln School, Indiana, December, 1916.
"Jumping Jacks for Christmas" — *Margaret Myers* — December, 1916.
"Holiday Work for the Children" — *Kate Mann Franklin* — December, 1916.
"March Poster" — *Ruth Ash* — March, 1917.
"Spring Book" — *Ruth Ash* — April, 1917.

Do you see this heading, "Problems"? Look at these articles:

"Concrete Ways to Hold Attention" — *Estelle Hinton, Primary Supervisor of the Springfield State Teachers' College* — November, 1916.

"Seat Work Suggestions. I" — *Estelle Hinton, Primary Supervisor of the Springfield State Teachers' College* — January, 1917.

"Seat Work Suggestions. II" — *Estelle Hinton, Primary Supervisor of the Springfield State Teachers' College* — February, 1917.

Would you not like to own this one volume? No money could buy it. Again I would make this suggestion. Save the articles which prove most beneficial in your work each month this year. At the end of the year you, too, will have a volume which money cannot buy.

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These make PRIMARY EDUCATION An INVESTMENT, not an EXPENSE

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"Lest We Forget"

Hope Kelsey Corson

IN the midst of the nation-wide agitation over low salaries and miserable conditions, is there not a little danger, as well as much benefit, to ourselves? Papers and magazines are full of figures showing our poverty, and comparing our earnings with those of factory girls, kitchen helpers, employees in department stores, and even garbage men and dog catchers, to the evident and glaring disadvantage of our profession. Our lack of social standing has also been featured and every other drawback imaginable; and this has not been done entirely by teachers themselves, either. But such widespread disparagement of any calling so absolutely essential as ours is most unfortunate. Think for a moment of the ways in which the morale of the army was elevated during the war. Was it by telling the men constantly how poorly they were paid, how they were nothing but despised public servants exploited by the nation they were expected to save, and that the career of a soldier was the least desirable one on earth? No, we all know better. The emphasis was laid on duty, and as ever, the men of the whole nation responded in a way that must thrill us to remember and which shall never be forgotten as long as the nation endures. They marched away, perhaps to die, with the spirit of that gallant Scotchman who wrote:

> But not what now befalls
> For us to ask or stay;
> The Iron Angel calls
> And we must but obey
>
> Not now to judge, the time —
> Not now to lay the blame;
> Be whose soe'er the crime,
> But not for us the shame.
>
> For in that clarion call
> A new faith rings out clear —
> We have no rights at all,
> But only duty here.

The greatest benefit we can derive from any situation, or any state in life, comes to us only after we have acquired the habit of dwelling on the *duties* of that state or situation, rather than its privileges or rights. Who does not remember the earnest, consecrated, devoted women who used to be *our* teachers twenty years ago? They worked for six or eight dollars a week, and most of them never owned a fur coat or a pair of silk stockings as long as they lived; but can we recall much gloom or discontent among them? Compared with ours, their lives were hard and meagre indeed, but were they unhappy? I do not think so. The consciousness of a high calling, for which not everyone was fit, made them feel a rather pleasant sense of dignity and importance. If they had foreseen that teachers would ever give up their work to take up chorus-girl positions on Broadway, imagine their consternation!

Let us not deceive ourselves — the janitor may draw more pay than we do, and the waitress in a quick-lunch may outshine us as to clothes, but they could not do our work. Our calling still remains a high and sacred one, in spite of all that has been written, and no more to be measured by its pecuniary returns than the work of the doctor, the nurse, or the priest, who saves lives and souls. Could anyone put a suitable cash value on their work? No, nor on ours!

Let us close our ears to the cynical and discontented among us, and face resolutely the fact that no community will ever be able to award us salaries commensurate with the importance of our work. Let us ask ourselves, not whether we are "getting what we are worth," because there is no way to measure that in dollars and cents, but whether we are still as keenly alive to the importance of our duties as we were, as a profession, ten years ago, before we began to be regarded as objects of pity and scorn. Has our work lost value in our own eyes? If it has, it is time to face about. No one can be much of a success in any line who is not firmly convinced that what he is doing amounts to something.

The tendency in industry to "let up on production," to call incessantly for shorter hours of work and more pay, must not creep too far into our profession. For us there may be no holding up of our output; too much depends on what we turn out; a nation's boys and girls are worth more than its coal, or corn, or cotton. Every child that passes through our hands has the right to expect from us all the education he is capable of receiving, and until he has received it, our duty is not done.

There is no work in the world that demands so high a standard of the worker as ours. That in itself is inspiring, instead of depressing, if the right point of view is taken. Even if chances of financial advancement are few, and there is no opportunity ever to become rich in material possessions, there is no limit to the chance for professional growth. A stenographer can only hope to write about so many words a minute, no matter how long she practices; on all piecework there is of necessity a point beyond which human skill and speed can hardly go; nearly every line of work has its limitations, but *ours has none*. We are limited in what we may accomplish with the material put in our hands to use, only by the amount of our own physical, mental and spiritual power. Who can say such work *can* be paid for by the week or year?

We have taken up this work in the full knowledge that we shall never get rich doing it, any more than a man going into the ministry or priesthood. If the making of money comes to assume too great an importance in our eyes, we shall do our profession good by leaving it and devoting our time to what seems worth while to us.

There is no work on earth in which the intangible rewards are so great, unless it is the practice of medicine, and I hardly believe that quite equals our profession. But if the intangible has no meaning for us, and material values are all we can appreciate, let us, by all means, stop working with human beings and their minds and souls, and learn some simple process in a machine shop, where the material we spoil can be "scrapped," and where we can expect three or four times as much pay, in a few weeks, as we ever could get in the schoolroom.

Let us try to get back, if we can, the joy and content in our work that we once had — "This is my work — my blessing, not my doom."

Let us stop, for a little, our chorus of discontent and dwell on our duties. If we "have no social position," let us admit that it is because of ourselves and not the work we do, and that if we are socially desirable we shall be discovered, no matter where we are, and shall find and keep our own level. If we belong to that old-fashioned but very real "aristocracy of birth and breeding," no lack of money will separate us from it. If we do not, no income could secure us a place there.

While we are taking an inventory of ourselves as teachers, it is a good plan to check ourselves up, honestly and fairly, by a business-like scale of values, similar to those used in the world of business by employers everywhere.

A very good scale was recently given the teachers of Pittsfield, Mass., by Mr. John F. Gannon, newly elected Superintendent of Schools. In the midst of the tumult and shouting over our rights, it is good for us to consider for a little while our duties. Let us [illegible] aid of this

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scale, determine our professional worth, being honest with ourselves. Where do we stand, and have we slipped back or forged ahead in the past few years of turmoil and unrest?

Factors to be Considered in Determining a Teacher's Professional Worth

1 Scholarship
2 Personality
3 Ability to discipline
4 Teaching power
5 Professional spirit
  a Evidence of scholarship may be shown by:
    General culture and knowledge.
    Special knowledge of business taught.
    Continued growth in intellectual power.
    Accuracy in subject matter, language, written work, etc.
  b Personality may be expressed to advantage:
    By correctness of conduct in and out of school.
    By ability to win the confidence and arouse the better motives of pupils.
    By neatness and order in care of desk, blackboards, materials, etc., and general condition of room.
    By tact in meeting patrons, associates and pupils.
  c Ability to discipline is evident:
    By having high ideals of order.
    By success in attaining proper order.
    By success in prompting growth of pupils in self-control and obedience.
    By causing apparently permanent results in character.
  d Teaching power may be shown:
    By skill and rapidity in questioning.
    By aptness and skill in use of illustrations.
    By success in holding attention during recitation.
    By success in arousing interest in the subject studied.
    By the amount of special preparation for each recitation by teacher, by pupil.
  e Professional spirit may be shown by:
    Enthusiasm in the work of teaching.
    Sympathy with pupils.
    Co-operation and sympathy with associates.
    Helpfulness and loyalty to official superiors.
    Discretion in discussing school matters.
    Willingness to receive criticism.
    Ability to improve as a result of criticisms and suggestions.
    Punctuality and promptness in attending regular and special meetings, closing recitations, excusing classes, making reports, etc.
    Attendance and interest in educational meetings.
    General attitude toward educational matters.
    Interest in pedagogical periodicals and books.
    Scientific study and knowledge of children.

There are no points here of which we can truthfully say that they are unimportant, or not worth our consideration. But they stand for qualities that are not to be measured in money. If we can secure a living wage we shall be fortunate, but we must realize that we are *giving* of ourselves and of our service in a work beyond price.

True Citizenship

M. V. Monaghan

DO you want citizenship training of the highest order? If so, don't be content with a daily salute to the flag and the singing of national songs. Adopt a program of Americanization which provides for participation in citizenship. Make your pupils feel, no matter what grade or type they may be, that there is a great deal thay can do, both at home and in school, that will make them worthy of that flag that breathes liberty to all.

Every service, no matter how small, that in any way helps to improve conditions at home or in school, is a mark of true citizenship.

The following suggestive program has been used in our school for the past year. Other services may be used if more adaptable to the existing conditions of any locality.

School Services

1 Keeping school grounds free from papers, rubbish, etc. (Grades I–VIII)
2 Keep school property free from pencil markings. (Grades I–VIII)
3 Planting flowers, trees, etc. (Grades IV–VIII)
4 School Garden. (Grades III–VIII)
5 Making and putting up bird houses. (Grades IV–VIII)
6 Laying out grounds for athletic meet. (Grades V–VIII)
7 Protection of small children coming to and going from school. (Grades VI–VIII)
8 Taking charge of Lunch Room. (Grades VII–VIII)
9 Reporting all contagious diseases. (Grades IV–VIII)
10 Campaign for clean speech. (Grades IV–VIII)
11 Assisting children of foreign birth with the language. (Grades V–VIII)

Community Service

1 Doing away with unsightly billboards.
2 Having vacant lots cleaned up.
3 Keeping buildings, fences, etc., free from markings.
4 Keeping fresh water around for birds, dogs, horses, etc.
5 Campaign against flies and mosquitoes.
6 Campaign against spitting in public places.
7 Keeping sidewalks free from snow.
8 Protection against fire.
9 Protection against contagious diseases.
10 Beautifying town by cleaning up vacant lots, removing unsightly posters, etc.
11 Acting as guides to strangers.

Patriotic Services

1 Helping the Red Cross collect clothes.
2 Campaign for Junior Red Cross.
3 Raising and lowering school flag every day.
4 Helping American Legion.
5 Buying Thrift Stamps.

Charitable Services

1 Supplying some needy family with milk.
2 Providing wood for a needy family.
3 Dressing dolls for poor children.
4 Sending food and clothes to orphan asylum for Thanksgiving.
5 Gathering wild flowers and sending them to nearby hospital.
6 Entertaining convalescent children at hospital.

This is only a suggestive list of activities that make for true citizenship. Many other acts of service will suggest themselves to the progressive teacher.

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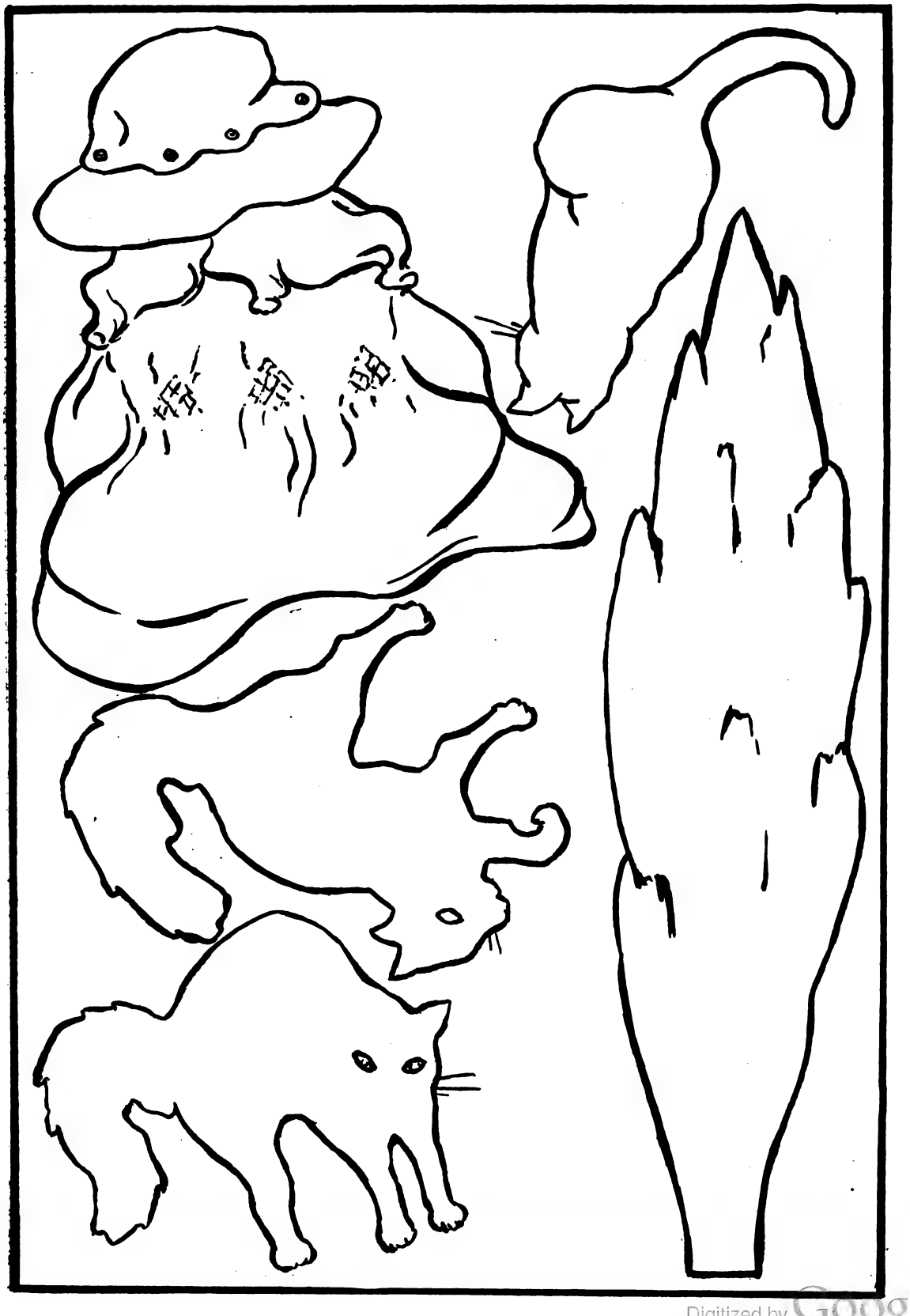
The Yellow Cat

Ruth Ash

(This is the first of a series of posters by Miss Ash, illustrating verses from "Nursery Lays of Nursery Days," by M. Nightingale)

In summer on the sunny wall the yellow cat and I
Sit quietly side by side and watch the clouds go sailing by;
I love his yellow velvet paws — I love to hear him sing.
But when it's dark and I'm in bed it's quite a different thing.

For when it's dark from every house the cats of every size
Come creeping forth with angry tails and golden, gleaming eyes;
They snarl and shriek and spit and swear — the yellow cat and they —
I love the yellow cat, but still — I love him best by day.



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The interesting features of these two posters is the working out of the different color effects of day and night. They are made from colored construction paper, the different parts being cut from the various colors and assembled. Each poster is twelve by eighteen inches in size, the wall is three inches high, and the moon two and one-fourth inches in diameter.

In the first the sky is blue, the clouds white, the wall gray, the foliage green, and the house brown. The cat is yellow, the little girl is cut from white paper and colored. Her hair is yellow, her dress buff, and hat white. In the second poster, the sky is dark-blue gray, the clouds black, the wall and cats black, the trees and house dark greenish-gray. The moon, windows, and cat's eyes are, orange.

Community Study I

Audrey Lapham

NOTE This course in community study is the work of two of the primary teachers. Miss Hayden and Miss Lapham planned the work of the first two grades.

General Suggestions

In schools in which children do not have kindergarten training, the most simple home activity projects may form a background for a later study of more complex problems of interdependence or community study. In other words, home study in the first grade is preparatory to community study in the third grade.

These early project studies should be so simple that the children need little assistance in carrying out their expression of the ideas arising in connection with the projects. Thus self-dependence, initiative and successful execution are easily developed.

The materials used should be those easily manipulated to form a running accompaniment to the child's thought, as the specificatim is to clarify his images and enlarge and organize his experiences. Clay, sand, crayons, paper and blocks, supplemented with materials easily procured by children — as twigs, cord, boxes, pasteboard — are suitable materials.

These materials should not be so elaborately prepared that nothing remains for the children to do. The rather crude work of the children should replace the perfect models designed especially for exhibition purposes. This does not mean that there is a premium upon crudeness. The child should do his best, but it should be *his* best, not his teacher's. Children should have the opportunity to do their own selection and rejection of pieces appropriate for use in the project in hand.

The projects find expression through oral and written language, as well as through materials, and furnish motive for writing and word study and, many times, for reading and number. Oral expression forms a background for reading. Reading lessons taken from these interests are especially helpful in beginning reading, because of the strong motive and the attack on reading from the thought side which they present. In nearly every instance these projects involve number measurements and comparison, offering opportunity to develop number concepts in a rational way — through the real situations in which they arise.

During these early years, children organize and clarify their experience in a great measure through imitation. Nearly all home and community life and history problems lend themselves readily to dramatic play. Children should have opportunity to organize their own imitative play and use their own rather crude ideas, with suggestion for betterment. This is preferable to dictation from the teacher.

The purpose of this course is to suggest a number of suitable projects for primary grades. No one teacher would work out all of them. Some problems which arise in one district are not so easily approached in others. For example: the study of mining relates very closely to the experience of the children of some districts, while in other schools, if the problem is taken up at all, a different approach will need to be made—probably through the needs of the home. In one case, the approach is through interest in the occupation; in the other, through the need of the product of the mine.

In September the IB's may begin with the home activities and then choose two or three of the larger units most suited to the children's experiences. Among such are the garden activity, the grocery store, the farm or the department store — taking up clothing and toys — leading up to Christmas time. In February the IB's may begin with home activities; follow with community problems, such as Fire Department, or mine, letting garden and farm activities follow in the spring. IA's omit the home activities and begin the community studies most naturally following the work done in the IB — such as the milkman, ice man, the bakery, etc.

In the September class of 2B's it might be better to begin with the early Indian life. Then about Christmas let the sending of packages and greetings introduce a rather detailed study of the postal system. Later, if time permits, proceed with Lolami, etc. The February IIB's might start with the study of the postal system, since the question of addressing and sending packages arose at Christmas time, and since Valentine's day is near. Then these children may take up Indian life, Mewanee and Red Feather, and proceed to the study of later Indians such as Lolami and Docas. In the IIA, take up Indian study where the IIB's left off. The teacher may choose the order in which she wishes to take up the study of the shepherd peaoples and weavers, but the Navajos seem to follow the later Indian life rather naturally, since they were the Indians whose main occupation was sheep herding and weaving. It is easy, then, to connect the study of the other peoples who were shepherds and weavers.

If "Weavers and Other Workers" is used as a text book, omit the stories about weaving in Colonial days until such time as the children have a suitable background for it.

First Grade

Home Life

Approach the subject through the home experiences of the children, any of the many home interests: small children in the family, brothers or sisters in the homes, number in the family, any recent home experience, such as a family trip, party, picnic or ride. Illustrate these experiences. From catalogue cut out figures to represent the family. Cut out father's and mother's chairs, baby's playthings, etc.

Activities in the home: Mother's daily service for the family — cooking, baking, marketing, sweeping, dusting, washing, ironing, and preserving fruit for winter use. Illustrate by drawing, cutting, modeling or constructing. Dramatize these activities. "This is the way we bake the bread, wash the clothes, iron the clothes, sweep the floor," etc.

Play House. Build the house with blocks, or arrange the boxes to represent different rooms. Make simple furniture of wood and make clay dishes. Arrange play furniture in the rooms, or build pieces of furniture by arranging blocks or small boxes. Where wood or blocks cannot be had, construction paper may be used for the furniture. Make linoleum for kitchen floor. If wood is used for furniture, make sink and bathtub of clay, perhaps coat with enamel.

Make a poster representing some one home activity, or make book illustrating mother's work. This may make a picture book for the reading table. Patterns may be used, also free cutitngs, using the best cuttings produced and working with one unit at a time, such as sweeping, cooking or washing, or colored pictures may be cut from magazines and pasted in the book.

Let the care of the schoolroom suggest activities that the children may become responsible for.

Wash and iron bedding and clothing for the school doll, if there is one, and if the bedding and clothing need washing and are of washable materials. Let a small group of children do this in a free activity period, perhaps extending

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from 11:30 to 12:00. If the teacher has access to a domestic science room, the children may preserve some fruit or make jelly, etc.

Father's services take him outside of the home to supply the needs of the family. Dependence upon the trades of the farmer, the grocer, the carpenter, the postman, the milkman, the iceman and the services of clothing stores, shoe stores, drug stores and doctors.

Father's services in the home — gardening. Let the school or home activities, or vegetable wagons, or marketing, introduce later supply problems.

Suggested School or Home Garden Activities in the Fall

Gather flowers and seeds, sort garden seeds, make boxes, baskets or envelopes for them, make blue prints or sepia pictures of grasses and flowers; make vases or bowls for them of clay. (Shellac the best ones for use in the room.) Gather corn or vegetables or whatever the gardens yield; shell corn for winter use; rake leaves and cover gardens; bring vegetables and corn stalks; model fruit and vegetables from clay; cut fruits and vegetables from paper. Make fruit and vegetable stand, grocer's display, vegetable wagon.

Suggested Garden Activity for Spring

Get old seed catalogues. Cut out and paste pictures and make garden display, or make garden books showing such garden activities as raking, spading, hoeing, watering plants; also garden products, both flowers and vegetables. Make plan of home or school garden on sand-table. Plant bed of flowers or of vegetables. In boxes or in sand-table (indoors) or plant out-of-doors if it is practicable.

If there is a school garden, measure garden in feet and yards. Make plan of garden and beds on paper, drawing to an easy angle — perhaps letting an inch represent a foot. Mark off individual or room garden, showing plots for different vegetables and flowers. Mark off rows for seeds. Plant seeds collected in autumn work. Care for the garden.

Grocery Store

Introduce the grocery store through some common experience of the children — fruit and vegetable stand, vegetables brought in from the gardens, vegetable wagon supplying the home, or marketing. Visit grocery store. Draw or cut store building. Make delivery wagon. Make articles to put in the store, make counters and shelves and arrange articles for sale. Make money — use stiff paper and mark value. Make pocket-books. Play store.

Produce House

Introduce produce house through grocery store. Visit produce house. Reproduce with blocks, illustrate things seen on trip. Construct delivery trucks. Work out in much the same way as before.

Farm

Introduce farm through grocery store and produce house. Visit a farm. Free illustration from the trip of things seen on the farm, activities on the farm. Make individual booklets or two or three room books (for use on the reading table), of farm activities and of farm animals. Make the books rather large. Use patterns of animals, or use animals cut from magazines. Build farm on sand-table, making animals of clay or of machié paper.

Farmer's work in autumn, gathering fruit, grain and vegetables. Make harvest poster or make basket of fruit.

If the farm is used as a unit of work in the spring, the farmer's work in the spring will be emphasized — preparation of soil, planting of seeds.

Department Store

Draw on experiences of children who have been taken to the department store. Visit store. Plan different departments. Build store with blocks, or use boxes for the different departments, furniture, clothing, toy room, etc. Make furnishings for the different departments. Make articles for sale in these departments, representing by cutting and construction, as furniture made of construction paper, clothing by paper cutting. If wooden furniture is used, supply the clothing and dry goods by the use of scraps of cloth brought in by the children.

Clothing

At the time the clothing deparment is studied, the problem of clothing for winter may be introduced. Why wool is best for winter and cotton for summer. Use of silk for both seasons. Recognition of the three textiles through handling. Elementary discussion of uses and origin of wool, cotton and silk.

Dress doll suitably for winter. Children choose two harmonious colors for a dress and cape and hood. Plan pattern with children. Fold and place pattern on fold of cloth to avoid shoulder seams. Cape — circular pattern, ribbon ties. Hood — semi-circle, selvedge edge for front of hood, semi-circular edge sewed and drawn up to fit; strings. Underslip of white cotton material, made after kimona pattern, without sleeves. In spring, make dress of cotton material.

Toys

Reproduce toy room. Cut out toys in magazines, make toy books. Make toys — Jack-in-box, scrap books, animal books.

Bring toys from home to be sent by the room to less fortunate children.

Through this teach how to write an address.

Coal Mines

Talk about how the homes are supplied with heat and speak of the work of the miners. Draw on experiences of children who have seen mines. Visit mines to see coal shafts, coal chutes, coal wagons and trains. Draw things seen on trip. Build mine on sand-table. Make mine shaft, chute, coal wagons, cars, lay tracks, surrounding buildings. If there is not space enough on sand-table, use a corner of the floor space. Make miners' picks and shovels.

Let some child bring miner's cap and light. Make mine caps with lights.

Fire Departments

Find what experience related to this subject the children have had. How many have seen the fire trucks either passing or in action? How many have seen the fire station? Get permission to take the children to see the nearest fire station.

Make drawings from the visit. Build the fire station. Make fire trucks and fireman's hat.

Ice and Milk Supply

The activities related to the milk supply and to the ice supply may be introduced through the milk and ice wagons supplying the homes. These two subjects may be worked out in much the same way that the grocery store was.

Bakery

The bake-shop is another suitable problem which may be worked out in this way.

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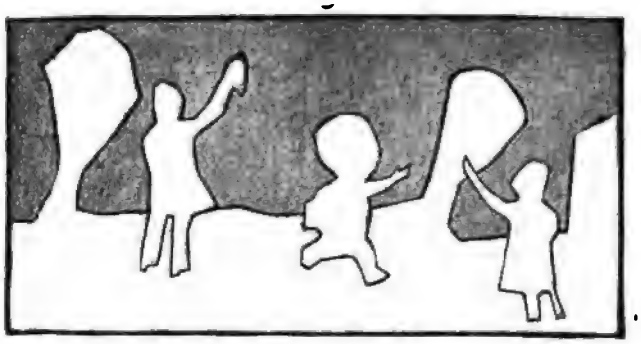
Projects for Primary Grades II

The September Project

Florence A. Powell



Back to School
Poster—MARY ROMONA—6 years.
Free-hand cutting, I B, Observation School, Cleveland Normal.

Autumn day — fruitful day!
See what God hath given away!
Orchard trees with fruit are bending;
Harvest trains are homeward wending;
And the Lord all o'er the land
Opens wide his bounteous hand.

Preparation on the Part of the Teacher

1 A clean American flag.
2 A plant or flowers (some living touch in room).
3 Several attractive pictures.
4 Pencil and pad of paper.
5 Seating plan prepared (to be filled in upon receiving and seating of class).
6 Board cloth and duster.
7 A story prepared.
8 A rote song prepared.
9 A simple memory gem to be memorized.
10 Seat work prepared.
(Something attractive to do or make).
11 In IB of the first grade have strips of paper ready to write names of children upon, pin upon each child his name, so by the end of the first day a teacher will know each child by name. In higher grades have cards ready to fill out as desk cards, so that teacher will readily know her group by names.
12 Give the room a home atmosphere and let the teacher become a hostess *ready* to receive her little guests with a hearty welcome.

After the life in the open, the first day of school for any child seems endless, by right only half sessions the first and last week of any school term should be required.

The opening exercises of the first morning of the first day leaves a lasting impression.

Order of the Morning Exercises

1 Morning Greetings.

(Teach teacher's name here; write it also upon the board, and refer to it during the entire day.)

2 A short verse as a prayer.

I thank Thee Father in the sky
For my dear home so warm and bright.
I thank Thee for the sunny day
And the sleepy starry night.

3 A song of greeting.

4 Salute to the flag. (Demand perfect attention and articulation.) Salute may be any of the following:

I pledge allegiance to my flag and to the Republic for which it stands, one nation indivisible with liberty and justice for all.

I give my head and my heart to God and my country, one country, one language, one flag.

I love my country's flag of red and white and blue, and always will remember that it tells me to be good and brave and true.

There are many flags in many lands,
There are flags of every hue,
But there is no flag however grand
Like our own Red, White and Blue.

5 Clean-up inspection. (Look for clean appearance and for handkerchiefs.)

The theme of the day's conversation should be upon the experiences of the summer vacation; this is the basis of getting acquainted, also the teacher can readily see the leader of her little group.

The project for September is the Home project.

1 The members of the family:
a The father
b The mother
c The brother
d The sister
e The baby.

To secure freedom of expression is the chief aim in these first few lessons.

The teacher will:
Suggest and direct conversation.
Encourage every genuine attempt by the child.
Train the pupil to *keep* to the topic.

2 Activities in the home.
3 The home furnishings.
4 The neighborhood and neighbors.

The first memory gem reviewed together was:

This little pig went to market,
This little pig stayed at home,
This little pig had roast beef,
This little pig had none,
This little pig cried "Wee, wee," all the way home.

To my surprise, it took two days before each child could recite it alone (a proof to me how easily we take things for granted). I believe d*all* children knew it correctly. I obtained a set of pictures of the rhyme and made a poster:

"This little pig went to market."

Our first unit was the thought of the provider, father—his service in the home, his work outside to provide for the needs of his family, strong, brave and generous.

"This little pig stayed at home."

Second unit, the mother — her love and care of family, her various duties, her love and watchful care; the mothers of different nations, the Japanese, Chinese, Indian, Eskimo, Dutch, etc.

We had a Mother's Corner, pictures of many different mothers, pictures from magazines. During the day you would find a little group around this corner. As a border we had pictures of the mother animals, horse, cow, dog, pig, cat, sheep, duck, goose, etc., with the name attached to each. At the end of the month the names were taken down, used as flash cards, and to our delight, we had added twelve words, with meaning, to our vocabulary. The selection that has proven most enjoyable for mother is the following:

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One Mother

Hundreds of stars in the pretty sky
Hundreds of shells on the shore together;
Hundreds of birds that go singing by;
Hundreds of bees in the sunny weather;
Hundreds of dewdrops to greet the dawn;
Hundreds of lambs in the purple clover;
Hundreds of butterflies on the lawn;
But only one mother the wide world over.

"This little pig had roast beef." This typifies the brother, lover of wholesome sports, good things to eat, a free happy time in the outdoor. Our corner now becomes an "Outdoor Corner" — boys' camps, boy scouts, fishing, boating, golf, tennis, games, swimming, etc.

"This little pig had none." Now we come to sister. She is the unselfish one, mother's helper, her various duties in the home, working with and for mother, her care of the baby. Contrast her play and playtime with that of brother's: her sewing, piano lessons, girls' clubs, campfire, her place as little mother. Our corner is "Sister's Corner." You readily know what selection of magazine pictures composed this array.

"This little pig cried, 'Wee, wee' all the way home."

The last, but most attractive, the baby — its dependence upon each member of the family, the love it brings into the home, the babies of different countries, what they are called and how cared for. The "Baby Corner" is now a delight, for so many attractive baby pictures are to be obtained these days in magazines. When studying the baby, have children bring their dolls, but insist upon *clean* dollies, for the clean, sweet baby will be the theme in our Hygiene work.

1 Baby's bath.
2 Baby's pure food.
3 How and where baby sleeps.
4 The way everyone should treat baby, so he will keep his health all his life.
   a Don't kiss baby upon the mouth.
   b Don't use anyone's handkerchief for baby.
   c Don't use baby's glass or spoon.
   d Don't handle baby.
   e Don't let the flies get into baby's food or around baby.
   f Don't tease baby.
   g Keep baby clean and well.

Our second poster was the family and the children wrote this rhyme:

"Father goes to work. (Picture of Father)
Mother stays at home. (Picture of Mother)
Brother has the fun. (Picture of Brother)
Little sister has none. (Picture of sister)
The baby cries, 'Rock me all the time at home." (Picture of baby)

Our educative seat work at this time was freehand cutting pictures of the family.

Our way was prepared for the "Home" and neighbors by the telling of the story "The Three Bears." We took this in three units:

1 The neighborhood; neighbors.
2 The Bear family.
3 The home of the Bears.

In dramatization, we called the three units scenes.

Procedure

1 Telling of the entire story for hearing the story and for pleasure.
2 The retelling to obtain the entire story.
3 The retelling in parts.

The first scene dramatized was story of Goldilocks, a neighbor to the Bears, her mother, her request, her outdoor adventures (picking flowers, catching butterflies, running, jumping). After this dramatization, we modeled Goldilocks from clay. After drying our clay forms we painted her attire, then shellacked them. The girls braided skipping ropes from three strands of colored cords, put clay handles on, then painted them various colors. The boys made clay marbles, dried and painted them. This began our group work.

The next unit—The Bear Family. The preparation for walk, the setting of breakfast, the walk in the woods, conversation of the Bear family. This was the second scene in our dramatization. The modeling of the three bears, drying and painting, were then done. May I say here, that in all my teaching experience, I have never spent a happier time with my little ones than during the "Three Bear Project" Work?

The third unit — The Home. The rooms, the furnishings, upstairs, our home, our rooms, our furnishings, our upstairs. After the dramatization of the third scene, we made from clay, dried and painted, three sizes of bowls, spoons, the table, the three chairs, the three beds.

Our set was now complete, and for the final production, as one little tot told the story the children used their clay sets of "The Three Bears" upon their desks for dramatization. We started to sew a block quilt, and by the end of the term a full-sized bed quilt adorned our walls, each child sewing a block.

The special room decoration at this time was a doll house, furnished and cared for by the children each day. At this time of the year the room can be made so attractive, with flowers from field or garden.

When working out this "September Project," let it become so alive that the child will live all day in the atmosphere of home — enlightenment and love.

Morning Talks for September

FIRST WEEK

Monday — Promptness
Tuesday — Neatness
Wednesday — Politenesss
Thursday — Obedience
Friday — Loyalty

SECOND WEEK

Monday — The handkerchief
Tuesday — Tooth brush
Wednesday — Drinking fountain
Thursday — The finger-nails
Friday — The teeth

THIRD WEEK

Monday — School building
Tuesday — The teacher
Wednesday — The principal
Thursday — School nurse
Friday — The janitor

Hygiene

(Original Rhymes, six-year-old children, Observation School Cleveland Normal)

Baby

Baby sleeps in the air
And says "I don't care
For it makes me happy
And fat and fair.

RUTH ELAINE ROSENBERG

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School Nurse

Our nurse, Miss Southard,
Is clean and neat;
She helps us all
Our Health to keep.

Stories

For the Children's Hour — *Carolyn Sherwin Bailey, Clara M. Lewis:* The Wonderful Porridge Pot, Page 62, Chicken Little, Page 297, The Stone in the Road, p. 102
Why the Evergreen Keeps Its Leaves — *How to Tell Stories—Bryant.*
The Three Little Kittens; The Gingerbread Boy; The Three Little Pigs — *Folk Lore Readers, Book I*
Mrs. Chinchilla — *The Story Hour — K. D. Wiggin*
The Wolf and the Seven Kids — *Grimm's Fairy Tales*
The Little Gray Pony — *More Mother Stories — Maud Lindsay*
How the Elephant Got Its Trunk — *Just So Stories — Rudyard Kipling*
Pig Brother; Raggylug; The Old Woman and Her Pig — *How to Tell Stories — Sarah Cone Bryant*
The Ugly Duckling — *Andersen's Fairy Tales*
The Camel and the Pig — *Short Stories for Little Folks — Catherine T. Bryce*
Why Robin says "Cheer Up" — *That's Why Stories — Catherine T. Bryce*
Henny Penny — *Aldine, Book I — Catherine T. Bryce*

Poems to be Memorized

Come, Little Leaves — *Selections for Memorizing — George Cooper*
All Things Bright and Beautiful — *The Posy Ring — C. F. Alexander*
Who Has Seen the Wind? — *Pinafore Palace — Christina Rossetti*
The Wind — *Child's Garden of Verses — R. L. Stevenson*
What Does Little Birdie Say? — *The Posy Ring — Alfred Tennyson*
Selections from Hiawatha — *H. W. Longfellow*
Wynken, Blynken and Nod. — *Lullaby Land — Eugene Field*
How the Leaves Came Down — *The Posy Ring — Susan Coolidge*

Fables — Joseph Jacobs

Boasting
The Frog and the Ox.
Gentleness
The Wind and the Sun.
Greed
The Miser and His Gold.
Liberty
The Dog and the Wolf.
Selfishness
Dog in the Manger.
Truthfulness
The Shepherd's Boy.
Resourcefulness
The Crow and the Pitcher.
Vanity
The Fox and the Crow.
The Jay and the Peacock.

Games

Story plays
Picking Apples, Jack Frost, Nutting, Windy Day, Sweeping, Washing, Ironing, Baking.
Rhythm Exercises
Skipping
Walking (fast — slow)
Flying
Galloping horses
Duck waddling
Rabbit jumping
Running (fast — slow
Clapping
Skating
Raking
Breathing Exercises
Keep a feather in the air
Blow like the wind
Blow up a paper bag (crack)
Smell a beautiful flower
The Crooked Man — *Moses*, Page 24
Little Miss Muffet — *Moses*, Page 26
The Pancake Man — *Moses*, Page 31
Did You Ever See a Lassie? — *Bancroft*
Follow the Leader — *Bancroft*
Jack Be Nimble — *Bancroft*
Hush-a-bye Baby — *Moses*, Page 68
Bobby Shafto — *Moses*, Page 66
To Market — *Moses*, Page 44
Ring a Ring o' Roses — *Progressive Music Manual*, Vol. I
Dance of Greeting — *Progressive Music Manual*, Vol. I
Alphabet March — *Mrs. F. Kirk*
Fireflies' Dance — *Moses*
Yankee Doodle — *Moses*
Alphabet Game — *M. A. Holton*
Do This, Do That — *Bancroft*
Good Morning — *Bancroft*
Traffic Game — *Bancroft*
Ten Little Indians — *M. Hofer*
Diddle, Diddle, Dumpling — *Moses*, Page 58

Memory Gems

Be you to others kind and true,
As you'd have others be to you.
— *New England Primer*

Politeness is to do and say
The kindest thing in the kindest way.

No matter what you try to do
At home or at your school,
Always do your very best,
There is no better rule.

The skies may meet in sadness,
The blustering winds may blow,
But if our hearts are cheery
There's sunshine where we go.

Whatever you do, do with your might;
Things done by halves are never done right.

Yankee Doodle is the tune
Americans delight in,
Good to fiddle, dance or sing
And just the thing for fightin'.
— *Our Flag and Our Songs — H. A. Ogden*

A star for every State and a State for every star.—*R. C. Winthrop*

The stairway to heaven begins on earth.

Forgiveness—
'Tis the odor that the flower gives out to the foot that crushes it.

Nothing succeeds like success.
Love conquers all things.

Deeds are fruits; words are but leaves.

'Tis home where'er the heart is,
Where'er its loved ones dwell,
In palaces or cottages,
Green haunts or mossy dells. — *Eliza Cook*

September

And thro' the golden weather
From hill and wood and glen,
Sweet wild things sing together,
"September's come again."

Do thy duty, that is best. — *Longfellow*

The Union — it must and shall be preserved. — *Andrew Jackson*

Great gifts can be made by little hands.

Every grain helps to make a bushel.

The Great Day

I feel so tingly through and through,
I can't begin to play;
I couldn't add up two and two,
Because it's Circus Day!

I mean to buy a red balloon —
Good-bye! I'm on my way!
But don't expect me back too soon.
Hurrah for Circus Day!

— *Daisy D. Stephenson*

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A Problem in Applied Drawing and Design

Alberta E. Strome

Western Illinois State Normal School

ONE of the most interesting and fascinating projects which the teacher of drawing and construction may use as a means for the teaching of taste in dress is the paper doll. As a phase of art education, it is most valuable, since nowhere is a girl more constantly under the necessity of applying the principles of art to daily needs than in the matter of tasteful costume. A course in art which succeeds in fixing in the mind of the girl student the fundamental relation between economy, adaptation, and artistic harmony has given her something the value of which we cannot over-estimate.

This course will correlate our work in art with that of costume designing and making and will develop an appreciation of the æsthetic, of true economy and discrimination in beauty of line, form, color and design.

The pupil is impressed, as he proceeds, with the fact that while styles change, the principles of art which underlie the designing of dress do not change. The form of expressing these principles changes as the seasons come and go, but the principles remain the same.

The paper doll project, with wall paper, crepe paper and the perfectly fascinating new designs in the tissue papers, and materials, is within the reach not only of the teacher in town, but of her sister in the country.

Not only is the doll of use in the teaching of taste, but it affords a fine chance for the correlation of drawing and construction with both history and geography. Periods in history are illustrated and changes in style noted. The character of times and people is shown to be reflected in the dress of the period. The dress of people of other countries may be illustrated by making and dressing the dolls.

The dolls may also be used to decorate posters for school entertainments. The printing of these posters furnishes another school prob'em. Geography books, history books, language books are illustrated with the paper doll appropriately costumed. The classes whose work is discussed here worked out with wall paper the boy doll costumes also — this was lower grade work.

This problem will be found to appeal to the imagination and the inventive faculty of children. The work may begin as low as the second grade and brings about quite wonderful results. In the upper grades, the dressing of the large paper doll with plain, checked, and flowered crepe tissue and wall papers, the drafting and designing of the patterns, prepares the way for the courses in cutting and sewing in the domestic art classes.

Study fashion sheets and catalogues for good design. Work out cross-stitch and beading designs. Study matching of colors, tints and shades. Discuss materials seen in stores and in catalogues; criticise or test them by application of the rules of design for appropriateness, good proportion and character.

The outlines which follow are for lower grade work. In the upper grades the work is preparatory to the making of the girls' own dresses in the drafting, cutting and sewing classes. The dolls for the lower grades may be 4″ to 8″ high, the upper grade dolls 10″ to 12″, and the girls work out the garments on the doll which they are to make for their own dress in sewing.

The doll's complete wardrobe with color scheme carefully planned may be made from remnants of wall paper, obtained from discarded or out-of-date wall paper sample books which dealers are glad to give for this purpose. Nearly every home has a supply of left-over wall paper from the spring decorating.

The basic pattern is the slip-over kimona sleeve one, the back and front alike. A slit is cut half-way down the back for dresses and undergarments, and one all the way down the front for kimonas and coats. Each child is given a pattern if the lesson is given in a first or second grade. If the lesson is planned for a third or fourth grade, one goes a step farther, and the child constructs his own pattern from drawings by the teacher on the blackboard with dictated dimensions. Use colored crayons for these drawings. Another class drafted its own simple patterns from the doll itself. To do this have the doll shape cut from strawboard or cardboard, and put the real paper or cardboard doll in an envelope to keep it clean and unrumpled. When planning the details of the costume lay the doll to one side on the desk so the child may plan. The dolls are hektographed, and then cut out by the children in the first and second grades, and cut free-hand in the others, folding the paper on the long axis, then cutting shape and unfolding. This pattern is traced on the cardboard, and the face drawn by the children except in the lower grades.

Directions should be carefully given as to the proper way to lay the pattern on the material. In fact, all the points are brought out, which are needed for the planning and making of real clothes.

The dainty slip undergarment the pupils decide to make of white ceiling paper, with dots or flower designs of the paper tinted very lightly. Match the colors used in the hair ribbons or dresses. The next garment will be the everyday or school dress of the checked gray, blue or brown paper, or the oatmeal papers. Discuss the need for simplicity in choosing this dress. The dress is to be made in a fashion which will allow freedom of movement for play and work. Look through the fashion sheets and catalogues. The children love to make such collections. In a lesson preceding the doll problem have envelopes made of manila paper or wall paper to put the collections in. Decorate them with block, stencil, or stick printing designs.

When planning the decoration or trimming for the school or everyday dress, bring out the difficulty of laundering the elaborately made dress. Use simple bands of the same in solid color if dress is flowered or checked or flowered if material is plain. These bands are used for enrichment of neck, sleeve, belt and pockets. If desired these bands may be laid on with colored crayons or water colors. The lessons may be as easily carried out without special equipment as with it. The teacher is wise who makes a collection from time to time of materials to be used in such lessons, with a box to keep them in. Such a box turns out to be a veritable magic chest in time. Put in it wall paper, pasteboard, lace paper from candy boxes, colored tapes, ribbon bolts saved after ribbon is used, tablet backs, etc. Both children and teacher contribute to this treasure store.

A very fine "best dress" of some satin or silk finished paper, with white collar, pockets, cuffs and belt of plain or of the lace or embroidery-like paper from the candy boxes, brings about fascinating results. Plain white paper with flowered paper for trimming is equally interesting.

Hidden away in many an attic trunk are rolls of very gay coloerd flowered paper, or of Japanese effects, which may be used for charmingly effective kimonas, using bands of solid color for decoration.

Make comfortable warm-looking coats and capes with hoods of plain brown, gray, blue, red or green papers. Trim these garments with black, brown or dark gray pockets, collars, belts, buttons and cuffs. Discuss the placing, the size of the buttons, their grouping for decora-

(Continued on page 457)

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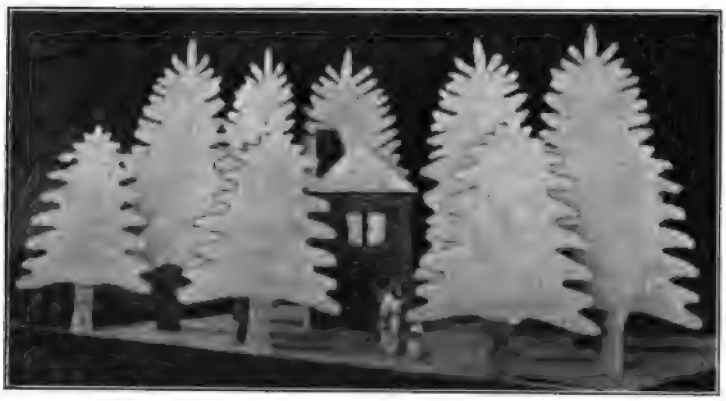


A First Grade Project

The Three Bears

Amy L. Page

ONE morning our principal came to school a little earlier than usual, and finding that I had preceded her by several minutes, inquired if I had been there all night.

I explained that our supervisor of drawing had inspired me (upon her last visit to our school) and I was at work upon a "bear house."

A little later that morning a generous donation of construction paper was received from the principal to further the cause.

An empty listerine box, which measured eight and one-half inches high, five inches deep, and six and three-fourths inches wide, procured at a drug store, was converted into a house.

By inserting a partition in the middle, it divided the space into two rooms.

The upstairs room made the bedroom, containing the three beds. Placed in the room downstairs were the three chairs, table, and three bowls upon the table.

The two rooms were connected by stairs made of folded construction paper.

Cardboard was cut, folded and pasted to form the roof, and a bit of red paper placed in a square hole in the roof served for a chimney.

In the cover of the box a window (the one Goldenlocks jumped out of) was cut, and below a door.

The wall paper was made of construction paper with a design drawn on it with colored crayons. The rugs or floor coverings were made in the same way.

Paper lace from a candy box, when pasted over the window, resembled real lace curtains.

Goldenlocks, the bears, and the furniture were all cut from a colored picture page in a magazine.

When the house was finished, it of course had to have its setting in the woods.

The foliage of the trees was made of green construction paper, mounted on thin cardboard. The tree trunks were colored with brown crayon.

A triangular piece of cardboard was pasted on the back to enable us to make the trees stand up.

Green paper made a good representation of grass and from a narrow strip of brown we got the effect of a path through the woods to the door.

When the model was completed, the bears sent out their at home cards to supervisor, principal, and teachers in the building.

Our supervisor of drawing had designed bears and furniture for the children of the first grade to make, and I told them that they might take home all they made in school, and if any one wanted to get a box and make a bear house at home, I would be glad to call at their house to see it and help them in the way of suggestions and material.

Suddenly a big building boom struck our district!

In a very short time we had a number of "bear houses" under construction.

The nearby stores had soon given away all their empty boxes.

The services of fathers, mothers, brothers and sisters were sought in the building of the houses and teacher became a building inspector.

One mother said that she never saw the children so enthusiastic over anything before.

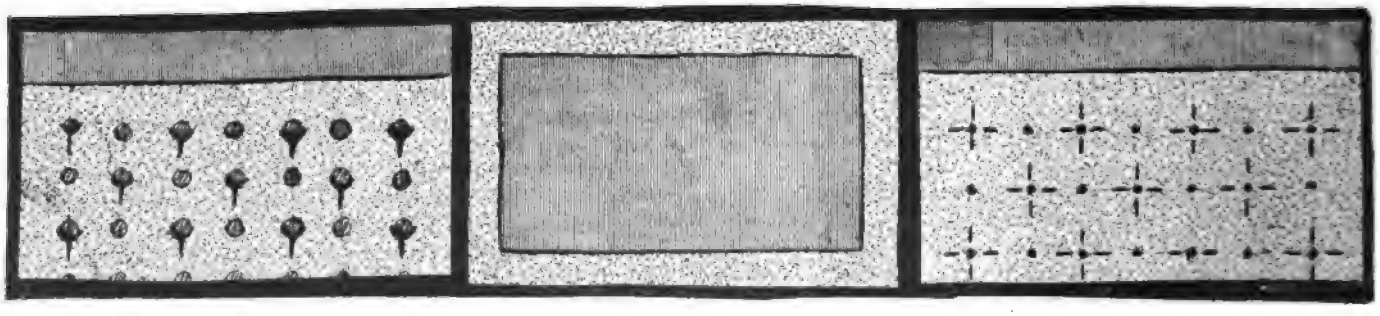
Light brown construction paper, Brown crayon margin. Trees in green and brown. Printing in pencil.

One day when father was dressing, no doubt he missed his collar stud and became very angry because he could not find it, for, of course, he never thought to look in the "bear house" door, where it was doing duty as a brass door knob!

During the building period the children were learning to construct their own playthings, and many of them showed power to invent and carry out ideas.

The children were asked to bring their "bear houses" to school on the day of the supervisor's next visit, for an exhibition.

Many and of various sizes were the houses — no two



Dot paper with pencil through perforated pattern with holes one inch apart. Draw design or dots with crayon. Brown and orange for downstairs room, red and green for up. For center of rug use one color over the other.

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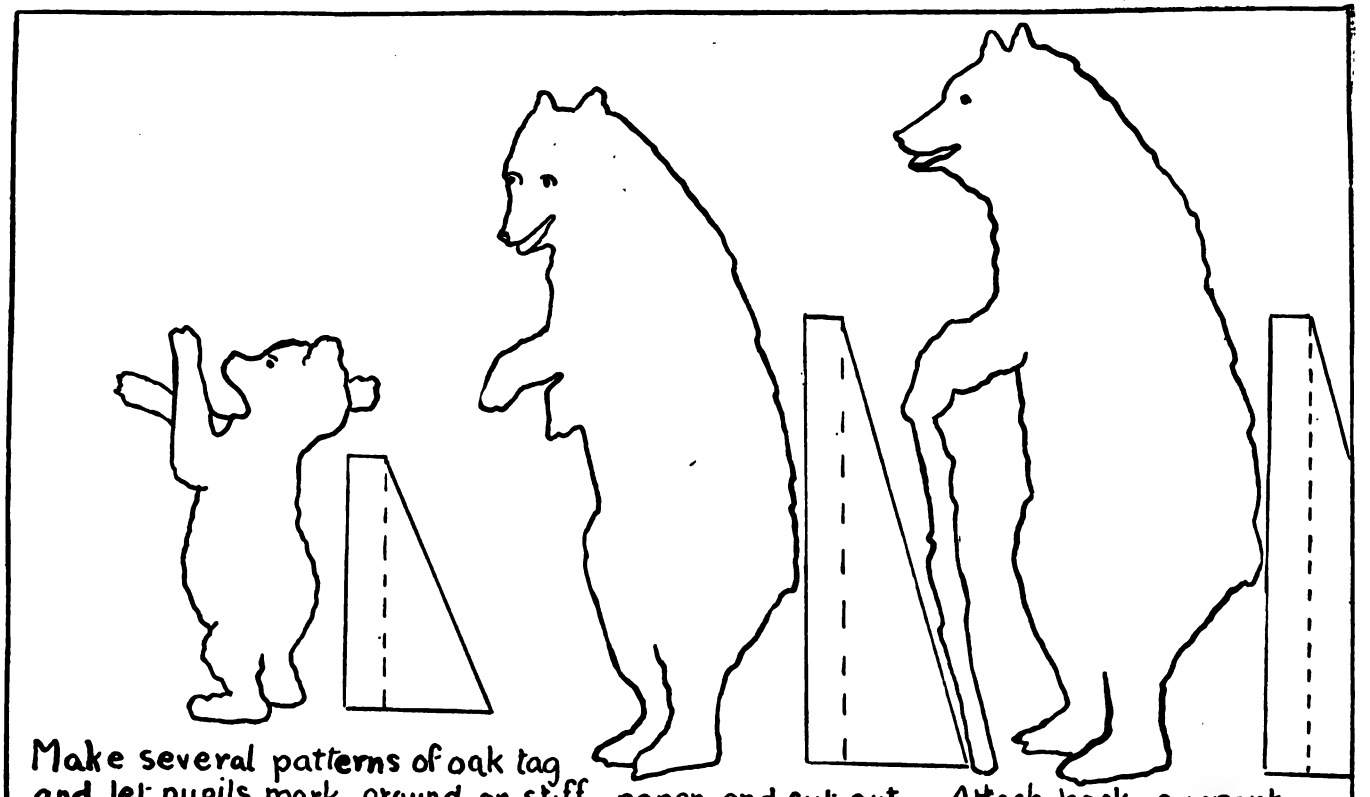
exactly alike in all respects, although each was made from a pasteboard box and had two rooms, one upstairs and one down.

The houses which were made from boxes about ten inches square were of convenient size to accommodate the furniture which the children made in school.

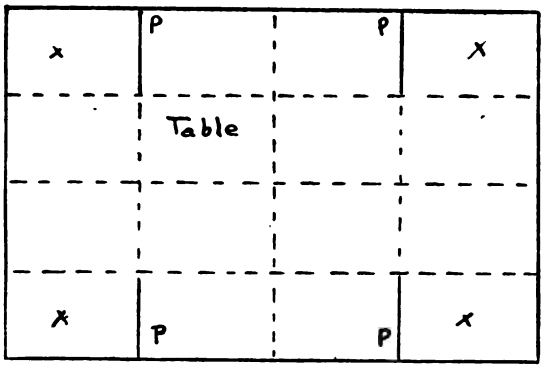
Each house displayed special features. For instance, one had been painted on the outside, another showed a green paper carpet on the stairs, another had unique sash curtains at the window, while still another had oil cloth on the floor of the downstairs room, made with brown crayon on glossy white paper.

Some were papered with real wall paper inside and others with what we made in school.

The exhibition was a success and greatly enjoyed by both children and teachers.



Make several patterns of oak tag and let pupils mark around on stiff paper and cut out. Attach back support

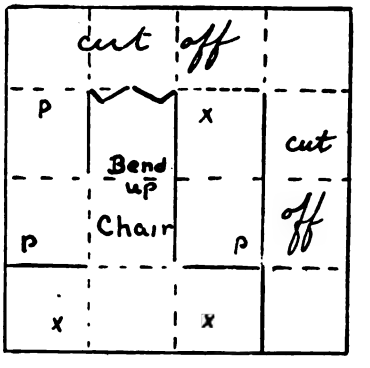


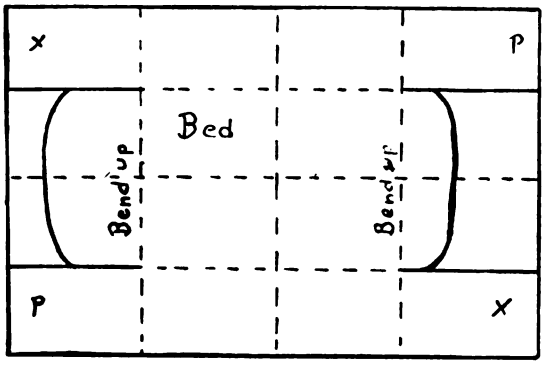
One Table 6 x 9

Three Standing bowls

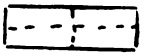
Three Chairs from 6 x 6 5 x 5 3 x 3

from waste squares of each sized chair





Three Beds from 6 x 9 5 x 8 4 x 6

Make poste spreader →  from a piece about $2\frac{1}{4}$ x $\frac{3}{4}$ folded in the middle lengthwise then width wise

Apply paste under P and swing P over X

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Daily Helps and Suggestions for the First Four Grades I

Effie L. Bean

September

GRADES I and II

Language

FIRST WEEK

Monday What did you do during your summer vacation? Tell us about it.

Tuesday How many have been on a farm this summer? (Or to the city, as the case may be.) What did you see there?

Wednesday Tell a short story or fable for reproduction. Talk about it.

Thursday Reproduce above story.

Friday Dramatize above story.

SECOND WEEK

Monday Repeat all the Mother Goose rhymes you know. Dramatize as many as you have time for.

Tuesday Learn a new Mother Goose rhyme.

Wednesday Tell the story of the Three Bears for reproduction.

Thursday Reproduce above story.

Friday Language game. Teach correct use of *may* and *can*.

THIRD WEEK

Monday Continue Friday's language game.

Tuesday Memorize a new Mother Goose rhyme.

Wednesday Dramatize Mother Goose rhymes.

Thursday Review Monday's language game.

Friday What did you see on your way to school to-day? Tell us about it.

FOURTH WEEK

Monday Have you a pet?
What is it?
Where did you get it?
What does it eat?
Who cares for it?
Do you care for it regularly?

Tuesday Take pupils for an observation walk.

Wednesday Tell about yesterday's walk. How many things did you see?

Thursday Begin the study of the rabbit. Children bring pictures to school. If possible have one child bring his pet rabbit. Discuss the general characteristics of the rabbit.

Friday Continue study of the rabbit.
What does he eat?
What does he like best?
Where does he live?
How many different kinds of rabbits do you know?
What are rabbits good for?

History and Geography

FIRST WEEK

Monday Where do we live? Tell me the name of your town or city and your state.
What is your street and number or rural delivery route?

Tuesday Let each child learn to give the following information about himself:
My name is ——— ———.
I live at ——— (street and number) in ——— (city and state).
I am ——— years old.

Wednesday Continue drill on above.

Thursday What does your father do for a living? Teacher makes a list of the occupations mentioned, these occupations to be studied in detail later on.

Friday What day is this?
What month is this?
What season is beginning?
What do you do on Friday? Your mother? Your father?

SECOND WEEK

Monday Tell the story of Bruce and the Spider. (See "Fifty Famous Stories Retold" by James Baldwin.)
Talk about the story.

Tuesday Reproduce above story.

Wednesday Tell the story of William Tell.

Thursday Reproduce above.

Friday Where did William Tell live? Wouldn't you like to learn something about Switzerland? Begin study of Switzerland.
Where is it?
What kind of a country is it?
Compare it with your home?
How do the people dress?

THIRD WEEK

Monday Continue study of Switzerland.
What do the people do?
Have you ever seen a goat?
Where? Describe it.
Can you bring a picture of one to-morrow?
Are there any goats in Switzerland?

Tuesday Plan and arrange a Switzerland sand-table.

Wednesday Continue work on sand-table.

Thursday Continue above.

Friday Complete sand-table.

FOURTH WEEK

Monday Story of Androclus and the Lion. ("Fifty Famous Stories Retold" — *Baldwin*.) Discuss the story.

Tuesday Reproduce above story.

Wednesday What do you know about a lion? Have you ever seen one?
Where? What was it doing?
Why are lions kept in cages?
Where are they free?

Thursday A study of the lion from pictures. Discuss his appearance, habits, food, etc.

Friday Each pupil may be allowed to reproduce his favorite story.

Nature Study

FIRST WEEK

Monday Have you a flower garden at home? Tell me the names of the different kinds of flowers you have. Tell us how they look, their colors, etc. Bring one flower from your garden to school to-morrow.

Tuesday Each pupil may pass to the front of the room with his or her flower and describe it.

Wednesday Have you a pet at home? Tell us about it. Allow as many children as the time will permit to tell about their pets.

Thursday Take the class out for a walk. Look for

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flowers, birds, etc. Who can see the most? Allow free discussion by the children during this observation walk.

Friday What did you see yesterday? Tell us about it.

SECOND WEEK

Monday Are you happy to-day?
Does the weather make you happy? Why?
Do you like to see the sun shine? Why?
Does the sun do any good by shining?
Tell us all you can about the sun.

(In case the sun is not shining, postpone this lesson and substitute something else.)

Tuesday Name all the fruits you have ever tasted. Did they grow here? Where did they grow? Note likenesses and differences.

Wednesday Continue above fruit study.
Name fruits growing on trees.
Name fruits growing on bushes.
Name fruits growing on vines.
Which do you like best?
When are the fruits ripe?
Do they grow in all seasons?

Thursday Can we eat fruit only in the summer? How is it possible to have fruit during other seasons?
Did your mother can any fruit during the summer?
How did she do it?
How was the fruit prepared?

Friday Name fruits which have seeds.
Name fruits having a stone.
Name fruits growing in a cluster.
Which fruits make the best jellies?
What fruits can be dried?
How do we dry them?

THIRD WEEK

Monday Fruit game. *Example* I am thinking of a fruit. It grows on trees. It is round. It is juicy. It is red. What is it? (Plum)

Tuesday Study of the sunflower or some other flower common to the neighborhood. Study it as to size, color and characteristics. Name other flowers of the same color. Are they alike in other ways?

Wednesday Observation walk. See who has the sharpest eyes.

Thursday General discussion of what was seen on Wednesday's walk.

Friday Picture study. For this lesson use a picture of the out-of-doors.
What time of year is represented?
What makes you think so?
Are there any trees in the picture?
What kinds do you think there are?
Is there any water?
Is it a river, a lake, etc.? Why do you think so?
What else do you see?
How does the picture make you feel?

FOURTH WEEK

Monday Tree Study. Name the kinds of trees in and surrounding the school yard. Note the bark, leaves and general formation. Bring leaves to school for class observation.

Tuesday Compare the trees as to size, shape, manner of growth, shape of leaves, etc.

Wednesday Make a chart containing leaves from the various trees studied. These leaves may be pressed at school or by the children at home. Let children point to these leaves and name them.

Thursday Have you any different kinds of trees in your yard at home? Bring some leaves for our chart. Describe these trees and tell their names.

Friday Tree guessing game.

Example I am a tree. I grow large and strong. My branches are very crooked and they spread very wide. When I shake them queer little nuts fall. Little squirrels like me. Who am I? (Oak tree.)

Arithmetic

FIRST WEEK

Monday Test children on counting. Individual work. Keep a record of each child's counting ability.

Tuesday Continue individual counting.

Wednesday Complete counting test.

Thursday Count desks, chairs, windows, etc., in the room.

Friday Count the boys and girls in the room. Are there more boys or girls? How many more?

SECOND WEEK

Monday Let each child make a heavy envelope 6x8 inches in size, in which pupils may keep cuttings, etc.

Tuesday Ask children to bring small seals or pictures (in colors, if possible) to school, to be used in making cards similar to domino cards, which will be used later in formal number work.

Old catalogues and magazines contain many duplicate pictures which are good for this purpose. These pictures may be cut according to directions given by the teacher. Put these pictures in the envelopes made the previous day.

Wednesday Continue picture cutting. For variety give each child a small pattern and a sheet of silhouette paper and have him cut a definite number of these silhouette pictures. Preserve them in above envelope.

Thursday Continue picture collecting and cutting. Save.

Friday Children measure and cut several cards from oak tag about 5x8 inches in size. Save.

THIRD WEEK

Monday Begin making the domino cards following directions of the teacher. First divide the card in halves by a heavy pencil or paint line. Paste one picture in the middle of each half of one card; two on one half and one on the other of a second card, etc.

Get a set of dominoes for a guide as to how to arrange pictures and seals.

Tuesday Continue making of dominoes.

Wednesday Continue above.

Thurdsay Continue above.

Friday Complete set of dominoes. These cards are large and are for class work.

FOURTH WEEK

Monday Count by 2's to 10.

Tuesday Recognition of figures 0 (naught) 1 and 2.

Cut large calendar numbers and mount these for recognition drill. At the same time *write* the figures on the blackboard. Compare and name.

Wednesday Recognition of figure 3. Review 0, 1 and 2.

Thursday Count by 2's to 10. Individual work.

Friday Count by 2's to 12.

Arrange children by 2's. Also chairs and other objects in the room.

Hygiene

FIRST WEEK

Monday Teacher pass around the room glancing at the children's hands and faces. Commend the clean ones. Ask if all cannot be clean this afternoon. Ask children to give you as many reasons as possible for having clean hands.

Tuesday Repeat above.
How many wash your own hands and faces?
How many wash hands and faces before eating?
Why should this be done?

(Continued on page 450)

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I love little pussy, her coat
is so warm

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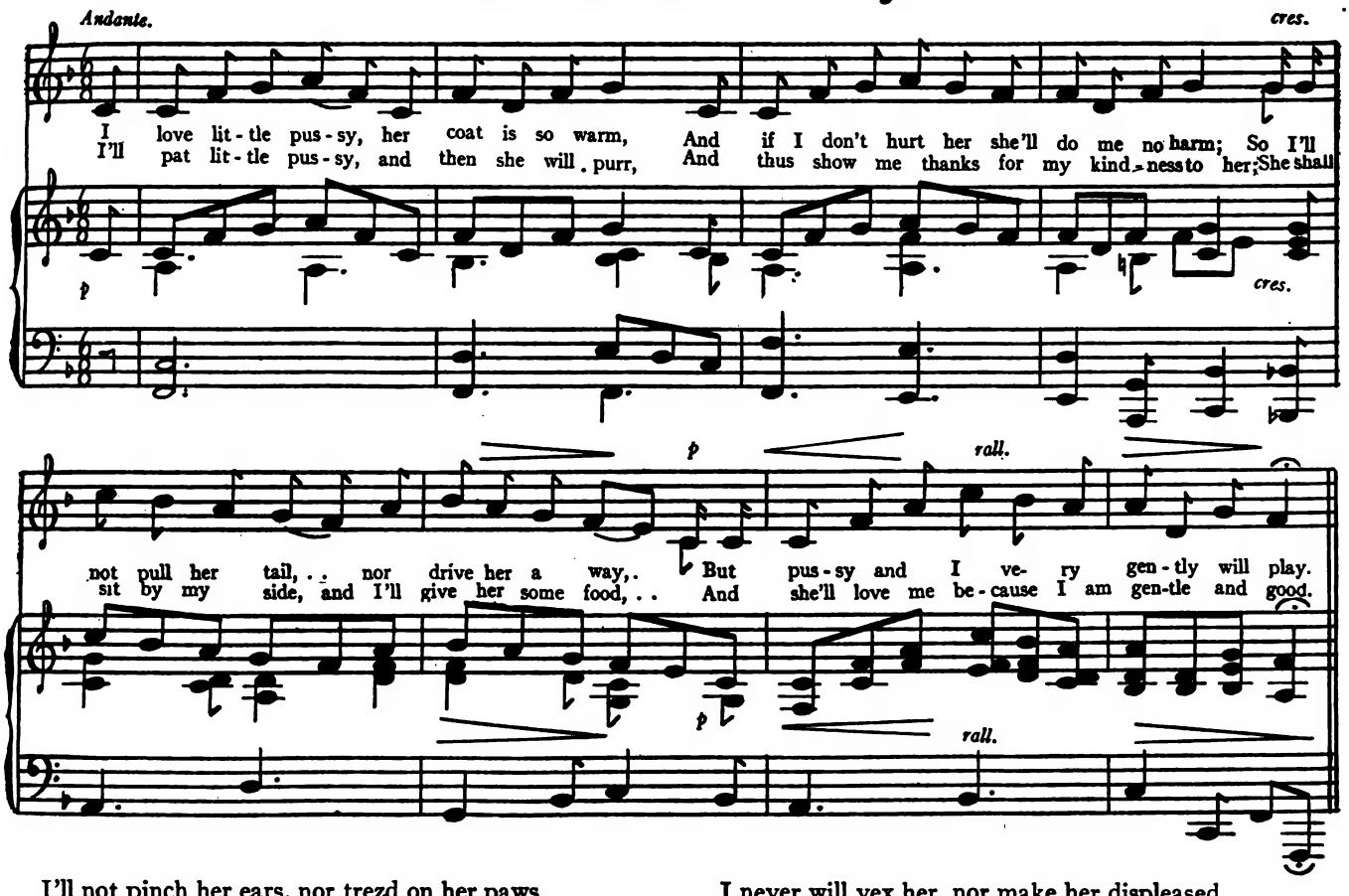
I Love Little Pussy



I'll not pinch her ears, nor trezd on her paws,
Lest I should provoke her to use her sharp claws;
I never will vex her, nor make her displeased,
For pussies don't like to be worried or teased.

Good Neighbor Toad's Outing

Hopping, hopping, hopping,
Goes good Neighbor Toad,
Not a moment stopping
In the dusty road.

"Neighbor, beg your pardon,
But I'd like to know
Why you've left your garden,
Where your flowers grow.

"Don't you think, old Neighbor,
Good, and grave, and wise,
That you ought to labor,
Catching bugs and flies?

"Don't you think the flowers
Need to have you round,'
Through the flitting hours,
To keep them safe and sound?"

"Little Girl, don't worry —
Soon I'm coming back.
See how fast I hurry
O'er the dusty track!

"I will do my duty
To each plant and flower,
So they'll bloom in beauty
Under sun and shower!

"But just a little outing —
Though I never shirk! —
Makes me feel like shouting,
Makes me feel like work!"

— Minnie Leona Upton

The Little Helper

That's what I am, for every day
My grandpa calls me so,
And as I've always lived with him
I think he ought to know.

I find his hat and cane for him
When they get out of sight,
And put his slippers in their place,
And bring them out at night.

I look about and see a lot
Of things to tell to him,
Because my eyes are young and bright
And his are old and dim.

I very often go to walk
With him along the street,
And stand close to him when he talks
With people that we meet.

And he has told me many times
To be a lady true.
And give a proper answer back
When I am spoken to.

So now I do not turn my head
And twist my bonnet-string,
But when folks speak to me I speak
As p'lite as anything.

I'm such a comfort and a help
To grandpa every day,
I don't know what he'd ever do
If I should go away!

—Mary Hanson

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A Department for Story Tellers

Children's Stories—The Animal Type I

Laura F. Kready

Author of "A Study of Fairy Tales"

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THE animal tale is one of the most interesting types of children's stories, not only in its development, but also in its illustrations. The beast tale is a very old form. It was the story of some successful primitive hunt or of some primitive man's experience with animals in which he looked up to the beast as a brother superior to himself in strength, endurance, swiftness or cunning. Such are the old folk-tales, like the German "Musicians of Bremen," the English "Scrapefoot," the Cossack "Straw Ox," or the Norse "True and Untrue," printed in PRIMARY EDUCATION.

The animal folk-tale presents many interesting examples. But the animal folk-tale must be passed over here, since the most interesting tales of this class have been listed for the grades and described briefly in the author's "Fairy Tale Studies for Elementary Teachers." This subject has been treated also in the first fairy-tale book, "A Study of Fairy Tales." Suffice it to call to mind among animal folk-tales some of the best, cleverest and sprightliest of tales, such as "Chicken Licken," the Jataka "The Foolish Rabbit," the French "Drakesbill," the Scandinavian "Sheep and the Pig," the Spanish "Medio Pollito," the Norse "Three Billy Goats," and the English "Three Pigs" and "Three Bears" for the little children. While for the older children, among the many might be mentioned the Punjab "The Jackal and the Partridge," which gives this very interesting definition of a friend: "A friend is one who can make me laugh, make me cry, give me a good dinner, or save my life if need be; but unless he have sincerity I will have none of him." "The King of the Crocodiles" and "The Rat's Wedding" are good Hindu tales, while among the Japanese tales are included "The Quarrel of the Monkey and the Crab," "The Sagacious Boar," and "The Monkey and the Jelly-fish." Then we have the Scandinavian "Three Dogs, Holdfast, Tear and Quick," and Andersen's "Tinder-box," the Norse "Dapplegrim" and the Russian "Fairy Craw-Fish," while among North American Indian tales, which are especially rich in animal types, two very pleasing tales are "The Broken Wing," an eagle story displaying much humanity, and "The Legend of Mount Rainier," an Indian tale of the Pacific Northwest, containing sacred otters, published in *Popular Educator* for September. Among animal folk-tales, too, we must not forget "The Uncle Remus Tales," which in modern times have been collected in the south of this country by Joel Chandler Harris.. These are humorous and so full of a sense of life that they appeal to children of all ages.

A modern folk-tale which is a re-telling of two old folk-tales, is "The Cock, the Mouse, and the Little Red Hen," by Felicité Lefèvre, illustrated by Tony Sarg. Here neither tale is given exactly as the old tale, but rather as some clever child with a fine imigination would improvise details. The bright green of the houses, the tawny yellow of the Foxes, the gay feathers of the Cock, the white clouds and blue sky, make this a delightful and beautiful book for the child just beginning to read. Indeed, the book could be used admirably as a supplementary reading text for first grade children. For the pictures interpret the text so definitely and on so many pages, only a very little reading accompanies an illustration, while the beauty of the color-tones in the pictures would aid in training a color sense and a taste for beauty.

But to return to the development of the animal tale. Following the folk-tales, later in more civilized society, when men became interested in problems of conduct, animals were introduced to point the moral of the tale. Then we have the fable, such as the "Fables of Æsop" or the "Fables of Bidpai," or later the "Fables of La Fontaine" and of "John Gray." Associated with the fables were Proverbs, moral truths which, because they embody the practical bits of experience and tested wisdom of the race, have a universal appeal and are popular to-day. In the fable, the gnomic truth of a proverb was amplified into the concrete action of a story that was brief and intense, by means of animal characters endowed with human traits.

With the introduction of printing into England through Caxton, "Æsop's Fables," which Caxton printed about 1484 from the European collection of Heinrich Stainhöwel, became popular in England. Naturally there followed in the wake of this text a popularity of the fable form, and in Puritan times, of the moral tale. But the Caxton "Æsop" was only one expression of the previous currency of the fable and proverb during the Middle Ages. The monks of the thirteenth century made the teaching of natural history subservient to religion. They spoke of the habits of individual animals and then found spiritual lore in them. The works of Francois de Sales, with their fabled properties of animals, are of this sort: "Goats are said to breathe by the ears, not by the nostrils; so does the human heart by hearing the thoughts of others." The distichs of Cato were used in the monastic schools, and not to know his Cato was the mark of Middle Age ignorance. A volume of "Moral Proverbs," by Christine de Pise, which was printed by Caxton, had also been in use as a reading book in the monastic schools.

In the early Middle Ages the personality of the animals became less prominent and the animal characters became types of humanity. Such was "Reynard the Fox," in which we have fable and folk-tale united with literature. The custom of giving names to animals, as Reynard, Bruin, and Tibert, was current in Lorraine, the province where "Reynard" is supposed to have originated, about 1150-1170. Other names, such as Chanticleer the Cock and Noble the Lion, were given because of a quality. The French artist who wrote "Reynard" gave to the personal adventures of the beasts an underlying meaning; the classic is really a novel of the adventures of a comonwealth of beasts.

"Reynard the Fox" shared with "Æsop's Fables" Middle Age popularity. With the printing of Caxton's edition in 1481, the tale became current in England. Its increased popularity is indicated by the very fine chap-book of 1780, which was a condensed history of the first part and by the numerous tales of Reynard that appeared following it, in all lands. Like "Robinson Crusoe," "Reynard the Fox" had a wonderful influence upon contemporary literature.

During the dreary period of children's literature, from Caxton's printing to about 1660, the history of the proverb and the fable is bound up with the history of the alphabet. As Mrs. E. M. Field has said, in "The Child and His Book":

"Once this hero (Great A and his merry men) was an important and even a somewhat awful personage. Men treasured him under horn as in a glass house; they bound him up in prayer-books, and signed themselves with the sacred sign of their faith before beginning to unravel his sacred lore. Later generations dissevered him more and more from these holy associations; he became continually

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less and less connected with the mysteries of religion, and more with instructive histories of good and bad children. Then they fixed him on square wooden blocks or joined him to gaudy illustrations, that he might represent Ass in an alphabet of animals, or Affability in a series of virtues, or stand for an Archer or an Apple-pie, till, finally the audacious pencil of a Cruikshank fears not to assail him, and he and his henchmen can no longer hope to inspire awe, for they have become *Comic.*"

Children's books, during the period just spoken of, included the "Horn-book," little "A B C tracts," the "Book of Hours," and later "Battledore" and "Spelling Book." The fable did not appear among the Christ-row of the "Horn-book," with its Syllabarium, Creed, and Lord's Prayer. Nor in the "A B C tracts," with the Ten Commandments, Graces, Gloria Patria, and short Catechism, which were printed under royal license up to 1605. Nor in the "Primer" or "Book of Hours," which contained a calendar marked with church holidays, Alphabets, and Syllabarium, followed by counsels in verse. This was the reign of "The Tragical Death of A Apple Pye," published by Marshall. Occasionally Spelling-books, such as Coote's "English Schoolmaster," 1597, would supplement the "Horn-Book" or "A B C" with a few simple reading lessons of words of one syllable. The fable and the moral tale gradually crept into these, such as in later years, "The English Spelling-Book," by William Mavor, illustrated by Kate Greenaway, which, following its word study and little moral stories of the division of words into syllables, contains some "Select Tales," as "The Dog and the Shadow," "The Milk-woman and Her Pail," and "The Hare and the Tortoise," a moral tale, "William and Thomas," and a chapter of "Moral Observations." However, there were editions of "Æsop" in Latin and English used in the schools at the same time as the "Obis Pictus" of Comenius. But at the time of Milton Puritan influence was very severe with the child and all tale and fable for pure pleasure were cut out.

One of the first books written for boys and girls was by John Bunyan, 1628–88, the author of "Pilgrim's Progress," entitled "Divine Emblems." This was turned into a Primer with additions, in 1686. The following verses "Upon the Frog," No. 31 of its Emblems, may well be taken as an example of the Puritan child's animal tale, with its moral appended:

Upon the Frog

The Frog by nature is both damp and cold,
Her mouth is large, her belly much will hold,
She sits somewhat ascending, loves to be
Croaking in gardens tho' unpleasantly.

Comparison

The hypocrite is like unto this frog;
As like as is the Puppy to the Dog.
He is of nature Cold, his Mouth is wide
To prate, and at true Goodness to deride.
He mounts his head, as if he was above
The World, when yet 'tis that which has his Love,
And though he seeks in Churches for to croak,
He neither loveth Jesus, nor His Yoke.
— *Given in "The Child and His Book," Mrs. E. M. Field*

Another early book of special interest as to the animal tale, is "The Child's New Plaything, "1743, perhaps by Dr. Isaac Watts. After a few cheerful alphabets, etc., and simple religious precepts, it contained the following little story with moral complete:

"Once on a time two dogs went out to walk. Tray was a good dog, and would not hurt the least thing in the world, but Snap was cross, and would snarl and bite at all that came in his way. At last they came to a town. All the dogs came round them. Tray hurt none of them, but Snap would grin at one, snarl at the next, and bite a third, till at last they all fell on him and tore him limb from limb, and as poor Tray was with him, he met with his death at the same time."

Moral

By this fable you see how dangerous it is to be in company with bad boys. Tray was a quiet, harmless dog, and hurt nobody, but, etc. — *Given in "The Child and His Book." Mrs. E. M. Field*

About 1770 a new departure was made by Benjamin Collins of Salisbury, printer, who began publishing the "Battledore" for children. This was a three-leaved card which folded up into an oblong, pocket-book shape, containing, besides the alphabet, numerals and syllables, easy reading lessons, wood-cuts, and sometimes a fable or didactic story. The backs of the "Battledore" were generally decorated with Dutch paper, having colored flowers on a gold ground. Those by Collins, Newbery, Darton and Harvey were often illustrated with many pictures of animals. In "Banbury Chap-Books," by Edwin Pearson, Reader, London, on pp. 28, 29, 30 and 31, are given some of the animal illustrations used by Rusher in his "Banbury Battledore," "Galloping Guide to A B C," "Primers," and "Spelling-Books."

Following later than "Reynard the Fox," the beast tale took the form of narratives of hunters, where the interest centered in the excitement of the hunt and in the victory of the hunter. This has been parodied by Randolph Caldecott in "The Three Jovial Huntsmen." This is one selection in the two volumes of his "Collection of Pictures and Songs," produced in modern times. Among the other tales of these books are included the animal types, "The Frog He Would A-Wooing Go," Goldsmith's "Elegy on a Mad Dog," "John Gilpin's Ride," and "The Farmer's Boy." With the thirst for universal knowledge in the days following Bacon, there gradually grew a desire to learn about animals. With the growth of the scientific spirit the interest in natural history developed. In his "Thoughts on Education," John Locke, in 1691, suggested that when a child begins to read, "some easy pleasant book like 'Æsop's Fables' or 'Reynard the Fox,' with pictures, if possible, should be put into his hands." With the publication of "Perrault's Fairy Tales" in 1697, the fairy tale for the child was announced to the world, and with it came the fable and the animal tale.

In England John Newbery was the publisher who sensed this growth of his day and from 1744–1802 Newbery and his successors began to publish two hundred pleasant little books for children. One of the most famous of these books and an animal tale for children, was "Tommy Trip's History of Beasts and Birds," written by Oliver Goldsmith, published by John Newbery. The edition of 1779 by Saint, of Newcastle, was illustrated with charming engravings by the famous Thomas Bewick, whose animal illustrations have never been surpassed. With the revival of wood-cutting which now began, and with the number of engravers who constituted the School of Bewick, a new impetus was given to the animal tale, as perhaps the most attractive form suited for engraving. In Goldsmith's book, the first tale was "History of Tom Trip and His Dog Jowler." Then followed short sketches of lion, dog, peacock and squirrel. The cuts of the animals were followed by suitable verses, such as this rather sly one appended to "The Monkey":

The beau, allow'd himself to deck,
A perfect monkey would be,
But that his tail hangs from his neck,
The monkey's where it should be.

With "The Bison" were the following lines:

The Bison, tho' neither
Engaging nor young,

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Like a flatt'rer can lick you
To death with his tongue.

With "The Cuckoo" were these lines of decorative spelling:

The cuckoo comes to cheer the spring,
And early every morn does sing;
The nightingale, secure and snug,
The evening charms with Jug, jug, jug.

The book contained some ingenious stories, such as: "The Fox, when troubled with fleas, takes a bit of wool in his mouth, and goes gradually down into the water till only his nose is exposed. The fleas jump upon the wool, and then he lets it drop." The book contained also a story of Coryleg the great giant, and the well-known verses, "Three children sliding on the ice."

The publication of Rousseau's "Emile" in 1762 was revolutionary. The direction of thought was turned to the human and an attempt made to give the child nature that which was suited to it. Authors like Thomas Day and the Edgeworths, who followed Rousseau's ideals and spread them to England, immediately planned to give the child a literature more suited to his nature. This was the time of the rise of the realistic story in England. But among the realistic stories written in these early days, while not properly beast tales, there were many which show children closely associated with animals.

Thomas Day's "History of Little Jack," 1788, was one of the most interesting stories and a very popular one, written to teach the moral that "it is of little consequence how a man comes into the world provided he behaves well and discharges his duty when he is in it." Little Jack was a foundling, nursed by a goat to whom he was very devoted, and later he obtained a pet monkey. He was reared by an old man on a common, became a blacksmith, then a soldier, then a refugee cast on a desert island, and then a prisoner of the Tartars. Among the Tartars his genius in saddlery raised him to high favor with the Khan. He came home a rich man and built a house on the original common. "Little Jack" was especially interesting as one of the stories emulating "Robinson Crusoe," so that altogether it is a very good typical story of its day. In spite of its moral, it does not lack interest and action and the character Jack is very pleasing.

"About this time the poor goat which had nursed Jack so faithfully grew ill and died. He tended her with the greatest affection and assiduity during her illness, brought her the freshest herbs for food, and would frequently support her head for hours together upon his knees. But it was all in vain; he lost his poor mammy, as he used to call her, and was for some time inconsolable; for Jack, though his knowledge was bounded, had an uncommon degree of gratitude and affection in his temper. He was not able to talk as finely about love, tenderness, and sensibility as many other little boys that have enjoyed greater advantages of education, but he felt the reality of them in his heart, and thought it so natural to love everything that loves us that he never even suspected it was possible to do otherwise. The poor goat was buried in the old man's garden, and thither little Jack would often come and call upon his poor mammy Nan, and ask her why she had left him.

. . . .

"After a variety of questions and conversations, the showman, who probably wanted to be rid of his monkey, proposed to Jack to purchase him for half a crown. Jack could not resist the temptation of being master of such a droll, diverting animal, and therefore agreed to the bargain. But when he was left alone with his purchase, whom he led along by a chain, he soon began to repent his haste, and knew not how to dispose of him. As there was, however, no remedy, Jack brought him carefully home and confined him safe in an outhouse which was not applied to any use. In this situation he kept him several days without accident, and frequently visited him at his leisure hours with apples, nuts, and such other presents as he could procure. Among the other tricks which the monkey had been taught to perform, he would rise upon his hind legs at the word of command and bow with the greatest politeness to the company." — *From "The History of Little Jack," in "Old-Fashioned Tales," by E. V. Lucas*

In "Sandford and Merton," 1783, Day's most famous story, written to illustrate a method of education, noted for its contribution of amusement, information, fable, story, anecdote, science and morals, and perhaps the most popular book of its time next to "Robinson Crusoe," Harry and Tommy are continually having adventures with animals. "The History of Two Dogs" is Tommy's first reading lesson, and Harry read "Androcles and the Lion." In the book the boys are taught about the kite, the lion, deer, fox, bear, care for chickens, lamb, tame elephants, white bear, seal, and other animals. Two of the most amusing episodes are Tommy's attempt to tame wild animals and his catastrophe with the pig, and his attempt to go sledging, Eskimo fashion, with Cæsar, and a chair for a sledge.

The History of Two Dogs

"In a part of the world, where there are many strong and fierce wild beasts, a poor man happened to bring up two puppies of that kind which is most valued for size and courage. As they appeared to possess more than common strength and agility, he thought that he should make an acceptable present to his landlord, who was a rich man living in a great city, by giving him one of them, called Jowler; while he brought up the other, named Keeper, to guard his own flocks.

"From this time the manner of living was entirely altered between the brother whelps — Jowler was sent into a plentiful kitchen, where he quickly became the favorite of all the servants, who diverted themselves with his little tricks and wanton gambols, and rewarded him with great quantities of pot-liquor and broken victuals; by which means, as he was stuffing from morning till night, he increased considerably in size, and grew sleek and comely. He was, indeed, rather unwieldly, and so cowardly that he would run away from a dog only half as big as himself. He was also much addicted to gluttony, and was often beaten for the thefts he committed in the pantry; but as he had learned to fawn upon the footmen, and would stand upon his hind legs to beg, when he was ordered, and, besides this, would fetch and carry, he was much caressed by all the neighborhood.

"Keeper, in the mean time, who lived at a cottage in the country, neither fared so well, looked so plump, nor had learned all these pretty little tricks to recommend him; but as his master was too poor to maintain anything that was not useful, and was obliged to be always in the air, subject to all sorts of weather, and laboring hard for a livelihood, Keeper grew hardy, active, and diligent. He was also exposed to incessant danger from the wolves, from whom he had received many a severe bite, while guarding the flocks. These continual combats gave him such intrepidity, that no enemy could make him turn his back. His care and assiduity so well defended the sheep of his master, that not one had ever been missing since they were placed under his protection. His honesty too was so great that no temptation could overpower it; and though he was left alone in the kitchen while the meat was roasting, he never attempted to taste it, but received with thankfulness whatever his master chose to give him. From living always in the air, he had become so hardy that no tempest could drive him to shelter, when he ought to be employed in watching the flocks; and he would plunge into the most rapid river, in the coldest weather of the winter, at the slightest sign from his master.

"About this time it happened that the landlord of the

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poor man went to examine his estate in the country, and brought Jowler with him to the place of his birth. On his arrival there he could not help viewing the rough, ragged appearance of Keeper, and his awkward look, which discovered nothing of the address he so much admired in Jowler. This opinion, however, was altered by means of an accident which happened to him. As he was one day walking in a thick wood, with no other company than the two dogs, a hungry wolf, with eyes that sparkled like fire, bristling hair, and a horrid snarl that made the gentleman tremble, rushed out of a neighboring thicket, and seemed ready to devour him. The unfortunate man gave himself over for lost, especially when he saw that his faithful Jowler, instead of coming to his assistance, ran sneaking away, with his tail between his legs, howling with fear. But in this moment of despair, the undaunted Keeper, who had followed him humbly and unobserved, at a distance, flew to his assistance, and attacked the wolf with so much courage and skill, that he was compelled to exert all his strength in his own defence. The battle was long and bloody; but, in the end, Keeper laid the wolf dead at his feet, though not without receiving several severe wounds himself, and presenting a bloody and mangled spectacle to the eyes of his master, who came up at that instant. The gentleman was filled with joy for his escape, and gratitude to his valiant deliverer; having learned by his own experience, that appearances are not always to be trusted, and that great virtues and good dispositions may sometimes be found in cottages, while they may be totally wanting among the great.

"The gentleman was so pleased with the noble behavior of Keeper, that he requested the poor man to make him a present of the dog. With this request, though with some reluctance, the farmer complied. Keeper was therefore taken to the city, where he was caressed and fed by everybody; and the disgraced Jowler was left at the cottage, with strict injunctions to the man to hang him up, as a worthless, unprofitable cur.

"As soon as the gentleman had departed, the poor man was going to execute his commission; but, considering the noble size and comely look of the dog, and, above all, being moved with pity for the poor animal, who wagged his tail, and licked his new master's feet, just as he was putting the cord about his neck, he determined to spare his life, and see whether a different treatment might not produce different manners. From this day, Jowler was in every respect treated as his brother Keeper had been before. He was fed but scantily; and, from this spare diet, he soon grew more active and fond of exercise. The first shower he was in, he ran away as he had been accustomed to do, and sneaked to the fireside; but the farmer's wife soon drove him out of doors, and compelled him to bear the rigor of the weather. In consequence of this, he daily became more vigorous and hardy, and in a few months regarded cold and rain no more than though he had been brought up in the country.

"Changed as he already was, in many respects, for the better, he still retained an insurmountable dread of wild beasts; till one day, as he was wandering through a wood alone, he was attacked by a large and fierce wolf, who, jumping out of a thicket, seized him by the neck with fury. Jowler would fain have run, but his enemy was too swift and violent to suffer him to escape. Necessity makes even cowards brave. Jowler being thus stopped in his retreat, turned upon his enemy, and, very luckily, seizing him by the throat, strangled him in an instant. His master then coming up, and having witnessed his exploit, praised him, and stroked him with a degree of fondness he had never done before. Animated by this victory, and by the approbation of his master, Jowler, from that time, became as brave as he had before been pusillanimous; and there was very soon no dog in the country who was so great a terror to beasts of prey.

"In the meantime, Keeper, instead of hunting wild beasts, or looking after sheep, did nothing but eat and sleep, which he was permitted to do from a remembrance of his past services. As all qualities of mind and body are lost, if not continually exercised, he soon ceased to be that hardy, courageous animal he was before; and he acquired all the faults which are the consequences of idleness and gluttony.

"About this time the gentleman went again into the country, and, taking his dog with him, was willing that he should exercise his prowess once more against his ancient enemies, the wolves. Accordingly, the country-people having quickly found one in a neighboring wood, the gentleman went thither with Keeper, expecting to see him behave as he had done the year before. But how great was his surprise, when, at the first onset, he saw his beloved dog run away with every mark of timidity! At this moment, another dog sprang forward, and seizing the wolf with the greatest intrepidity, after a bloody contest, left him dead upon the ground. The gentleman could not help lamenting the cowardice of his favorite, and admiring the noble spirit of the other dog, whom, to his infinite surprise, he found to be the same Jowler that he had discarded the year before. 'I now see,' said he to the farmer, 'that it is in vain to expect courage in those who live a life of indolence and repose; and that constant exercise and proper discipline are frequently able to change contemptible characters into good ones.' "— *From "The History of Sandford and Merton," by Thomas Day*

Among "Maria Edgeworth's Tales," contemporary with "Sandford and Merton," giving very good portrayals of the life of the times, and the best literary realistic tales that have been written for children, were a few tales in which animals played a conspicuous part in close association with children, "Little Dog Trusty," "Rosamund and Her Rabbit," and "Simple Susan and Her Pet Lamb." "The White Pigeon" is a very interesting story of a carrier-pigeon belonging to a boy, Brian O'Neill, of their adventures, and how the service of the pigeon and the boy's honesty finally won for the poor boy's father the hostelry of a new inn bearing a beautifully painted sign, "The White Pigeon."

In "Evenings at Home," by Mrs. Barbauld, 1743-1825, and Dr. John Aiken, 1747–1822, a collection for the instruction of children and a book which formed part of the library of the child of its time, are many stories of animals, fables, etc. Among the most interesting might be mentioned "The History and Adventures of a Cat," "The Travelled Ant," "The Goose and the Horse," "The Mouse," "Lapdog," and "Monkey," "The Council of Quadrupeds," "The Rat with a Bell," etc. "The Transmigrations of Indur," one of its most noted tales, shows a life spent as different animals, changing to antelope, whale, bee, and mastiff. One of its numbers is "The Farmyard Journal," also quoted in "Forgotten Tales of Long Ago," by E. V. Lucas.

Journal

"*June 10th.* Last night we had a dreadful alarm. A violent scream was heard from the hen-roost; the geese all set up a cackle, and the dogs barked. Ned, the boy who lies over the stable, jumped up and ran into the yard, when he observed a fox galloping away with a chicken in his mouth, and the dogs in full chase after him. They could not overtake him, and soon returned. Upon further examination, the large white cock was found lying on the ground, all bloody, with his comb torn almost off, and his feathers all ruffled, and the speckled hen and three chickens lay dead beside him. The cock recovered, but appeared terribly frightened. It seems that the fox had jumped over the garden hedge, and then, crossing part of the yard behind the straw, had crept into the hen-roost through a broken pale. John the carpenter was sent for, to make all fast, and prevent the like mischief again."

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Making the Lunch Hour Count

Jennie L. Hendricks

Principal of Training School, State Normal School, Worcester, Mass.

THE lunch hour in the rural school is not always made of value to the child; more often it is a time when bad habits of hygiene and community life are developed.

In one rural school in New England which I visited, the children were not allowed inside the schoolroom during the noon hour. They were made to eat their cold lunches in the untidy anterooms. With dirty hands the lunches were "gulped down," some finishing their meal in less than five minutes. No doubt this teacher was emphasizing conscientiously during the year the necessity for proper mastication and cleanliness in her hygiene lessons — but alas! the golden opportunity for actually putting this theory into practice was sadly overlooked.

In other schools, where the children are allowed to eat at their own desks, I have seen the food taken out of the lunch boxes and placed on the desks — desks which, in many cases, have been used for many years where all kinds of dirt and filth have been allowed to collect.

Aside from neglecting to make use of the opportunity for training in habits of proper hygiene, a splendid opportunity for training children in habits of helpfulness and thoughtfulness for others is not made use of.

In many rural schools to-day hot cocoa, soups, etc., prepared by the children, are being served at noon. In such schools more is being done along this line, but even there the most is not being made of that valuable situation. In such schools with which I am acquainted, care is not taken to have those who prepare the food work with clean hands. Very little is being done to train the children in the art of living with others.

Following is an account of how the lunch hour is being utilized in training for citizenship in a school where the greater part of the children are obliged to carry their lunches. In this particular school the children's parents provide them with thermos bottles, so there is no necessity for making hot drinks at the school.

During the first fifteen minutes the children have a recess, when they are encouraged to romp and play, getting plenty of exercise and fresh air. While the greater part of the school is thus engaged, four children prepare the room for lunch. Chairs are placed around one large table and two smaller tables. The desks and chairs are the movable kind. These are arranged in the form of a three-sided square, the fourth side being left open. At each place is spread a fresh paper towel — a clean place for the hands or for any food which the child wishes.

As soon as these preparations are completed, the other children are called in from recess. By this time they are usually very hungry, and for the first few weeks of the school year are reluctant to go and wash their hands before eating. But no one escapes and it soon becomes such a habit that it is seldom that a child forgets. It is understood by all the children that they are to remain in the lunch-room for half an hour, when all leave together. When children are allowed to go out as soon as they have eaten, they usually eat as rapidly as possible, in order that they may continue their play. When they are never excused until the half hour is up, the tendency is to eat more slowly.

No child is allowed to leave his place during the half hour without the permission of the teacher. This is precisely what is expected of children at a dinner table in the right kind of a home. Should any child be allowed to form the impolite habit of leaving the table any time he chooses?

Each child has been given a copy of "Food Rules for School Children," by A. W. Sandwall, published by the Massachusetts Department of Public Health. These cards have printed on them such rules as:

1 Begin the day by drinking a glass of water and drink at least six glasses during the day.

4 Eat slowly and chew all food well.

8 Eat bread and butter every meal; dark breads are best.

11 Do not drink tea or coffee: it does the body no good but does it harm.

12 Do not eat or touch any food without first washing the hands.

15 Do not drink from a glass or cup which has been used by another person without washing it.

These rules were read and discussed for about five minutes for several days. The children enjoyed this. They could be heard discussing with their neighbors which of these rules they already followed and which they were going to try to follow in the future. Finally they were allowed to take these cards home, where it is hoped they will be read and used by the parents.

One day early in the year the teacher told the children of an acquaintance who lived to be ninety years old. When asked if he knew why he had always been so well and lived to be so old, he said, "I always put my teeth through my food thirty-two times." At once the children began to try it. From all parts of the room one could hear, "I put mine through thirty-five times that time." "I put mine through thirty-eight times."

Several times during the year the children (sometimes at some suggestion of the teacher's) have taken up this "exercise" again.

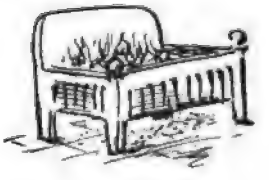
Since a happy, cheerful atmosphere during eating aids greatly in the proper digestion, this half hour is made a most happy one. The children are encouraged to bring in anecdotes, conundrums, and puzzles to be put on the board. Each of these must be told to the teacher before the children hear it, in order that no possible coarseness or vulgarity may creep in.

The types of things they bring in are:

"A little Indian and a big Indian were walking down the street. The little Indian was the son of the big Indian, but the big Indian was not the father of the little Indian. What relation was the big Indian to the little Indian?"

Answer — Mother

Read this sentence:

"If the  be empty, put more :"

(If the grate be empty, put more coal on.)

"Arrange the numbers 1–9 in three rows with three in a row, so that when any three of the numbers in a row are added, the sum will be fifteen."

8	1	6
3	5	7
4	9	2

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"Add five lines to six lines and make nine.'

This is all done in a most informal way and serves two purposes. The children are eating in a pleasant atmosphere, and as they are thinking about these things, they eat more slowly than they would otherwise.

The majority of the children finish their lunches in twenty-five minutes. The last five minutes of the half hour are usually utilized in working out with the children the organization of the lunch-room. At this time the teacher appoints the helpers, usually for a week at a time.

The seating of the pupils is also arranged at this time. For the first two weeks of the school year the children are permitted each day to sit in any place they wish. Naturally they choose to sit near their most intimate friends. In order that the children may receive the training of getting better acquainted with other children in the school, the teacher assigns the places for the next two weeks. She takes great care in making these assignments. Often a shy girl is assigned to the seat next to a boy or girl who is lively and talkative; a rough, uncouth boy put in a group of refined boys and girls that he may learn from them; and so on. Sometimes all the girls sit together and all the boys.

Occasionally the teacher draws a diagram of the seating on the board. The children, one at a time, are allowed to step to the board and write their names in the places where they wish to sit.

Again for two weeks they are allowed, as they come into the room, to take any vacant seat. In this way the children are able to become well acquainted with all their schoolmates. It gives the teacher a splendid opportunity to teach democracy, for the rich and the poor, the shy and the bold, the good scholars and the poor ones are continually being made near neighbors. They find out unconsciously that from all kinds of people there is something to learn.

On days when there is no work of this kind to be done, the five minutes are spent in listening to Victrola records, in community singing, or in playing together in the "Lunch Box Band." This last they enjoy immensely. Some drum with their hands on their lunch boxes or their desks. Some of the boys play on their pocket combs, while others whistle.

When the half hour is up, the children get drinks and go out for a recess during the remainder of the hour.

The after-lunch helpers now clean up the room; throw away the used paper towels, brush the crumbs from the desks and sweep the floor. There are always two sets of helpers, one before lunch, the other after, in order that no children need be deprived of both the noon recesses.

The teacher who guides such a lunch hour finds that during no other time of the day has she so good a chance to discover the individuality of her pupils. No other time during the day does she find a better time to teach the necessity of each individual contributing his best to society.

A helper is careless in preparing the room, so all are inconvenienced. This is discussed by the group and the offender has actually seen the results of his careless work. Examples of this kind are constantly arising. Each time the subject is talked over by the group. If laws or punishments are decided upon, these, too, are made and carried out by the pupils.

Some Ways of Teaching Spelling

Mary Schwarberg

The Caswell Training School, Kingston, N. C.

It is a trite saying that the more interesting a study, the better the results that are gained. Illumine, illumine is the beginning, all along the way, and the goal of a teacher's best work.

There are a variety of ways of presenting spelling. Let us take the subject of a bird and its life these beginning spring days. Present the picture of a blue bird in color. Tell of its instinct in migrating and staying in North Carolina and Georgia for the winter and of its being the first harbinger of spring in the North land. Give all the facts of its makeup, spell these words, then let each child draw the bird and color it and then write all the words possible about the bird. Such words as eggs, nest, feathers, sheath, wings, fly, etc.

The same way could the pussy willow be used as a lesson and a fence or tree drawn and the pussy willow buds cut in two and half pasted on a sheet of paper and the tail and head of the pussy attached as below.

The words connected with the different trades or professions could be taught in the same manner. Pictures of the carpenter, blacksmith, with the actual tools shown, would be effective.

A house with the articles used in the kitchen, the furniture in the dining-room, bed-room, living-room would vary the lessons.

The subject of another lesson could be the things we eat and buy at the grocery store, the fruit store, etc.

Then another day the articles we wear and where they come from, and how they are prepared for us, would make for variety in our lessons.

An excursion could be taken to these different places with the end in view of seeing all the different articles of interest to us. Taking the subject of the trees of the forest, the trees in the orchards, the domestic animals and the wild ones all suggest a multiplicity of subjects where interesting matter could be obtained for lessons.

Then occasionally give the class five minutes to write promiscuously any words they please and it is instructive to notice the results secured. Some will use works helter-skelter, while others will use a logical sequence growing out of subjects.

Once a month divide the class into two sides and take the subject of vegetables as a lesson. Let one side spell and suggest the name of a vegetable and then the other. A memory test could follow by one starting and saying, "In my vegetable garden grow beans," then the next repeats that and adds another: so on all along the line, and there is fun in it and concentration and thought. Taking the names of all the animals that begin with the different letters of the alphabet can be followed in the same manner; for the memory test, saying, "In my zoological garden are found apes, etc.

The interest in the late great war is voluminous with words for the most delightful lessons. The new war words could all be learned by following the soldier from enlistment, to the camp, from thence, to Europe. All the activities and work and play along the line, pictures telling of all this would make a never-ending source of joy to all pupils. Then the aviation and the engineering, the Y. M. C. A. and the Y. W. C. A., the Red Cross and all the rest could keep the interest red hot for an indefinite time.

The subjects are endless and one can see by these suggestions that the whole realm of knowledge can be used to increase one's vocabulary in a manner that is not dry nor uninteresting.

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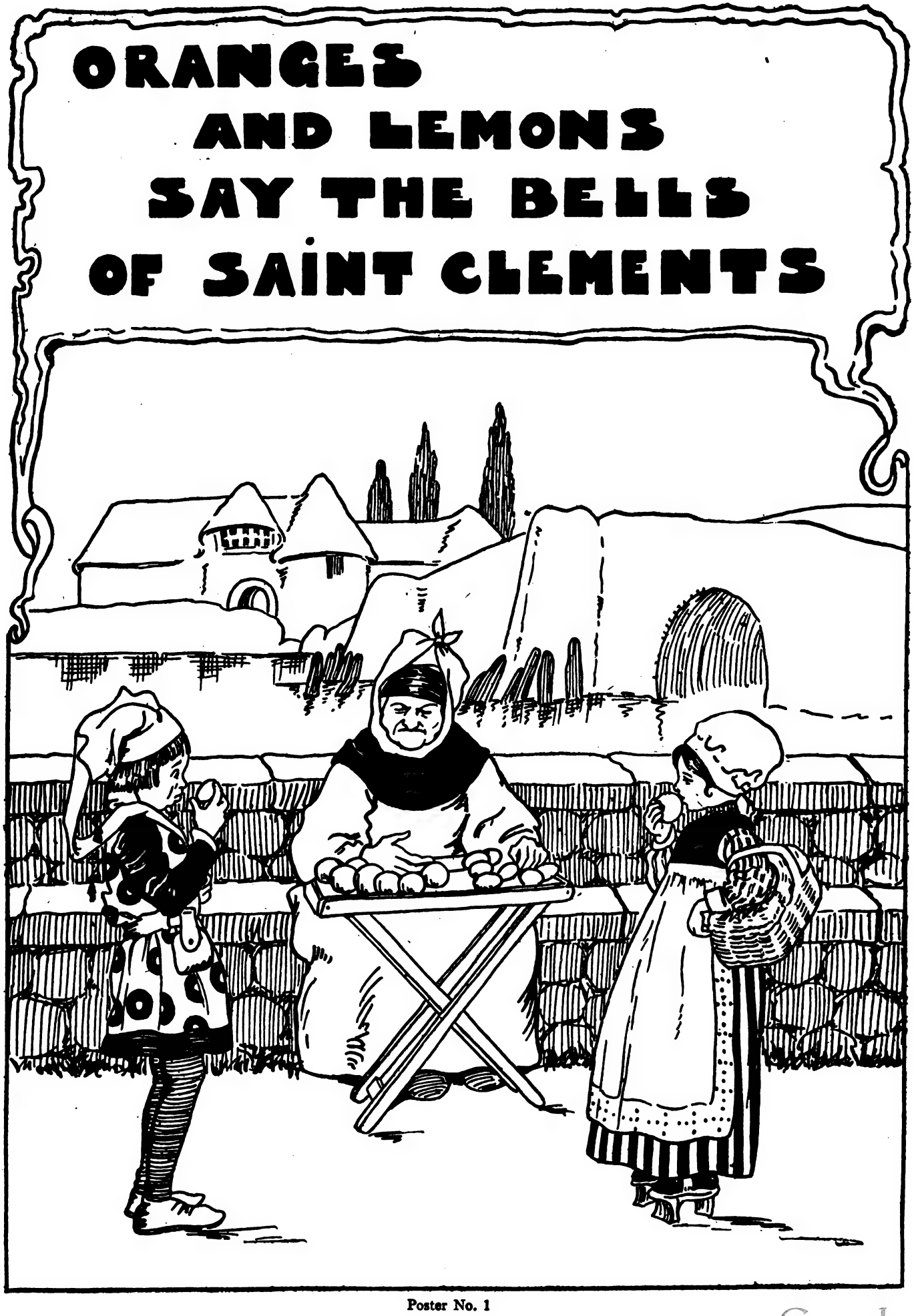

Poster No. 1

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Seasonal Problems for Grade IV I

Bertha M. Toelle

A Trip to the Country

MARY says her uncle needs some one to help him gather his fruit and vegetables for the winter, before the first frost comes. How many children would like to help him? If we can go on Saturday, he will send two large hay wagons to take us to the farm.

Twenty children can get into one wagon. If there are thirty-eight children going, how many will have to go in the second wagon?

We will take our lunches along, and he will give us plenty of fresh milk and fruit, so we will have a picnic. Be sure to wear your old clothes, as we expect to have plenty of fun, as well as work.

If we leave at 7.30 A.M., when shall we arrive at the farm if the distance is eleven miles and the horses travel at the rate of five and one-half miles per hour?

As there are several kinds of work to be done, we must divide ourselves into groups, in order that more work may be accomplished. The girls can cut the cabbage, pick the lima beans and tomatoes, and husk the corn.

There are twelve rows of cabbage, with seventy-five heads in each row. How many heads of cabbage are there?

If one girl can cut 180 heads, how many girls will be needed? If it takes each girl one hour to cut sixty heads, how long will she have to work to cut 180 heads?

The three tallest girls will be needed to pick the lima beans. There are thirty-six hills and each one will yield about one quart of beans. How many pecks will they pick? How much would these be worth at $.20 a quart?

The small girls can pick the tomatoes. If they pick twelve pecks, how many bushels will they have? What would the farmer receive for them at $.95 a peck?

Four rapid workers will be needed to husk the corn. If they husk enough to fill a bin 6 feet long, 4 feet wide and 4 feet deep, how many bushels will that be, allowing $1\frac{1}{4}$ cubic feet to a bushel?

We have left the heavy work for the boys. They can dig potatoes, pick the apples, bury the turnips and gather the pumpkins.

Four boys will be needed to dig the potatoes. If Jack digs $1\frac{1}{2}$ bushels, Harry $1\frac{7}{8}$ bushels, Frank $1\frac{3}{4}$ bushels and Robert $1\frac{1}{8}$ bushels, how many bushels will they all dig? How many more pecks will Harry pick than Jack? What is the average number of pecks for each boy?

All of you would like to pick apples, but we must select six of the smallest boys. If they pick $16\frac{4}{5}$ bushels, how many barrels can be filled if each barrel holds $4\frac{1}{2}$ cubic feet. (1 bushel = $1\frac{1}{4}$ cubic feet.)

The celery bed needs banking. If it is seventy-five feet long and six feet wide, how many cubic feet of earth will be required to raise it six inches?

Six boys may work on the celery bed and the remaining six boys may gather the pumpkins. If they gather 150 pumpkins, and each child is given one to take home, how many would be left?

If the remaining ones are sold to a canning factory at $.25 each, how much money will the farmer receive?

When all this work is finished we shall be tired and eager to eat our lunches. If the farmer gives each one of us a pint of milk, how many gallons of milk shall we drink? After we have finished our lunches, we may enjoy ourselves until five o'clock, when the wagons will be ready to bring us home. I am sure we shall all feel very tired, but satisfied with our day's outing.

The problems given above vary in character and difficulty. The following phases of arithmetic are involved: Application of subtraction, division and multiplication; reduction ascending and descending with denominate numbers; cubic measure or volume; addition, subtraction and division of fractions.

Solution of Problems

1 Read the problem.
2 Reason the problem.
  a What do you know?
    What you know will usually confine itself to two numbers.
  b What do you want to find out?
    This usually is the question asked in the problem.
  c What must I do?
    To answer the problem, we must do one of four things: add, subtract, multiply or divide. If the answer is less, we subtract or divide. If the answer is to be more, we will add or multiply.
3 Work the problem. Be careful to see that the work is written out neatly and correctly.

In oral problems, simply have the pupils state the answer after reasoning.

Concrete Illustration

Read Problem.
If 150 pumpkins are picked and 38 are given away, how many are left?

Reason Problem.
I know 150 pumpkins were picked and I know 38 were given away. I must find out how many pumpkins are left. My answer will be less, therefore I will subtract.

Work Problem.

150	Pumpkins were picked
—38	Pumpkins were given away
112	Pumpkins were left

Suggested Method for Solution of Problems in the Grammar Grades.

Steps for the logical analysis of a problem ("Teaching of Arithmetic" — *Smith*)

1 What is required?
2 What is given to help find this?
3 How does what is given compare with what is required?
4 What is the process or statement of the work to be done?
5 Process indicated in arithmetical form.
6 Is the result reasonable? (Approximation of result)
7 Operation performed.
8 Check or proof.

Concrete Example

If some boys husk enough corn to fill a bin 6 ft. long, 4 ft. wide, and 4 ft. deep, how many bushels will that be, allowing $1\frac{1}{4}$ cubic ft. to a bushel?

1 Required — How many bushels of corn are contained in given bin?
2 Given — Dimensions of bin and number of cubic feet which a bushel of corn occupies.
3 The number of bushels of corn will be less than the number of cubic feet in the bin.
4 Process — First, I will *multiply* to find out how many cubic feet are in the bin. Then I will *divide* the number of cubic feet by the number of cubic feet occupied by one bushel of corn.
5 Process indicated —
$6 \times 4 \times 4 + 1\frac{1}{4} =$ no. of bushels in bin

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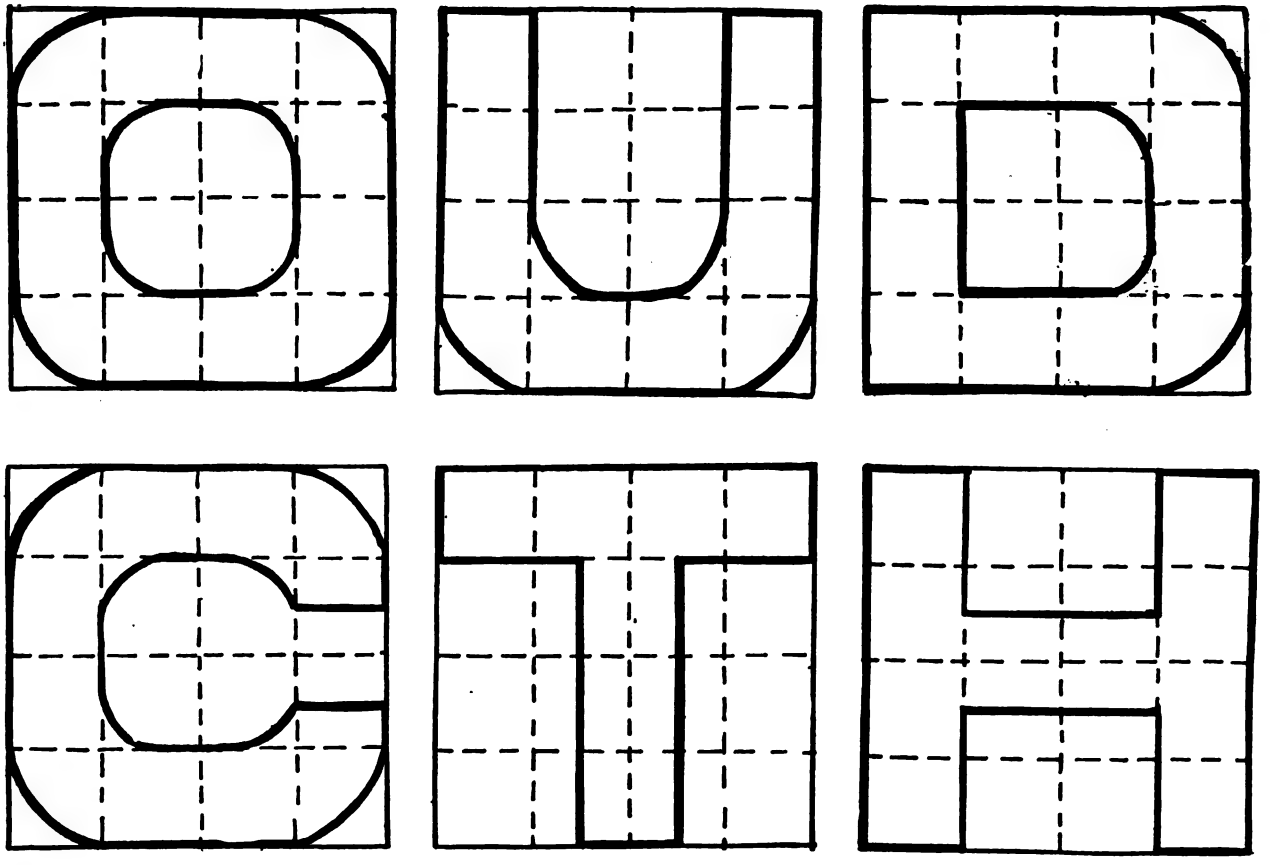
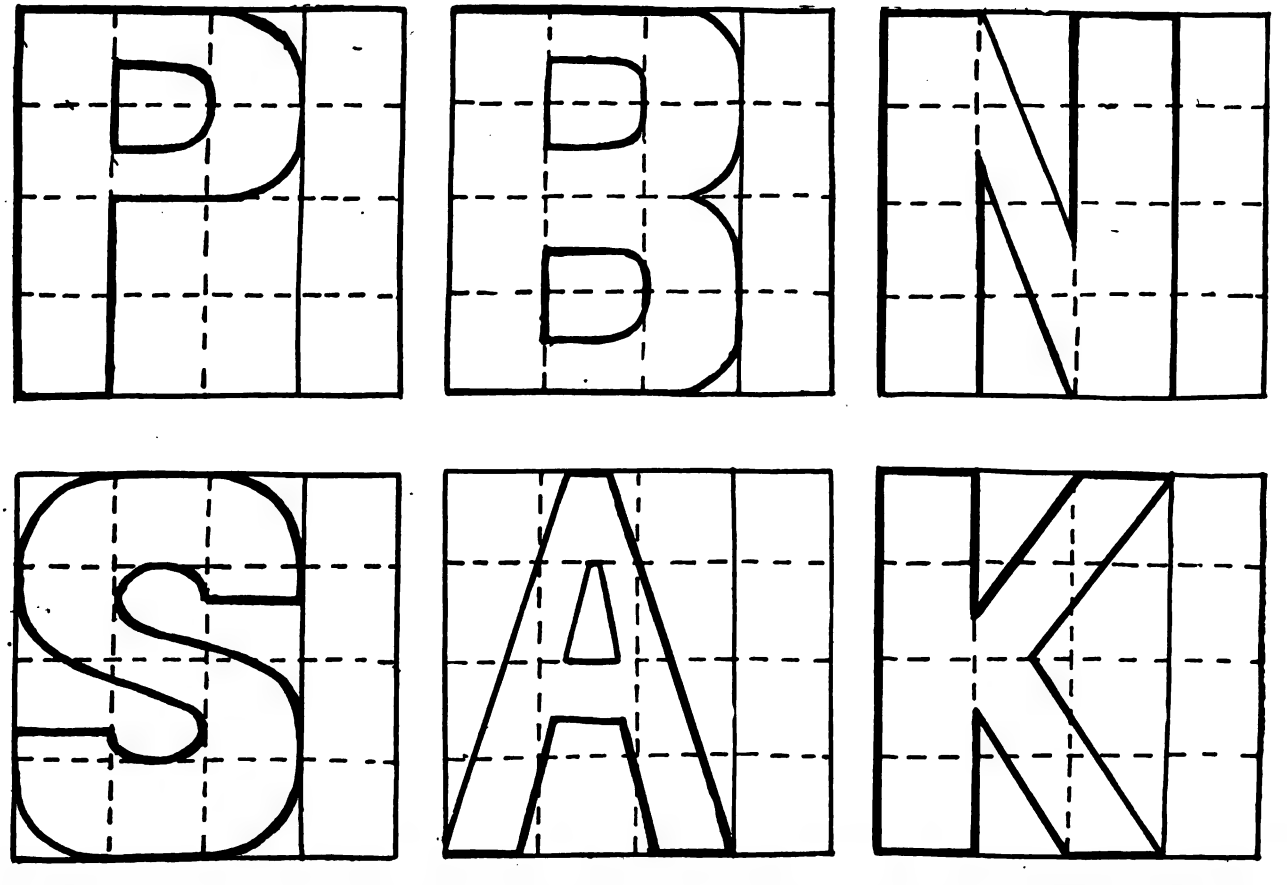


Lettering for 1 B and A — Squares, 2″, 3″, 4″. Fold into 16 small squares. Cut, freehand, from pattern drawn on the board. Apply to illustrated alphabet or words.



Lettering for 2B and A — 3B and A — If folded papers are used, cut off one row of squares, using the remaining oblong, three spaces in width and four spaces in length. Allow the children to rule the squares, using measurements learned in the supervised manual training lessons. Apply to illustrated alphabet, word or booklets.

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6 Approximation of result — I suppose the bin will hold about 75 bushels.

7 Operation performed —

6 ft. l. of bin
×4 ft. w. of bin
—
24 sq. ft.

24 sq. ft.
×4 ft. height of bin
—
96 cubic feet in bin
$96+1\frac{1}{4}=96\times\frac{4}{5}=\frac{384}{5}=76\frac{4}{5}$

Answer $76\frac{4}{5}$ bushels of corn are in the bin.

8 Check — Go over calculations once again to see that there are no mistakes. Is the result reasonable?

Suggestions for Occupation Work

Grade I B

SEPTEMBER

Show scenes of sky and land; sky and water. (1) Paper cutting. (2) Crayon.
Cutting and coloring maple and elm leaves, asters and cattails.
Primary colors cut from colored papers — mounted.
Letters of the alphabet cut from folded papers. Form words and mount, T, O, I, C, L.

OCTOBER

Squirrels, nuts, leaves, chestnuts. (1) Paper cut or drawn. (2) Mount and sew to background.
Pumpkins, jack-o'-lantern, brownies.
Apples, potatoes, farmer, baskets and ladder.
Coal, cart or wagon.

Grade I A

SEPTEMBER

Posters: Crescent and full moon, city sky-line.
Cutting and coloring leaves, nuts, burrs, asters and goldenrod.
Pigeon, rooster.
Primary colors cut from colored papers and mounted.
Letters of the alphabet cut from folded papers. Form words and mount, Y, U, D, E, F.

OCTOBER

Caps, jack-o'-lanterns, brownies.
Trolley cars.

Grade II B

SEPTEMBER

Posters: Clouds.
Horse-chestnut leaves and nuts, goldenrod.
Plums, grapes. Sheep, pigs.
Primary colors. Crayon.
Letters of the alphabet cut from squared paper which has been ruled by the children. H, P, B, M, N. Form words, illustrated alphabet.

OCTOBER

Collect and mount pictures of farm life.
Carrots, squash.
Autumn fires, jack-o'-lantern, brownies.

Grade II A

SEPTEMBER

Individual posters of the four seasons.
Salvia, cattails.
Primary colors. (1) Crayon. (2) Water colors.
Letters of the alphabet cut from squared paper which has been ruled by children. V, S, A, K, R. Use for illustrated alphabet and book covers.

OCTOBER

Baskets of fruit: apples, grapes and pears.
Squash, carrots.
Collect and mount pictures of farm-life.
Farmer: cutting and carting hay, stacks of hay.

Grade III B

SEPTEMBER

Posters showing islands.
Cosmos, seed-pods, milkweed pod.
Letters of the alphabet, G, W, Q, X, Z. Use for cover and posters.

OCTOBER

Baskets of fruit; pears, bananas.
Peppers, beets, turnips.
Columbus, banner, *Santa Maria*.

Grade III A

SEPTEMBER

Posters showing bays, city sky-line.
Cannas, bitter-sweet, dogwood berries, oak leaves and acorns.
Letters of the alphabet. Use for posters and book covers.

OCTOBER

Baskets of fruit: pears, bananas, apricots.
Pepper, beets, turnips.
Columbus, three boats, landing of Columbus.

Grade IV B

SEPTEMBER

Posters showing rocky and sandy coastline.
Chrysanthemums, bulbs.
Hemispheres, zones.
Shades of color. (1) Crayons. (2) Water colors.
Apply letters of the alphabet.

OCTOBER

Bowls of fruit.
Celery and other vegetables.

Grade IV A

SEPTEMBER

Trace map of North America. Color oceans.
Gladiola, cotton.
Shades and tints of colors. (1) Crayon. (2) Water colors.
Apply the letters of the alphabet.

OCTOBER

Bowls of fruit.
Egg plant and onion.
Poster suitable for Columbus Day: his boyhood life, his journey, his landing.

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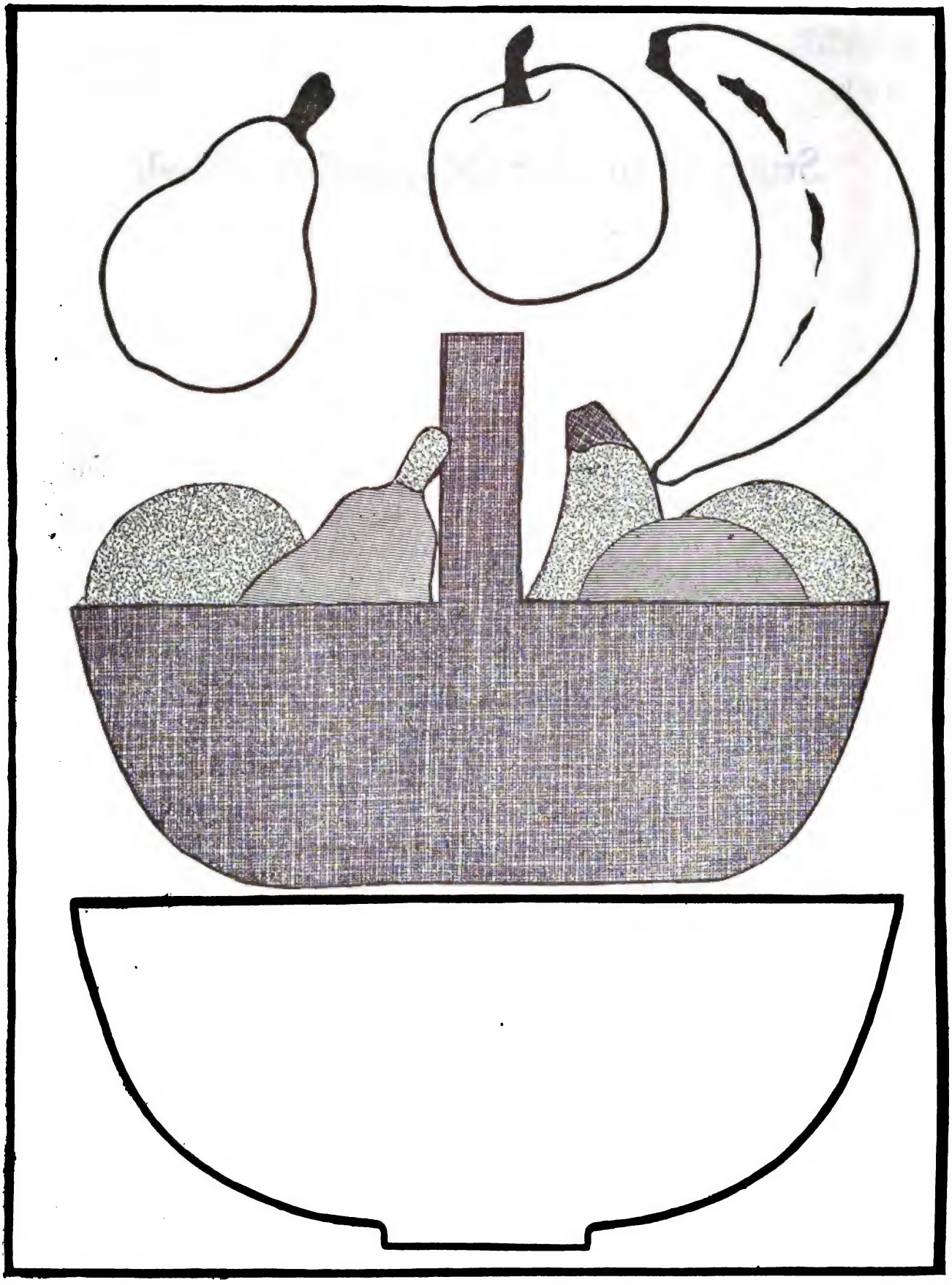
Suggestions for Occupation Work



Basket — Tan or brown, 4½"x6" Bananas — Yellow, 3" sq. Oranges — Orange, 2" sq. Pears — Brown or tan, 2½"x2"
Fold the paper for the basket to form an oblong 4½"x3'. Cut half of the basket on the fold.

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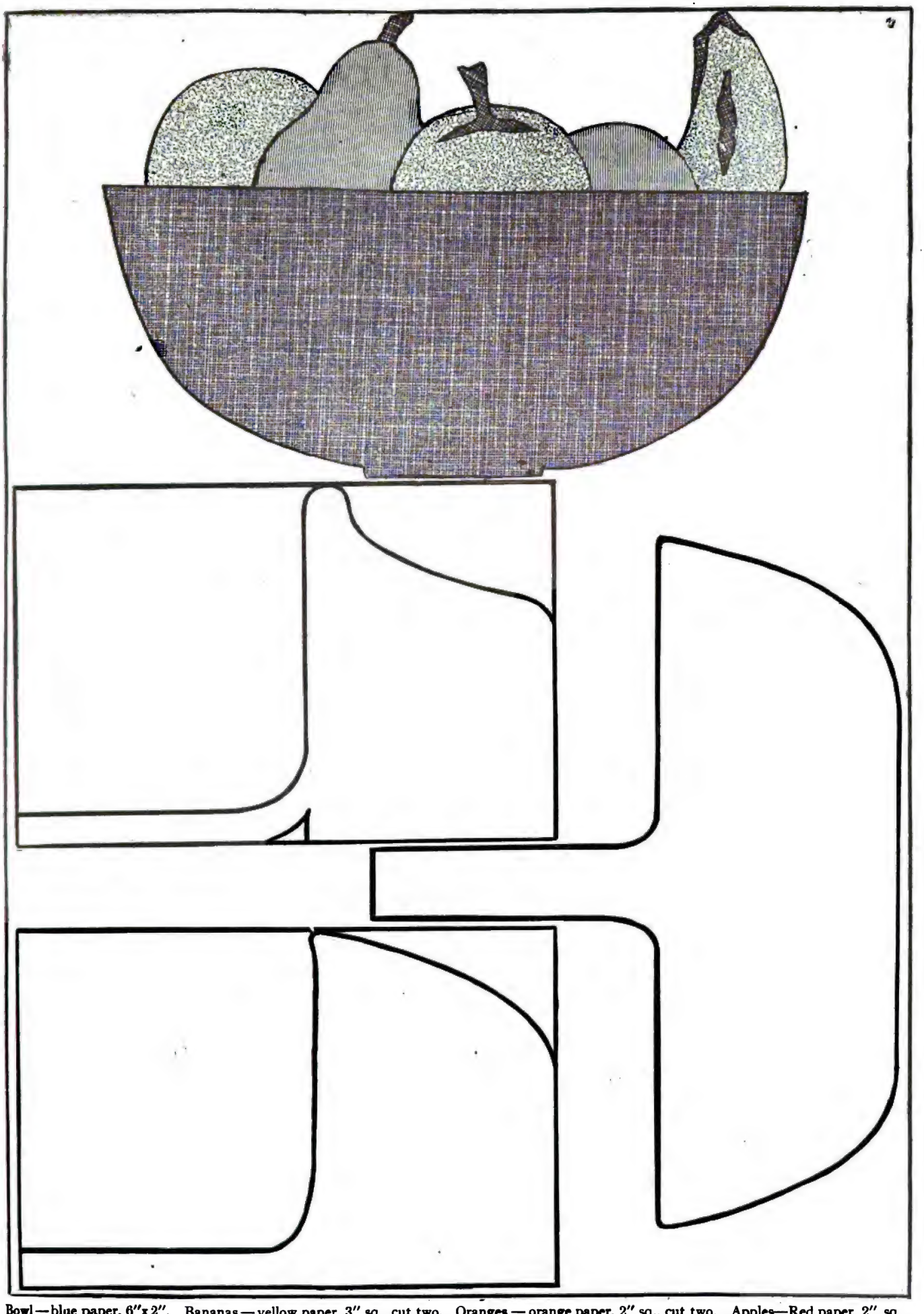

Bowl—blue paper, 6″x 2″. Bananas—yellow paper, 3″ sq., cut two. Oranges—orange paper, 2″ sq., cut two. Apples—Red paper, 2″ sq., cut two. Pears—Tanor brown, 2½″x2″. Fold the blue paper to form an oblong 3″x2″. On the fold cut half of the bowl. If desired, a white pattern may be made and then placed on the blue paper. Allow the children to arrange the fruit in the bowls, selecting the fruit they wish to use. This lesson will occupy at least three half-hour occupation lessosn.

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Ideas to Try

Suggestions for the Use of Seed Catalogues

L. M. Quimby

1 Letter Writing.
   a Request for catalogue.
   b Write order for seeds (not necessarily sent to firm).
   c Write note of thanks for catalogue.

2 Arithmetic.
   a Problems on cost, quantity, etc.
   b Make out bills, receipts, etc.

3 Plan garden, using catalogue for cost, best seed to buy, variety, adaptations to soil, climate, etc.

4 Use index — hunt up definite list of things.

5 Pictures can be cut out and used in lower grades on language papers, to illustrate poems, short descriptions, garden stories, etc.

6 Primary or first grade make garden alphabet, cutting and pasting pictures for busy work: a — asparagus, b — beets, etc.

7 Basis for language drill games (I saw, etc.).

8 Later in spring primary children can find and cut out pictures of the things they have planted in their home gardens.

9 Pick out plants that belong together in different classifications: tubers, perennials, those for immediate consumption, etc.

10 Use pictures in food charts, posters for school gardens, covers for garden record note books, etc.

11 Try a garden spell-down, with words chosen from the catalogue.

12 Nature talks (let children have catalogue in hand). Reason for coloring of ripe fruits, etc.

13 Cut out pictures and draw.

14 Make seed packets for seed store. Use for drill in making change, etc.

15 Let each pupil work up material on some one fruit or vegetable, as, tomato, potato, etc. Booklets can be made and illustrated from seed calalogues.

If properly used the catalogues will arouse enthusiasm for school gardens, aid in reading, etc.

Sand Tables

L. M. Quimby

Grade I

September — 1 Mother Goose. 2 Fairy stories — "Little Red Riding Hood," "Little Red Hen," "Gingerbread Boy," "Three Bears," etc.
October — Indian Village
November — Domestic Animals (cows, horses, pigs, chicken yards, pets, etc.)
December — Santa Claus and His Reindeer
January — Eskimo Village
February — Lincoln's Birthday (log cabin)
March — Gardening
April — Shepherd Life
May — Soldiers
June — Noah's Ark
Optional

Grade II

September — Hiawatha's Life (forest, animals, birds, etc.)
October — Columbus (sailing)
Brownies (Hallowe'en)
November — Pilgrim Village
Our Preparation for Winter
December — Christmas Tree or Golden Cobwebs
January — Winter Sports (Skiing, Coasting, Skating
Eskimo Occupations or Eskimo Twins)
February — George Washington (Illustrate some phase of his life)
March — The Wind (Windmills, Kites, Clothes Drying, Puddles)
April — Easter Rabbit
Encampment
May-pole
June — The Zoo (animal study)
Optional
The Vikings
Tree and Cave Dwellers. The Cave Twins
Fables — "Hare and Tortoise," "The Stork's Joke," etc.

Grade III

September — From optional list
October — The Landing of Columbus
Nature's Preparation for Winter
November — The First Thanksgiving
December — "The Night Before Christmas"
January — Winter
February — Paul Revere's Ride
March — Maple Sugar Camp
April — Bird (Special attention to place where different birds are to be found)
May — Red Cross
June — Circus
Optional
Robinson Crusoe
Pied Piper
Exploration of the West (Prairie schooner)
Clothing (cotton field, spinning flax, sheep, etc.)
A Farm
A Dairy Farm

Grade IV

September — Early Explorers
October — Harvest
November — Pilgrims Going to Church
December — The Story of the Wise Men
January — Ice Cutting
Lumber Camp
February — Washington at Valley Forge
March — The First Steamboat
Benjamin Franklin
April — From optional list
Optional
Foods (Orchard, Meats, Grains, Vegetables, etc.)
Occupations
Village
American Pioneers (Daniel Boone)

Grade V

Birth of Christ (Wise Men, Desert, Oasis, Bethlehem, Shepherds, Stable)
Transportation (Trade facilities — primitive and modern)
Hebrew Life
The Mexican Twins
Greek Stories
The Spartan Twins
Rome (Stories — Ancient City)
South America
Cattle Raising (West) Stock Yards
Coal Mining
Fisheries
Manufacturers (Primitive — Modern)

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United States
Colonies of United States. (Cuba, etc.)
Irrigation

Grade VI

Africa
China or Japan
Ireland (March)
Italy (The Home of Columbus)
Holland
Russia
India
Egypt
Arabia
England in the Middle Ages
  Knights
  Crusades
Christmas in different lands (Yule Log, Birds' Pole)
Philippines (water sports, etc.).
Peasantry (France, Belgium, Germany)
Switzerland
Scotland

Attractive Number Work for the First Grade

Jessie Martin Alexander

During a Primary Teachers' Meeting, the outline for the first grade number work was planned and discussed. The Superintendent put much stress on having the children use a great variety of objects, making the work as concrete as possible and training them to recognize groups of numbers. He did not want to see the children counting on their fingers. I left the meeting wondering what I could do to improve the number work in the first grade.

It was March. We were studying the Dutch people and making Dutch dolls. It occurred to me to make ten large cardboard Dutch girls and string them on a wire, so that they would easily slide from one side to the other. To save time, I drew one doll and used it for a pattern. Then I painted them, using opaque water color, but alternating the color of the dresses — a red dress and white cap and apron, then a blue dress and cap and apron. That made a pretty border and the dolls were easier to count. When they were painted and cut out, I pasted a gummed hanger with a brass ring attached to the back of each doll's cap, then strung the dolls on a wire across the top of the front blackboard, making a splendid set of objects for adding and subtracting.

Next it occurred to me to make a house, with an open door big enough for the dolls to go in and out of. Soon a low Dutch house, made of stiff cardboard and covered with colored paper, was placed at one end of the board. The wire ran behind the house, through the open doorway to the other end of the blackboard.

It was worth all the work just to hear the ripple of delight that went over the room when I slipped the first little doll along the wire, through the doorway, into the house and entirely out of sight. Right then they discovered that ten less one left nine. Another doll disappeared into the house, then another, until they were all gone.

I did not realize when I first made them the extent to which they could be used. One day I wanted to teach the written word "two." I grouped the dolls in two's, then asked, "What did I do to the Dutch children?" Back came just what I wanted: "You put them in two's." Later they were arranged in three's, four's and five's. Then we discovered that five was just one half of ten.

One day I was working with eight of the dolls and the children suggested different groupings that would make eight, and as they arranged the dolls I wrote the combinations on the board. First a child said that 2+2+2+2 =8. Another said 4+2+2=8, 3+5=8, 3+3+2=8, etc., until all the possible combinations had been given. There are endless uses for the Ten Little Dutch Sisters.

I expect to vary the device by making a chicken coop and having the cardboard chickens come and go in and out of the coop. Later our circus animals, which we make every year, will come from the tent into the ring to perform, or in a line for the parade. One thing suggests another. Just now a flock of ten bluebirds have appeared on one board. The children noted them, counted them and discussed them. Later I took one bird from the ten and pasted it on the other board. The next day a second one joined it, then another and another, much to the children's amusement, until all the birds had gone from one board to another. This, too, may be varied. The birds leaving in two's or three's, also forming groups as they join the other birds.

Printing in First Grade

Mary V. Myers

A DOZEN or more children's small printing sets, or Simplex No. 1 typewriters, furnish splendidly instructive and practical occupational work for the six and seven year old children. Since little or no writing is encouraged the first year of school, except at the regular writing period, under the direction of the teacher, the printing set is a highly educative substitute for writing.

It teaches initiative and independence. It helps him in his reading and later in his spelling. The following is an outline leading to the use of the printing set:

1 Place initials of pupils' names upon the blackboard. Let them copy.

2 Let them print action words: come, run, play, jump, etc.

3 Statements, "Run to me," "Come to me." Invitations to present to schoolmates, such as, "Run with me," "Come with me," "Play with me." The children present these to their little friends, who join them in whatever activity the invitation states.

4 Label pictures on domestic animals. Place mounted pictures of animals on the blackboard ledge, let children have slips of paper containing name of animal, let him place it against the proper animal. Children make corrections.

5 Children print their own names and addresses.

6 Lay out, on the same board, a section of the town in which the school building is located, print street signs, place them at the proper corners of the streets. From paper cut the schoolhouse and other buildings in the vicinity, print signs, "School," "Grocery," etc., upon the proper buildings, and set upon the sand board. Other signs, "Keep off the grass," "Cars stop here," etc.

7 Make picture books, by cutting out pictures from old magazines. If they are in outline pictures, pupils color with crayon. Mount these pictures upon uniform sheets of paper. Label the pictures and sew sheets of paper together for a booklet.

Bird Book
Dolly's Style Book (Dolly cut-outs)
Animal Book
Christmas Book
House and Furniture Book
Book of Flowers
Label all pictures.

8 Print labels for Mother Goose pictures, such as Boy Blue, Bo-Peep, Jack Horner, etc. Make booklets, or conduct same as No. 4 in a game.

9 Print lists of groceries for mother.

10 Cut and label Christmas, Thanksgiving, St. Valen-

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tine love rhymes, Lincoln and Washington emblems. Print maxims and mottoes, such as:

a "Think before you speak."
b "Always speak the truth."
c "Always do your best."
d "Obey your father and mother."

11 Cut animals from paper with which to make a circus on the sand board. Label. Dramatize a circus parade. Children print program and tickets.

12 Give children pictures to cut out and mount on large cards of a sheet of paper. Let them print short statements about the picture and read to the class. (Composition and spelling.)

13 Make a booklet of:

"A" is for (picture of apple)
"B" is for (picture of boy), etc.

14 Make a dictionary of names of simple objects in common use in a child's environment, such as:

acorn	ball	candy	daisy
ant	baby	cat	dog
apple	boy	cow	doll, etc.
	bird		

15 Construct a calendar of the month.

Number Games

Mary L. Gaylord

Teaching number incidentally by games can be carried profitably from the kindergarten into the first weeks of the primary school. It is especially valuable, however, to the children who have not had the advantage of kindergarten training and to those whose ideas of the value of number are extremely vague.

This little counting game is much enjoyed during the wearisome first weeks:

The teacher calls several children to the front of the room. They repeat:

"We are happy little birds
Singing all the day,
Come and count us if you can
Before we fly away."

This can be varied indefinitely as a counting game.

"The Robin" — an enlarged Chickadee game — is ever a favorite.

"Ten little robins,
Red breasts all so fine,
One flew away,
Then there were nine.

"Nine little robins
Hopping round the gate,
One flew away,
Then there were eight.

"Eight little robins
Happy, gay and free,
One flew away,
Then seven we see.

"Seven little robins
Nests of mud sticks,
One flew away,
Then there were six.

"Six little robins
Glad to be alive,
One flew away,
Then there were five.

"Five little robins
Eating mroe and more,
One flew away,
Then there were four.

"Four little robins
Sitting on a tree,
One flew away,
Then there were three.

"Three little robins
Making much ado,
One flew away,
Then there were two.

"Two little robins
Hopping in the sun,
One flew away,
Then there were one.

"One little robin,
Now the song is done,
He flew away,
Then there were none."

A little later, as the children are learning the combination of numbers, the "Fox and Chicken Game" becomes very useful.

"Mother hen has chickens ten,
The sly old fox comes from his den,
He tries to catch our chickens ten."

Call ten children to the front of the room; another child hidden behind the door is the sly old fox. The children cover their eyes. Then the fox steals out and carries off part of the chickens. The children in the desks raise their heads, count the chickens that are left, and tell how many the fox carried off. The game can be played at the table with blocks and is extremely valuable in fixing the combinations of numbers.

The resourceful teacher will find many ways to vary and add to these games, making the number lessons of the first weeks of school interesting and effectual.

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A Month of Busy Work for First Grade Pupils

A. W. F.

SINCE it is necessary that the pupils of one division should have some employment while the other division is working with the teacher, we must find work which will not only keep the children busy, but will also prove helpful and educational. The proper kind of busy work requires careful forethought on the part of the teacher. Before giving busy work she must explain carefully the exercise and be sure each child knows how to go to work. She must not give more work than can be accomplished and must insist that each child finish his work in the allotted time. This rule must never be broken. By insisting that the work must be finished and done neatly in a definite period, the teacher will instill in the child the habit of making an earnest effort to accomplish his given task in a thorough and precise manner. On the other hand, if the teacher allows a child to linger over his busy work and does not see that it is finished in a neat and orderly manner, the child will acquire idle habits, which will remain with him throughout his entire school life.

Following are a few suggestions which have been divided into exercises covering one month of busy work.

First Week

Monday

The children are given a page from an old reader. This page is to be pasted on stiff paper or cardboard. When dry, the children cut the words from the page.

Tuesday

On Tuesday the children find all the words which they know. The winner of this game is the child who knows the greatest number of words. (If the children are taught to arrange the words in an orderly manner on their desk, it will only take a few minutes for the teacher to listen to each child recite his words.)

Wednesday

The teacher may print sentences on the board. The children are to find the words contained in those sentences and arrange in sentences similar to the teacher's copy.

Thursday

Have the children try to make sentences of their own.

Friday

The children find all action words, such as "fly," "run," "walk," etc., and draw a picture of them. Word cards which denote action may be placed around the room and the children may draw an illustration of each.

This may also be done with the phrase cards, such as "Little Red Hen," "a bag of flour," "the king's house," etc.

Second Week

Monday

Give each child a handful of colored sticks and tell him to place all the red sticks in the first group, the yellow sticks in the second group, the orange sticks in the third group, the green sticks in the fourth group, the blue sticks in the fifth group, and violet sticks in the last, or sixth group. In this way they not only learn to distinguish between colors, but also become acquainted with the spectrum colors (red, yellow, orange, green, blue and violet). Before collecting the material the teacher should have the children point to and name the different colors.

Tuesday

Have the children sort the sticks according to *length* and *color*.

Wednesday

Give the children a few sticks from which they are to make as many different designs as possible, first using two sticks for each design, then three sticks, then four sticks, etc.

Thursday

With sticks let the children make objects referred to in their reading lesson or language lesson, as: The Three Bears Story—House, chairs, beds, bowls, table.

Friday

The children make objects in which they are interested: the boys making tents, flags, airplanes, etc.

Third Week

Monday

Each child is given a few squares, triangles, circles and half circles. Ask them to make as many designs as possible with four squares and two triangles; five squares and three circles.

Tuesday

A continuation of Monday's lesson — designs made from five triangles and two half circles, etc.

Wednesday

Each child is given two pages from a calendar, one of which he must paste on stiff paper or cardboard. He is to cut this paper along the lines separating the numbers.

Thursday

He must proceed to make a duplicate of the page which he has not cut.

Friday

Have children try to arrange their numbers without any aid. This helps him to recognize numbers from 1 to 31. (Each child is given an envelop in which he is to keep his own numbers.)

Fourth Week

"A Little Game for Little Fingers," by W. M. Wemett, published in the *Ladies' Home Journal*, November, 1919, edition, is a very fine suggestion for busy work. The game is to be used as a means of teaching the children the letters of the alphabet. In my grade I made use of the game in the following manner:

Monday

A piece of cardboard, over which colored construction paper had been pasted, was given to each child. Thirty long straight forms were traced and cut.

Tuesday

Each child traced and cut twenty-two short straight forms.

Wednesday

The children traced and cut seven large curved forms and nine small curved forms.

Thursday

With these forms all the letters of the alphabet were copied from the forms which I had printed on the board.

Friday

Thursday's lesson continued.

On opposite page is the diagram of the forms and of the letters when completed as published with the game.

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Supplementary Reading and Language Lessons

Seat Work and Dictation Exercises Based on Andersen's Fairy Tales

Laura Rountree Smith

THE GOBLIN AND THE HUCKSTER

A student once lived in a garret, and a Huckster who owned the place, lived downstairs in his shop.

A Goblin, attracted by jam and other good things to eat, came to live with the Huckster.

On the evening our story begins, the student came into the Huckster's shop to buy cheese and candles, and talked with the Huckster and his wife.

The student paused to read what was written on the paper the cheese was wrapped in. It was a leaf from a book of poetry.

The Huckster said, "Here is the rest of the book. I will sell it for a sixpence."

The student happily replied, "I will buy the rest of the book instead of cheese. It is a shame to tear up a book. I believe you know no more about poetry than that cask."

They laughed over the joke and the student went merrily off with his treasure.

The Goblin, however, was angry at the remark. So when night came, he stole the tongue from the Huckster's wife while she was sleeping.

As he placed the tongue on any object it began to talk.

The Goblin first placed the tongue on the cask, saying, "Is it true that you know nothing about poetry?"

The cask replied, "I know more than you think I do, and hold more than the student even dreams of, for I contain many newspapers with poetry in them. This poetry is read by many people."

The Goblin placed the tongue on the coffee-mill, the butter-tub, and cash box in turn, and they all agreed with the cask that he knew a great deal about poetry!

After this, the Goblin decided to creep upstairs and tell the student what he had learned.

Standing on tiptoe, after the manner of Goblins, he peeped in the keyhole.

Truly, he beheld a wonderful scene!

As the student sat reading his book, rays of light seemed to come from the book and they took the form of a tree.

This wonderful tree contained flowers, fruit and leaves, and sounds of tinkling music fell on the air.

The music became a cradle song as the student fell asleep.

The Goblin had never imagined so wonderful a sight, and wished he might live with the student; but he thought of the good food the Huckster gave him, and that reminded him to return the tongue to the Huckster's wife!

Many nights following, the Goblin peeped in the keyhole and saw wonderful visions as the student read his book of poetry.

The little Goblin stood just below a trap-door and he felt the autumn wind blow on him, as he peeped in the keyhole.

He hardly noticed the cold as he watched what was going on in the room.

One night, the watchman gave the alarm of fire. People were so excited they hardly knew where it was.

The Huckster ran to save his papers.

His wife slipped her ear-rings in her pocket.

The maid ran to get her best silk coat.

They were all intent on saving something.

The Goblin thought only of the book of poetry. He ran for the garret, seized the book and took it safely with him up on the roof.

The student had forgotten his book, as he gazed at the fire, which was across the way.

The Goblin, holding the wonderful book, longed to live with the student and share its treasures, but felt, after all, he could not give up the Huckster and his jam!

How like human nature, after all!

We stay with the Huckster on account of the jam

Seat Work and Dictation Exercises Based on the Story

Write the story on cards, number them, and pass out for the children to read and copy.

Copy and write your answers in complete sentences.

What is a Huckster?

What is a Goblin?

What did the student come to buy?

What did he finally purchase?

What did he pay for the book?

How much is sixpence in our money?

What remark did the student make to the Huckster?

What did the Goblin think of it?

Is it wicked to destroy a book?

The student was observing to notice the poetry on the paper which wrapped the cheese. What do you know about the process of making candles and various methods of lighting?

Illustrate by paper cutting or drawing the Huckster's store and the student's garret.

Why are we specially interested in the student in the fall of the year? (The whole world is *going to school.*)

Tell in your own words how the cask began to talk and what objects agreed with him.

Tell what the Goblin saw in the student's room.

Draw the tree with leaves, flowers and fruit upon it.

What kind of trees bear flowers?

Name as many fruit trees as you can. Draw a leaf from each tree you mention. Draw it from nature, if you can.

Write a paragraph about an autumn scene.

Copy a poem about autumn.

Copy and learn poem by Wordsworth, entitled "The Redbreast Chasing the Butterfly," and "To a Butterfly."

Notice how much "color" there is in the poems and study the rhythm. The Goblin heard the rhythm of music as the student read his poems. What cradle song do you know? Can you write the words from memory?

Look up poetry differing in rhythm.

Copy, illustrate and rewrite in prose the following poem of Wordsworth's:

The sun has long been set,
The stars are out by twos and threes,
The little birds are piping yet,
Among the bushes and trees.
There's a cuckoo, and one or two thrushes,
And a far-off wind that rushes,
And a sound of water that gushes,
And the cuckoo's sovereign cry
Fills all the hollow of the sky.
Who would go parading
In London, and masquerading,
On such a night of June,
With that beautiful soft half-moon,
And all these innocent blisses
On such a night as this is!

Make a row of Goblins, color them, send down to the first grade children as a surprise.

Describe the scene of any fire you have seen?

What did each one try to save in the story?

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What did the Goblin save?
With whom did he decide to live? Why?
What lesson applies to us all?
Consulting the original story, as told by Andersen, rewrite it in your own words.
Dramatize it orally and in writing.
Make a Fairy Tale Booklet, write in it the story, illustrate it, and write a brief sketch of the life of Andersen.

Goldenrod and Aster

Bertha Toelle

(For Grade IV)

A LONG time ago, two little girls, named Golden Hair and Blue Eyes, lived at the foot of a great hill.

On the top of this hill was a little old hut. A strange, weird woman lived here, who could change people into any form she wished by her magic power. She was so ugly and stern in her appearance, that all the people were afraid of her. Little children especially did not dare to go near her, for fear that she would cast a spell over them.

One summer day Golden Hair and Blue Eyes tried to think of something they could do, that would make everybody happy. They decided that they would go and ask the wise, old woman in the hut what to do. Away they started at once.

It was a warm summer day, and the walk up the side of the hill to the little hut was very long. The little girls stopped to rest many times under the cool shade of the oak trees, along the pathway. Oh, how tired, dusty and thirsty they were! Still they went on. They threw breadcrumbs to the little fish in the brook and chattered with the birds and frisky squirrels. For the wise woman, they picked a basketful of sweet berries.

By and by the sun went down, and a stillness seemed to come upon the air. The birds stopped singing and the little squirrels went to bed. The wind ceased, and the leaves on the trees hung still in the cool evening air. The moon and the stars began to peep out, and the twinkling lights of the beetles and the fireflies could be seen. It was night, but still the tired children trudged wearily on.

At last they came to the hill top. The strange old woman was standing at the gate, looking more stern than usual. The frightened little children clung to each other.

"We know you are wise and we came to see if you would tell us how to make everyone happy," said brave Golden Hair. "Please let us stay together," said timid Blue Eyes.

The old woman smiled as she opened the gate for the children. Strange to say, the little girls were never seen again. The next morning, however, the meadows on the hillside were covered with beautiful goldenrod and waving purple asters.

If the flowers could talk, perhaps they would tell us how they came to grow there, and what became of Golden Hair and Blue Eyes.

Aims

TEACHER'S

1 To have the children read an appropriate autumn story, which gives the mythical explanation for the origin of two of the most popular autumn flowers — the goldenrod and aster.
2 To arouse interest and stimulation in good reading.
3 To have children consider good reading as entertainment.
4 To analyze the story, according to time, place, characters and incidents.
5 To teach recognition of the goldenrod and aster.

PUPILS'

1 To read story well.
2 To be able to tell story.
3 To receive favorable comment from the teacher and class on the following points:
Position of book.
Pronunciation.
Articulation.
Phrasing and emphasis.
Effective communication.

II Materials

Specimens of goldenrod and aster.

III Method of Procedure

PREPARATION

(Teacher shows specimens of flowers which are mentioned in the story.) As I came to school this morning, I noticed that the fields were covered with beautiful flowers, like the one I have in my hand. Can any one tell me the names of these flowers? Would you like to read a story about the goldenrod and aster? Can you guess what the title of the story is? Come and write the title on the blackboard?

PRESENTATION

Children read story silently. The teacher then analyzes the story according to time, persons, places, scenes and events, thereby testing the thoughts the child derived from the initial reading.

Time

When does our story take place?
It was "long ago."
What season of the year was it?
What time of day was it?
What happened the next day?

Places

Where did Golden Hair and Blue Eyes live?
Where did the wise woman live?
Where did the little girls stop to rest?
Where did the path lead to?

Characters

What people are mentioned in our story? (Golden Hair, Blue Eyes, the old woman, and the people of the hillside.)
Describe the characters. Which character do you like best? Why? Which character do you think is the most important? Why?

Incidents

Develop scenes and incidents according to the movement of the story, by interpretations made, problems solved and free discussion between teacher and children.
What did Golden Hair and Blue Eyes decide to do one summer day?
To whom did they go for advice?
Why did the little girls stop to rest?
What present did they procure for the old woman?
Tell how the little girls treated the wild animals and birds.
Describe the evening after the sun had gone down.
When did the children reach the hut?
Why were the children so frightened?
How did the old woman receive them?
What became of the children?
What could be seen growing in the meadows on the following morning?

(*Continued on page 457*)

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Lesson Plan in Language and Picture Study

Katharine McSpadden

Critic Teacher, East Tennessee Normal School

I Topics

Picture Study — "Feeding Her Birds" — *Millet*

II Teacher's Aim

1 To teach art appreciation.
2 To stimulate thought and to train the children in the expression of this thought.

III Child's Aim

1 To discover the story of the picture.
2 To find out what the artist named the picture.

Subject Matter and Procedure

(Subject matter given in italics)

One large picture of "Feeding Her Birds" for the teacher and a small one for each child

Did you ever see any little baby birds in a nest?
What do they eat?
How do they get their food?
Did you ever see the mother bird feeding them? (Present picture with the name covered.)

Children

Do you see anything about this picture that makes you think of a mother bird feeding her baby birds?
What?
Which child makes you think of a baby bird in a nest?
Do you think the children are hungry?
What makes you think so? (Expression)

Food

What do you suppose the mother is feeding them? (Porridge)
What tells you this? (Spoon)
Do they look as if they are enjoying it?

Mother-love

Why do you suppose the mother is feeding them? (Loves them)
Do you think the children like her to feed them?
What makes you think so? (Children sitting quietly. Look as if they enjoy it.)
What do you suppose the children were doing when the mother called them to get something to eat? (Playing)

Activities

What tells you they were playing? (Doll in child's arm)
What kind of a doll do you think it is?
Do you suppose they have many playthings?
Why not? (Poor)
What makes you think they are poor people? (Dress)

Dress

Describe their dress.
What kind of shoes have they? (Wooden)
Do you know of any country where the children wear wooden shoes? (Holland)
Yes, but this picture was painted in France. The peasants, or poor people, in France wear wooden shoes, too.

Home

Where are the children sitting?
Of what is the house built? (Stone)

Time of day

What time of day do you think it is?
Why do you think so? (Shadows)
What kind of shadows do you see? (Short)
When do you see short shadows? (About noon)
Then what time of day do you think it is? (About noon)

Time of year

What time of the year do you think it is? (Spring, summer or autumn)
Why do you think so? (Leaves and grass. Also children eating out of doors.)
Do you see anything about the way the children are dressed that would help you to decide? (Dressed warmly — caps, etc.?)
Do you see anything about the leaves and grass that would help you to decide? (Full grown)
Then what time of the year do you think it is? (Autumn)

Name of picture

Can you suggest a name for this picture?
Why do you think that a good name?
(Let several children suggest names and tell why they suggest them.)
Would you like to know what the artist called it?
His name is "Millet" and he lived in France.
He called this picture "Feeding Her Birds."
Why do you think he gave it this name?
What does he mean by "birds" in this picture? (Children)

Summary

Can you come to the front of the room and tell us the story Millet tells us in this picture, "Feeding Her Birds"?

Lost—the Wind's Little Child

Elizabeth Ellis Scantlebury

A little breeze went flying
So far from home to-day,
That now the Wind is crying:
"Who's seen my child astray?

"You'll know by bending grasses
And nodding clovers sweet,
Just where the rogue, in passing,
Has tripped with dancing feet.

"Among the tall tree-branches
He plays at hide-and-seek,
And from the rose steals kisses
To press them on your cheek.

"Oh, tell me, have you seen him?
Or will you help to find
My little breeze that's straying —
My lost child?" cries the Wind.

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FEEDING HER BIRDS *Millet*

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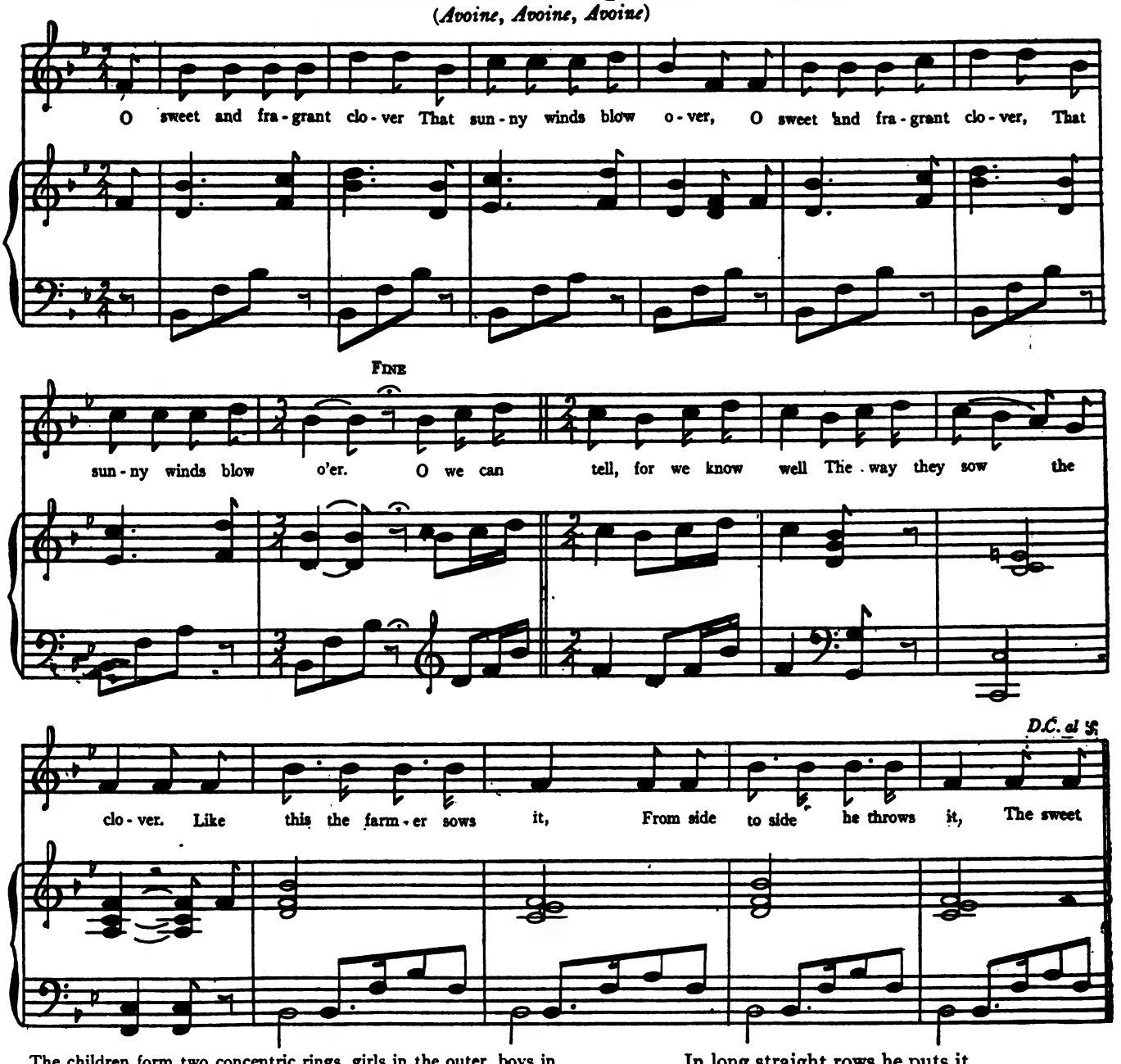
Some French Singing Games I

E. L. Lyon
Cheltenham, England

O Sweet and Fragrant Clover

(*Avoine, Avoine, Avoine*)



The children form two concentric rings, girls in the outer, boys in the inner ring. Both dance round while singing the first verse.

They stand still to sing the first part of the second verse, and pretend to be sowing seed.

Then for the last four lines they join hands and dance round in quicker time than for verse 1.

2 O we can tell —
For we know well —
The way they sow the clover.
Like this the farmer sows it,
From side to side he throws it.
The sweet and fragrant clover
That sunny winds blow over,
The sweet and fragrant clover
That sunny winds blow o'er.

(Repeat verse 1)

3 O we can tell —
For we know well —
The way they cut the clover,
Like this the farmer cuts it,
In long straight rows he puts it.
The sweet and fragrant clover,
That sunny winds blow o'er.

Here the children pretend to cut clover with a scythe.

(Repeat verse 1)

4 O we can tell —
For we know well —
The way they stack the clover.
Like this the farmer stacks it
So close and firm he packs it.
The sweet and fragrant clover
That sunny winds blow over,
The sweet and fragrant clover
That sunny winds blow o'er.

The children pretend to be stacking clover with a fork. For the last four lines the boys re-form their ring, and each girl places her hands lightly on a boy's shoulder, and they dance round in this position, repeating the last four lines twice.

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"How do you do?"

Pushing the Swing

September Games

Annebelle R. Bucknam

Politeness is to do and say,
The kindest things in the kindest way.
Hearts, like doors, open with ease,
With very, very little keys.
And don't forget that two of these
Are, "I thank you," and "If you please."

With the first days of school in September, among the numerous other good things, do start teaching "politeness," both by precept and by example. The day's work will go much more smoothly, and the children are forming habits of courtesy that will remain with them through life, for the following quotation from Froebel has been proved too often to be disputed:

You may now in these early years do things with a touch as light as a feather, which later you cannot do with the pressure of a hundred weight.

At first use the simple "Good morning" and "Good night" salutations. If it can be arranged, it is a good plan for teacher to stand at the door, or by her desk, and greet each child with "Good morning, Alice," or "Good morning, John," and a clasp of the hand. The children will take care that hands are clean and nails are in good condition if this is customarily done.

Then, in the game period, use the following simple little game.

The children may form in a circle, or in two rows opposite each other, or they may remain in their seats until greeted. One child is chosen for the first neighbor. He goes to any child, and as that child rises, they shake hands and bow, as all sing, or the first neighbor may sing alone.

I'll go across the street,
My neighbor dear to greet,
How-do-you-do?

The child greeted is then the neighbor who greets another child, and so on. Or they may both greet other children, and in this way in a very few minutes each child has been greeted and has also extended a greeting to another.

If the children form in two opposite lines, one entire line may advance toward the other and each child shake hands with the child opposite him in the other line as both bow. This line then draws backward to place, and the other line advances. In this way the greeting takes a very short time.

Allow different children, who may be appointed for different days or for a week, to answer the door when there is a knock. Teach them to greet the one knocking, to ask him in, and to give him a seat and a book, if a class is reading.

Teach even the small boys to raise their hats when they bow to ladies. Use this little stanza to help them to form the habit:

If a lady on the street,
Or my teacher I should meet,
From my head my hat I take,
And a bow like this I make.

With the older children use the following. Choose one boy for "Brother Sunshine" and one girl for "Sister Song." The children may form a ring to represent a home.

The two children chosen knock at the door, or at an imaginary door, as the children sing, using the music of "Good-morning, Merry Sunshine":

Good morning, Brother Sunshine;
Good morning, Sister Song.
We beg your humble pardon,
If you've waited very long.
We thought we heard you rapping;
To shut you out were sin.
Our door is standing open;
Won't you walk right in?

At the last line the joined hands of the children are raised, and "Brother Sunshine" and "Sister Song" walk into the ring. If the children have not formed a ring, but have remained in their seats, the two visitors may be shown to seats placed at the front of the room.

Two other children have previously been chosen for "Brother Gladness" and "Sister Smile." They now knock, and the children sing:

Good morning, Brother Gladness;
Good morning, Sister Smile.
They told us you were coming,
So we waited on awhile.

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"We'll often use each golden key"

We're lonesome here without you,
A weary while it's been.
Our door is standing open;
Won't you walk right in?

"Brother Gladness" and "Sister Smile" walk into the open ring or to their reserved seats.

Two more children have been chosen to represent "Brother Kindness" and "Sister Cheer."

They, in turn, knock and are admitted joyfully as the children sing:

Good morning, Brother Kindness;
Good morning, Sister Cheer.
We heard you were out calling,
So we waited for you here.
Some way we keep forgetting
We have to toil and spin
When you are our companions;
Our door is standing open,
Won't you walk right in?

The first two children chosen may choose the next two, and so on, if desired, before the game begins, or as it progresses. Explain to the children how much we all need these six helpers, not only in school, but at home, at play, and in fact everywhere.

For the following, provide large keys cut from yellow cardboard, or from stiff white paper colored yellow.

Choose one child to hold the keys. This child repeats:

A bunch of golden keys is mine,
To make each day with gladness shine.

The child with the bunch of keys may choose all the other children, or each child may choose the next one to receive a key.

The second child chosen says:

"Good morning," that's the golden key,
That unlocks every door for me.

Then the third child repeats, as she takes her key from the bunch held by the first child:

When evening comes, "Good night," I say,
And close the door of each glad day.

The fourth child says, as she takes her key:

When at the table "If you please,"
I take from off my bunch of keys.

The next child repeats:

"Excuse me," "Beg your pardon," too,
When by mistake some harm I do.

As she takes her key, the next one says:

Or if unkindly wrong I've given,
With "Forgive me," I shall be forgiven.

The last child repeats:

When friends give anything to me,
I use the little "Thank you" key.

All the children stand in a line or form a small circle, as they all repeat:

We'll often use each golden key,
Then polite children we will be,
On a golden ring these keys we'll bind,
This is its motto, "Be ye kind."

At the words, "Be ye kind," if possible have a cardboard motto for the first child to show, with those three words on it. This may later be placed in some prominent place. If this is not obtainable, at least write the words on the blackboard, perhaps using colored crayon.

The children may pass their keys to the child who held them at first, or hang them on little hooks above or below small mottoes bearing the words which they represent.

Thus by games, or poems, by precept and by *example*, remembering always that children are imitators, seek to form these habits of courtesy and politeness so that they may easily and naturally become a part of the child's daily life. If we can do this, we shall indeed prove that this precept from "Poor Richard's Almanac" is really true, not only for the children, but also for ourselves:

Would you live at ease?
Do what you ought,
Not what you please.

Use many games of motor activity during the play periods. Remember that this is September, the first month of school, and as the children have been accustomed to much freedom of movement during the long summer, it is not easy nor desirable for them to sit quietly in school for any great length of time. If you cannot have much playground apparatus, at least try to secure a swing or two.

Here, too, is another opportunity to instill lessons in kindness and courtesy, as the children take turns swinging, or give place to others.

Teach at this time, "The Swing," by Robert Louis Stevenson.

How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it's the pleasantest thing
Ever a child can do!

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside —

Till I look down on the gardens green,
Down on the roofs so brown —
Up in the air I go flying again,
Up in the air and down!

If it is not possible to have a real swing, have one or more imaginary ones.

Choose three children for each. Two children clasp hands and form the swing, while the third one pushes it back and forth, and perhaps "runs under" just as if it were a really truly swing with some one swinging in it.

The older children will like to sing the following, by E. S. Bumstead, using the music of "Blue-eyed Mary."

Here we go to the branches high!
Here we come to the grasses low!
For the spiders and flowers and birds and I
Love to swing when the breezes blow.
Swing, little bird, on the topmost bough;
Swing, little spider, with rope so fine;
Swing, little flower, for the wind blows now,
But none of you have such a swing as mine.

(*Continued on page 459*)

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The Swedish Folk Dancers

Lyle Wilson Holden

THIS simple entertainment is for any even number of girls and boys from the primary grades, or it may be given by girls alone, half of them taking the boys' parts. The children taking part will enjoy dressing up in the peasant costumes, and if the dances are done in a spirited manner they are very effective.

The girls should wear short skirts of some striking color. Red, green or blue will probably be best. Over these are worn aprons of a lighter color. A black laced bodice is worn over an ordinary white waist. Either red or white stockings should be worn with black slippers. The boys wear tight knee pants, a highly colored vest over a white shirt, and a gay tie. If the girls wear white stockings, let the boys wear red ones. If the girls take the boys' parts, they may wear dark colored gymnasium bloomers.

They enter in pairs in time to the music, and take their position in a line across the front. They recite the verse which follows in concert.

Just for a time we have come from old Sweden,
Playing the games of our fair native land;
And if you wish we will dance some folk dances —
That will be fun for each one in our band.
First we will play an old game while we're singing,
Just as they've played it in Sweden for years;
And we do hope you will like our folk dancing,
Then you will greet us with smiles and with cheers.

They quickly form a circle with the partners standing one behind the other, and then they sing and act the Swedish folk play.

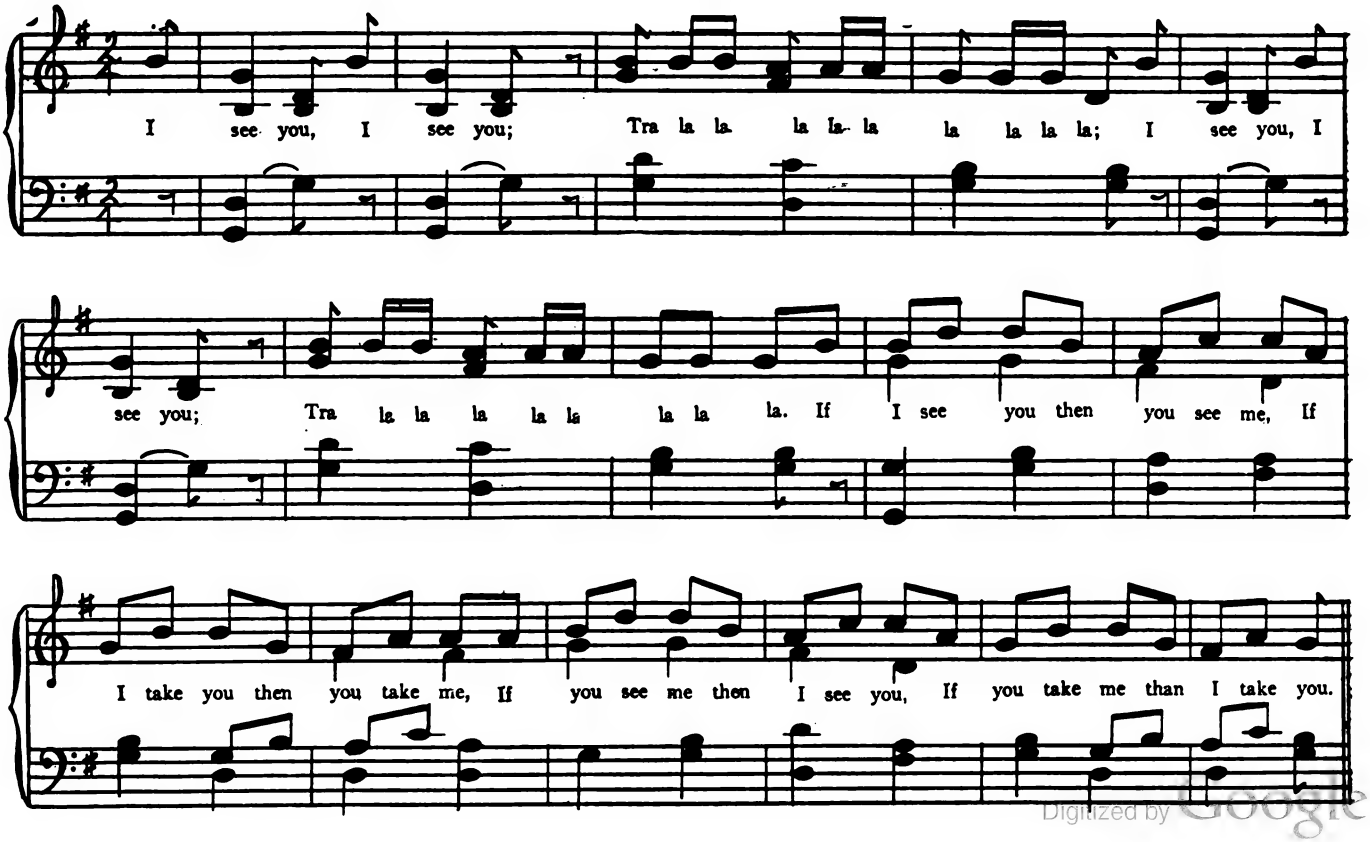
I See You

I see you, I see you;
Tra la la la la la la la la la,
I see you, I see you,
Tra la la la la la la la la la.

If I see you then you see me,
If I take you then you take me;
If you see me then I see you,
If you take me then I take you.

The players stand with hands upon hips, swaying in opposite directions. When the front partner bends to the right, the one behind bends to the left. Be sure that the bending is done from the waist. Arrange the circle so that each couple has another couple directly opposite. Beginning with the third line, the partners may join hands and alternate the peeping front and back of arm movements, by first throwing head back with arms front, then arms pointing back, with head thrown forward. In the second part, change partners by the ones behind stepping forward and taking for a partner the front girl directly opposite. Sing through three or four times.

I See You



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Immediately after the close of "I See You," the children dance Hopp Morr Annika (Hop Mother Annika). They stand in the same large circle as before.

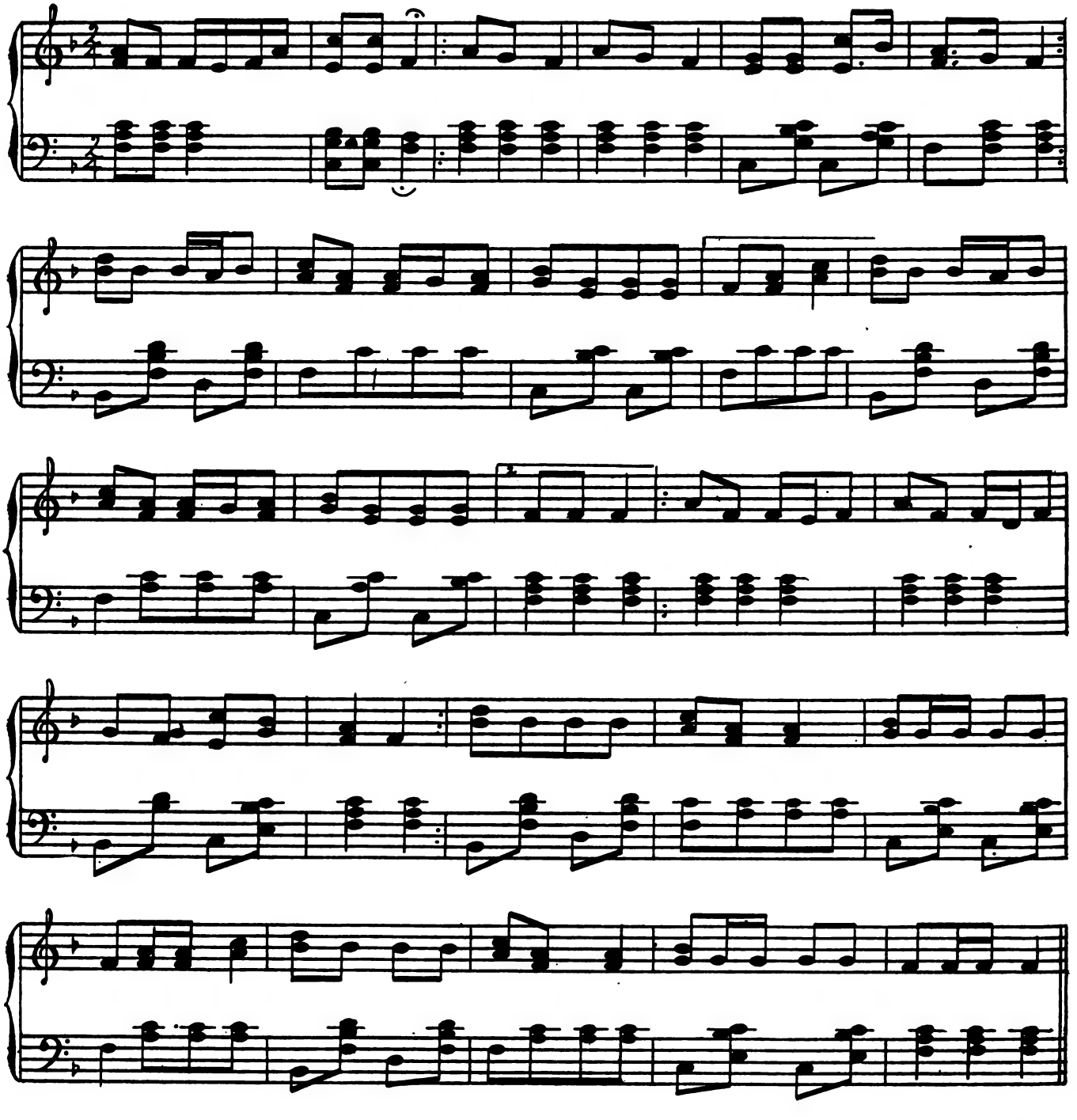
Partners join inside hands, standing side by side. Slide inside feet diagonally forward, thus bringing the partners face to face.
Hop on inside foot, bringing other foot up behind. Hold joined hands high up, with outside ones extended.
Repeat sliding and hopping to outside, turning away from partners. Continue first to right and then to left. (12 measures)
Repeat the whole as many times as you wish.

The children now form another line across the front. Repeat following:

Now you have seen our folk games and dances,
Look in that land which lies far o'er the sea,
But ere we leave you we'll do just another —
That we enjoy them you'll surely agree.
This is one other old ring game of Sweden —
That it is quaint you'll never deny;
Then we will leave you to other amusements,
So now we bid you a merry good-bye.

The children form a double circle, and while singing march in opposite directions. At the word "partner," the two circles stop, facing each other. The ones in the outside circle choose partners from the inside circle and then dance with their partners to the end of the stanza.

Hopp Morr Annika



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In the second stanza, the circles again face each other; then the children opposite cross hands and see-saw from side to side, then finish the dance together the same as before.

The play is repeated as often as desired. At the end the music continues to play, while the dancers leave the stage, partners together.

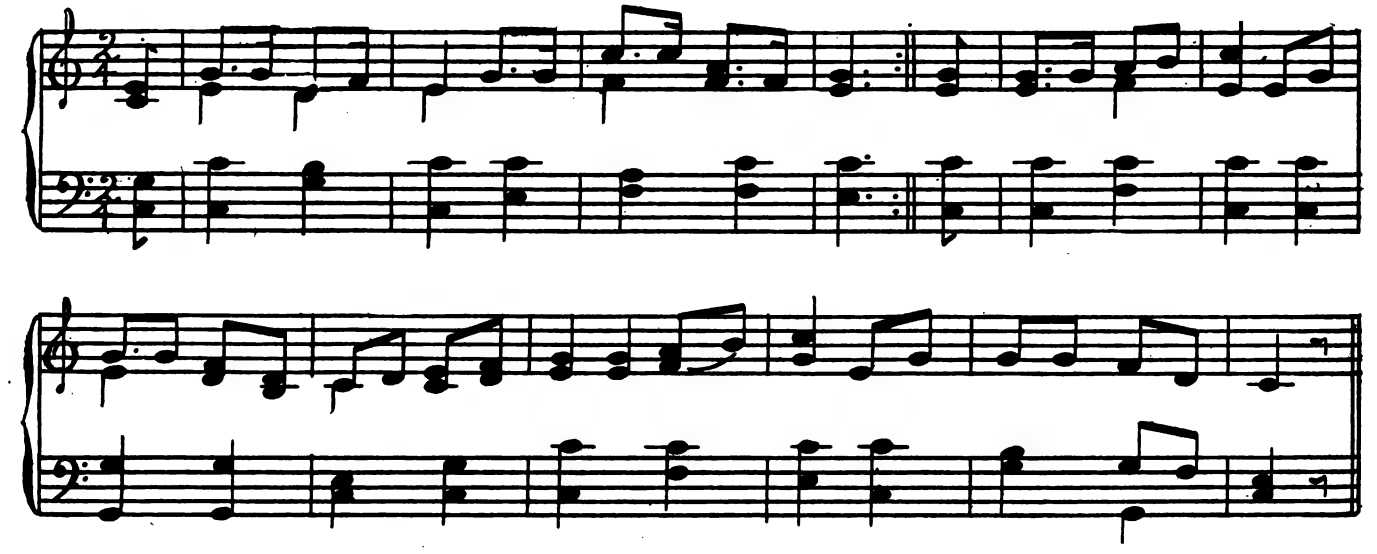
I Took a Walk One Evening

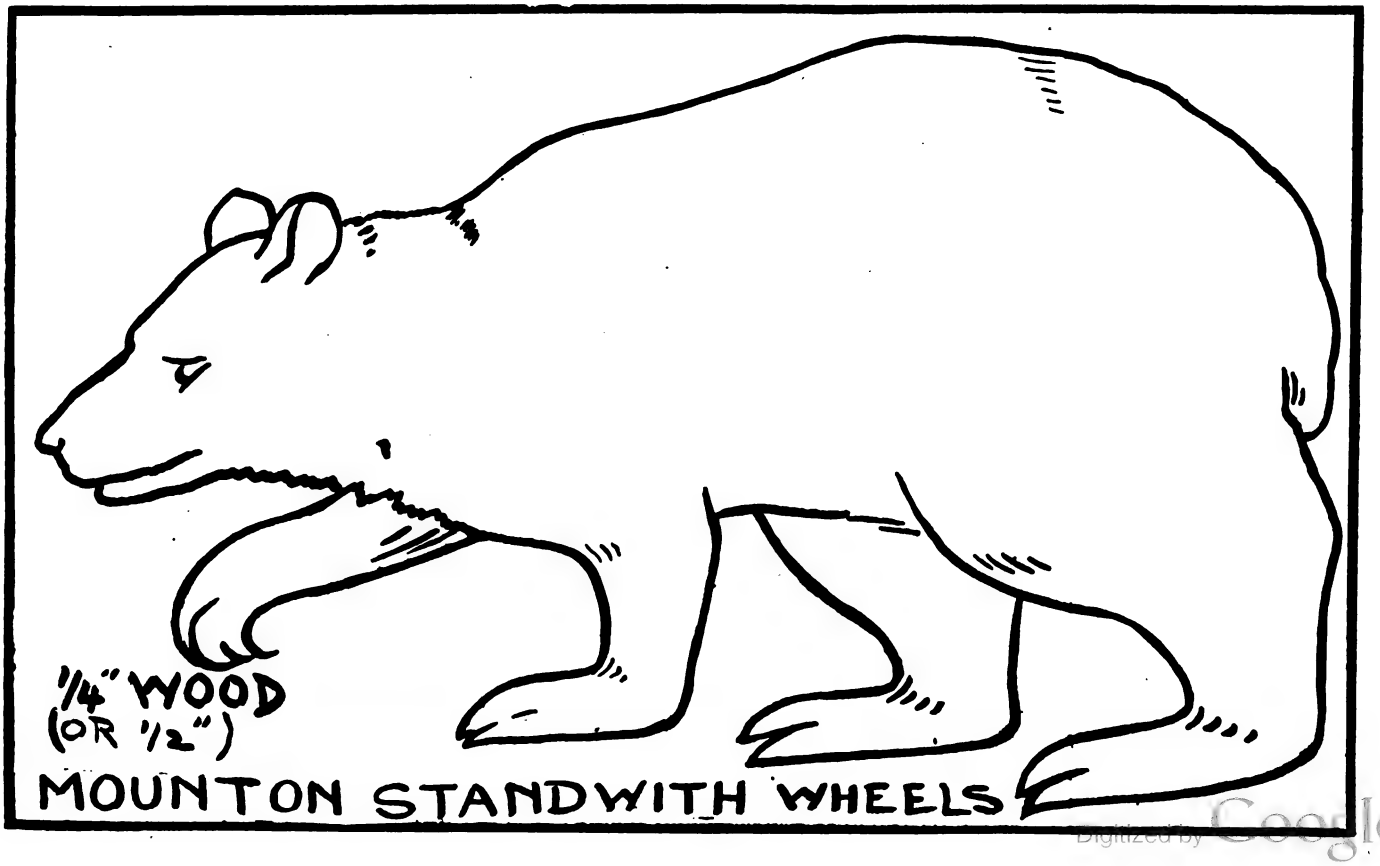
I took a walk one evening,
  Upon the meadow sweet;
And there by chance one evening,
  I did a partner meet, meet, meet;
And there by chance that evening,
  I did a partner meet.

She gave to me a welcome,
  She gave to me her hand;
We sang and played together,
  So gaily hand in hand.
And then we danced together,
  So gaily hand in hand, hand, hand;
We sang and danced together,
  So gaily hand in hand.

Bow to partners. (2 measures)
Join hands and walk forward swinging them. (2 measures)
Skip forward the same way. (2 measures)
Partners face each other, clapping hands and stamping feet, right foot when clapping right hands and left foot when clapping left hands. Each claps his own hands first, then partner's right hand, both of own, partner's left hand, own again, then both of partner's hands. (8 measures.)

I Took a Walk One Evening





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Daily Helps

(Continued from page 421)

Wednesday Talk on clean clothing.
When does mother wash?
How does she do it?
Why does she hang them out-of-doors? (So they will dry in the breeze and smell sweet and clean.)
How can we keep our school dresses and suits clean?
Thursday A brief talk on baths and their importance.
Friday Were you ever sick?
Did you enjoy it? Why not?
What must we have in order to be well and strong? (Pure air and sunshine, exercise, rest, sleep, etc.)

SECOND WEEK

Monday Pumps and drinking fountains. If your school is fortunate enough to have drinking fountains, show each child how to use them. Never put the mouth over that part of the fountain through which the water flows as it is very unsanitary to touch with your lips that which another has had in his mouth. Teach the children how to touch the *water only* with the lips. If you have a pump, abolish the common drinking cup immediately. Let each child carry his own.
Tuesday Handkerchiefs.
How many have handkerchiefs this morning?
Let us put them on our desks. Are they all clean?
How often do you get a clean one?
Do you think that is often enough?
If you cannot have a handkerchief ask mother to give you a clean square of cloth.
As an incentive you might have a one-minute handkerchief drill by pupils who are provided with clean handkerchiefs. (Waving handkerchiefs, etc.)
Wednesday Handkerchiefs continued. Teach children to cough and sneeze into their handkerchiefs and always turn their faces away from others. At the table turn the face away when compelled to sneeze or cough. Explain the reason for this.
Thursday Teeth.
Do you know how many teeth you have?
Are they all alike?
Do they do the same kind of work?
Are the teeth very important?
How should they be treated?
Friday Continue the above work.
How many have a tooth-brush?
Is it your very own?
Do you take care of it?
Teach the children the correct way of brushing the teeth.
How often do you brush your teeth?
Why should we be so particular about our teeth?

THIRD WEEK

Monday Study of teeth continued.
What is a dentist?
Were you ever in a dentist's office?
What did you see?
Is a dentist's work important?
Should we ever go to a dentist if our teeth do not hurt? Why?
Teacher Teach pupils not to turn the leaves of a book with fingers wet with the lips. Keep pencils and pens out of the mouths, fingers out of noses, ears and mouths. Explain the reason for this.
If the school furnishes pencils and pens, each child may easily use the same one each day if the teacher will make a set of holders in which to place each child's pen or pencil when collected.
Wednesday How do our school grounds look? Do you like them?
Could they be improved? How?
Are there any piles of ashes? Old tin cans or piles of rubbish?
Wouldn't you like to help make the grounds beautiful?
Then suppose to-morrow we come prepared to clear away what we don't want.
Thursday A clean-up period. Children will make short work of clearing up *debris* under the direction of the teacher.
Friday Continue yard cleaning.

FOURTH WEEK

Monday Complete above work.
Doesn't our yard look much better?
Aren't you proud of it?
How can we keep it in good condition?
Tuesday Test each child's eyes with an eye chart and keep a record. Seat your children accordingly, those with poor vision in front. Notify all parents of children with defective vision, advising them to confer with an eye specialist.
Wednesday Continue above eye testing.
Thursday Complete above testing.
Friday Give six reasons for being clean.

Phonics

FIRST WEEK

Monday Begin sounds of consonants. Teacher should prepare in advance a set of cards illustrating the different sounds, together with the letters.
These cards will interest the children and make the teaching of phonics a pleasure.
Do not expect too much at first. Not more than one new consonant should be taken at the beginning of this work. Each day review all the old consonants.
Lay a good foundation in phonics and reading will become easy. Begin with the sound of "f."
Tuesday Sound of "h."
Wednesday Sound of "m."
Thursday Sound of "n."
Friday Review all sounds.

SECOND WEEK

Monday Sound of "b."
Tuesday Sound of "c."
Wednesday Sound of "g."
Thursday Sound of "k."
Friday Review all sounds learned during the past two weeks.

THIRD WEEK

Monday Sound of "d."
Tuesday Sound of "j."
Wednesday Sound of "l."
Thursday Sound of "p."
Friday Review all sounds.

FOURTH WEEK

Monday Sound of "r."
Tuesday Sound of "s."
Wednesday Sound of "t."
Thursday Sound of "w."
Friday Review all sounds.

Music

FIRST WEEK

Monday Teach a new song, something light and gay, which may be easily comprehended by the children. Use these steps in teaching a new rote song:
a Teacher sing the song through several times softly and lightly while the children listen. Talk about the song.
b Pupils hum the song while the teacher sings the words.
c Pupils sing thea ir with "loo" while the teacher sings the words.

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COLGATE & CO. April 27th, 1920
New York City.

Dear Sirs: I shall be only too glad if I can be of the slightest service to you because you have done so much to make my "*Good Health Club*" a success. The children are paying more attention to keeping their teeth clean and the parents are taking them to dentists in greater numbers than ever before. Your tubes of dental cream have *encouraged them to work harder than ever* in order to win one.

I am going into the State of New Hampshire as State Supervisor and will spread the "Gospel of Good Teeth—Good Health" and am sure you will help me in the good work.

Sincerely,
(Signed)
(Name on Request)

CITY OF MALDEN
MASSACHUSETTS
School Department

COLGATE & CO., April 15th, 1920
New York City.
Gentlemen:

I desire to thank you for the great interest you have shown in our school work. I assure you it is appreciated by the School Department. Also it has *promoted an unusual interest among the children* to whom the tubes have been distributed.

Thanking you again for your co-operation, I am,

Very truly yours,
(Signed) (Name on Request)

Has Your School a "Good Health Club"?

If not, now is the time to form one.

THE beginning of the new school year offers you a real opportunity for getting and holding the children's interest in their Hygiene class by forming another "Good Health Club."

In this important work you will find Colgate's Educational Material decidedly helpful.

COLGATE'S Classroom Helps Sent Free!

To help you teach "Good Teeth—Good Health," the following educational material will be sent you once each school year, *free of charge*, if you will fill out the accompanying coupon correctly and mail it to Colgate & Co. This material consists of free trial tubes of Colgate's Ribbon Dental Cream, Reminder Cards for your pupils (instructive home reminders to brush the teeth) with teacher booklets and other practical suggestions to aid you in stressing the urgent need of this daily habit for health.

COLGATE & CO.
Dept. 80
199 Fulton Street New York

—AND WATCH FOR CONTEST

In many magazines in October—including Primary Education—we will announce a photographic contest for children. This is based on photographs of store windows containing a display of Ribbon Dental Cream.

Your pupils will be interested in this—and it will no doubt give further stimulus in your classroom toward "Good Teeth—Good Health."

80

I am a teacher in the .....
..... school,
District No. ...,
having in my direct charge ..... scholars.

Will you please send me free of charge for school work only, trial tubes and reminder cards for all my scholars?

You may refer to (name of School Superintendent or Member of School Board) .....

Your Name .....
Town ..... Population .....
County ..... State .....
(Write here accurate express or parcel's post shipping address, stating which)

....
(This offer good only in U. S. A.)

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d Teacher sings the first phrase. Pupils echo or repeat it.
e Continue singing of the song by phrases.
f Teacher combine several phrases, pupils imitate.
g Sing entire song.
h Correct mistakes and drill upon difficult phrases.

Tuesday Continue teaching above song.

Wednesday Testing of voices. This testing of the children's voices is most important at the beginning of the school year, as it is necessary for us as teachers to know the material with which we have to work.

Have each child sing a phrase of the new song all alone and notice whether he is able to reach all the notes of his phrase.

If a child flats or seems to be a monotone list him as such.

The next step is the seating arrangement for music.

Place the poor singers in front and in the center, good simgers in back.

Call the good singers the choir; the others may be called listeners.

Require the poor singers to listen while others sing, then allow them to try *alone*.

There may be very few real monotones among our pupils, as we shall find out after a few weeks' work with such so-called pupils.

Have a daily drill with poor singers.

As soon as their voices come up to the proper pitch promote them to the "choir."

Here are some good exercises to use with poor singers:

Calls, using the octaves.

ma (low do)	ma (high do)
ba	by
sis	ter
bro	ther

Be a peddler and call

ap	ples
lem	ons
car	rots
cab	bage
sweet	corn

Be a ragman and call

old	rags
old	iron
rub	bers

Children call each other, using the octave.

Example One child stands and calls "Ma-ry." Mary stands and sings "I'm here." The first call starts with low do and ending with high do. Continue these calls until each child has had a chance to sing.

Bells ringing:

"Ding, ding, ding, ding, ding," sung to high do. Sing quickly and hold the last "ding."

"Dong, dong, dong, dong, dong," sung to low do. Sing slowly and hold the last "dong."

Let pupils shake hands while singing to imitate the ringing of bells, holding the hands high over the head for the little bell (ding, ding) and in front of the body for the big bell (dong, dong).

Play fire alarm.

Sing "oo" up and down the scale rapidly for several times, increasing the volume as it ascends.

Make this drill a part of your daily music lesson.

Teachers may originate other devices as the need arises.

Thursday Continue testing the pupils' voices and arrange their music seats.

Friday Review new song.

SECOND WEEK

Monday Teach a rabbit song. Use the steps suggested last week.

Tuesday Complete above song.

Wednesday Individual singing of the rabbit song.

Thursday Sing rabbit song by phrases. Send as many pupils to the front of the room as there are phrases in the song and have each pupil sing one phrase. A little drill will enable the pupils to do this accurately.

Friday Continue phrase work.

THIRD WEEK

Monday Teach a spider song by phrases.
Tuesday Complete above song.
Wednesday Sing spider song by phrases.
Thursday Individual singing of above song.
Friday Review all songs.

FOURTH WEEK

Monday Teach a clock song. Talk about the different kinds of clocks. Is there any difference in the ticking of a clock and a watch? Imitate them.

Tuesday Continue clock song.

Wednesday Complete clock song.

Thursday Dramatize the clock song. Children dearly love to "act out" a song.

Friday Review all the songs taught this month, being careful of the tone quality and tempo.

Writing

FIRST WEEK

Monday In the first grade have all writing at the blackboard. In the second grade begin work with pencils.

Do not have the writing periods long. A ten-minute lesson in these grades is sufficient.

Begin the work by teaching the first grade children the way to stand at the blackboard, the correct way of holding crayon and eraser, and the second grade children the correct method of holding pencil, hand and arm. Insist upon arm movement and check "finger writing" immediately.

Tuesday Continue practice in holding crayon and pencil.

Wednesday Make ovals.

Begin at the top, then to the left, and go round and round while the teacher counts 1, 2, 3, 4, 5, 6, crayon and pencil to make down strokes on the count.

Thursday Continue above.

Children try to keep together.

Let the children count occasionally.

Friday Continue oval writing.

SECOND WEEK

Monday Up and down lines, beginning at the top and counting up, down, up, down, six times. Arms move with the count.

Tuesday Up and down lines continued. Hold crayon and pencils lightly. Make light lines.

Wednesday Combine ovals and up and down lines. Make an oval first, then without raising crayon or pencil, swing off and make up and down lines near the oval, counting 1, 2, 3, 4, 5, 6, up, down, up, down, up, down, up.

Thursday Continue above lesson.

Friday Continue above.

THIRD WEEK

Monday Rapid drill on taking crayon, pencils, erasers, etc.

Tuesday Repeat oval lesson.

Wednesday Repeat up and down lines.

Thursday Combine oval and up and down lines.

Friday Repeat above.

FOURTH WEEK

Monday Oval lesson. Pay particular attention to arrangement. Insist upon a definite number on each line, ovals not touching.

Tuesday Oval lesson. Have ovals just touch each other. Can we get more or fewer ovals on a line when they touch?

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Wednesday Oval lesson. This time have ovals overlap, making them look like links of a chain.

Thursday Continue above lesson.

Friday Repeat above lesson.

Do not think because so much time is spent in making ovals and straight lines that time is wasted and the children are not learning to write, for this arm movement is most valuable and will show results as the work advances. A good foundation in writing is as necessary as in any other subject.

Stories

FIRST WEEK

Monday "The Three Little Pigs."

Whenever possible *tell* the story instead of *reading* it, since this method holds the attention of the children much better.

Tuesday Question the children about Monday's story to see if they comprehended it. In addition tell the story of "The Ant and the Grasshopper."

Wednesday "Little Red Riding Hood."

Thursday Discuss above story. In addition tell the story of "The Hare and the Tortoise."

Friday Let children choose a story for the teacher to tell.

GRADES III and IV

Language

FIRST WEEK

Monday Oral recitations on "How I Spent the Summer."

Tuesday Write twenty lines upon the above subject.

Wednesday Discuss Tuesday's lesson. Read a few papers (both good and bad).

Criticise in a friendly spirit.

Thursday Begin study of contractions.

Explain their meanings and the purpose of the apostrophe.

I am — I'm
I will — I'll

Use these contractions in sentences, both oral and written.

Friday Tell a story for dramatization. Work for distinct enunciation and expression.

SECOND WEEK

Monday Prepare for the dramatization of the above story. Tell about the characters needed, tone of voice each is to use, what each one is to say, what stage setting is needed, etc.

Tuesday Dramatize above story.

Wednesday Review contractions learned last week and in addition take

is not — isn't
are not — aren't

Use in sentences.

Thursday Meaning of singular and plural. Write a list of fifteen words having the singular form.

During the recitation period use these words in sentences.

Friday Copy from your readers twenty-five words having the singular form.

Use ten of them in sentences.

THIRD WEEK

Monday "I wish" language game, to teach correct use of "If I were" and "I was."

If you could be anything you liked, what should you wish to be?

Pupil I wish that *I was* a lion.

Teacher If you were a lion what would you do?

Pupil *If I were* a lion I would roar.

Tuesday Continue above game.

Wednesday Write a list of ten words having the plural form.

Thursday Copy from your readers twenty-five nouns having the plural form.

Friday Discuss the formation of plurals.

Are all plurals formed in the same way? Tell about the different kinds you have found.

FOURTH WEEK

Monday Write thirty words on the blackboard having both singular and plural forms.

Ask pupils to copy these words into two groups, placing the singular words in one group and the plural in another.

In your blackboard list be sure to have as many plural forms as you can. For example, such plurals as children, oxen, glasses, cherries, mice, women, toys, etc.

Tuesday Write twenty-five words on the blackboard, having a variety of plural forms. Pupils copy and sort these words according to endings (all those ending in "s" in one column, those ending in "es" in another, "ies" in another and those changing the form entirely in another).

Wednesday I wonder if we can formulate a rule telling us how to form plurals.

Look at all the words ending in s, sh, ch and x. How is the plural formed? Yes, by adding "es."

Can we memorize this rule?

Thursday Dramatize Tuesday's story of the second week.

Friday Picture Study. "End of Day," by Adan. In all picture studies use this method of study.

1 Enjoy the picture first of all.
2 Describe it.
  Is it a country or city scene?
  How do you know?
  Describe the surrounding country.
    a Is it rough and hilly?
    b Is it prairie land?
    c Are there any trees?
    d Can you tell what kinds?
    e What kind of a body of water is represented?
    f What makes you think so?
    g What time of day is it?
    h What season is it?
  Is there any life represented in the picture?
    a What station in life do you think the man represents? Why?
    b Where has he been?
    c What has he been doing?
    d How do you know?
    e Where is he going?
    f Is he tired?
3 Give the name of the artist and such other detail as to life and work as the pupils are able to appreciate.
4 Omit meaningless detail.

History and Geography

FIRST WEEK

Monday Begin the study of local history and geography.

Do we live in a city? A village? On a farm?

Describe the surface conditions.

Is the land rough and rocky or smooth and level?

Are there any bluffs or mountains near your home?

What grows on them?

Were you ever on top of these bluffs or mountains?

What did you find there?

Tuesday Continue above.

Are there any streams of water in this neighborhood?

What are they?

Are they used for anything?

Tell about it.

Wednesday How do you suppose people came to locate in this place?

Was there a reason?

Can you tell us something of the early settlers of this vicinity?

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It is we	Whom do you want?	lie, lay
It is they	may, can	good, well
He and I		like, love

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Ask your fathers, mothers, grandfathers and grandmothers to help you.

Thursday Free discussion of early settlers.

Friday Were there any people living here when the early settlers came?

Who were they?

Did they live in houses?

Tell about the Indians who first inhabited this country.

SECOND WEEK

Monday Brief discussion of Indian life.

What food did they have? (Berries, roots, leaves wild game)

Describe their homes.

Of what materials and how are they made?

What kind of clothing did they wear?

Tuesday How did the Indians travel from place to place?

Wednesday Indian weapons and tools.

What other useful articles did the Indian make? (Bowls, pots, jars, plates, baskets, mats)

What materials were used in their manufacture?

Thursday What is a legend?

Are there any pertaining to your neighborhood?

Can you tell them to us.

Friday Teacher tell pupils a few Indian legends for later reproduction.

THIRD WEEK

Monday Early pioneers of your county and state.

Tuesday Continue discussion of the early pioneers.

Wednesday Dwellings and hardships of the pioneers.

Thursday Industries of the pioneers.

Did they have factories?

Friday Manners and customs of these early settlers.

FOURTH WEEK

Monday Write a two-page composition on Indian life in the early days of this country.

Tuesday Repreduce orally an Indian legend.

Wednesday Write a composition on "Our Pioneers."

Thursday Discuss our advantages as compared with those of the early settlers.

Friday Continue above discussion.

Nature Study and Agriculture

FIRST WEEK

Monday As an introduction to the study of nature, arrange a weather chart which will allow the atmospheric conditions to be entered for each day of the week and month. A few minutes at the close of each day may be devoted to the marking of this chart. Colored crayon may be used — yellow for sunshine, brown for cloudy weather, blue for rainy weather, white for snow, etc.

Tuesday Continue making the weather chart.

Wednesday Complete the chart and enter the weather record up to date.

Thursday Study of the winds.

What is the wind? (Air in motion)

Can you see it? Hear it? Feel it?

Are all winds alike?

Name kinds of winds.

Friday Is the wind of any use to us? Tell us some of the things the wind does.

SECOND WEEK

Monday What happens when the air is warmed? (Expands and is pushed up by the colder air below.)

Let us see what direction the wind is blowing to-day?

What work does the wind do in autumn? (Shakes down nuts, scatters seeds, etc.)

What does the wind do in winter? In spring? In summer?

Tuesday Name as many uses of the wind as you can. (Driving sail-boats, turning windmills, carrying water through the land, etc.

Wednesday Which wind brings the rain? The cold? The heat? The flowers? The snow?

Thursday Memorize a short selection about the wind.

Friday Write a two-page composition on "The Wind."

THIRD WEEK

Monday Signs of autumn. What preparations does Mother Nature make for the coming of winter?

Tuesday What preparations are being made at your home?

Why do you rake the yard?

Why do you plow the field?

Why do you bank houses and barns?

Wednesday Do you store food for winter? How? Where?

What foods may be kept in their natural state all through the winter.

What foods must be canned, preserved and dried?

Thursday How are the flowers getting ready for winter?

What kinds of flowers did you have in your garden this summer?

Can you save and bring some seeds of each kind to school?

Save these seeds in boxes and envelopes for spring planting.

Friday Observation trips to a park if living in a city or to some neighboring farm garden or woods if in a rural district. Pay special attention to the animals seen, products grown, varieties of trees, flowers, bushes, etc.

FOURTH WEEK

Monday Discuss Friday's trip.

Tuesday Special study of corn or other grain common to the vicinity. Bring a specimen to school.

Note kind of roots, stalk and leaves.

How many ears of corn on this stalk?

How are they arranged on the stalk?

What and where is the tassel? The pollen?

Wednesday What kind of soil is best suited to the raising of corn?

Which are the greatest corn producing states of our country?

Of what use is corn?

Thursday Weeds. The study of this subject is especially helpful in rural districts. Bring samples of weeds to school for concrete study.

Some of the most common weeds are the dandelion, Canada thistle, bindweed, wild mustard, wild daisy, orange hawk-weed, sheep sorrel and quack grass.

Why should we be able to detect the presence of weeds?

How are their seeds distributed?

Why should we exterminate the weeds?

How can we do it? (Hoeing, spraying, plowing, etc.)

Friday Continue study of weeds, paying particular attention to the troublesome ones of your locality. Teach the children to recognize them.

Arithmetic

FIRST WEEK

Monday Counting to 500.

Tuesday Counting by 1's, beginning with any number.

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Goldenrod and Aster

(*Continued from page 441*)

The children make a list of unfamiliar words, which are explained and pronounced before the story is read aloud in class. The story is now ready for reproduction. The children are criticised on position of book, pronunciation, articulation, phrasing, and emphasis and effective communication. If movable chairs or desks are available. it would add to the socialization of the reading period, if they were formed into a reading circle. The children feel, then, that they are reading for each other's pleasure, and if one hour per week could be devoted to free reading, under the conditions described, the work would prove entertaining, as well as instructive.

The children know the points upon which their reading is criticised, and sometimes they are permitted to comment upon the reading of their classmates. This stimulates good reading, for every pupil wishes to receive favorable comment upon his work. All criticism, however, should be constructive.

Summary

Individuals are called upon to reproduce the story in a logical manner, thereby testing the knowledge gained. The new lesson is assigned. Lists of unfamiliar words and phrases are required from each pupil, and special attention is given to the thought-giving portion of the work.

The reading lesson described may be correlated with the language lesson, drawing lesson and spelling lesson of the week.

During the language and composition period, reduce the story to outline form, and have the children formulate a written paragraph on the story, or have the story reproduced orally, if it has not been previously done during the reading development period. Allow the pupils to illustrate their composition papers with sprays of goldenrod and aster. If the spelling words have been the outcome of the reading lesson, there will be few misspelled words in written language.

The general method described for reading can be easily adopted. The reading period, as a consequence, will be far more profitably spent than if the lesson were assigned by a given number of pages which have no intrinsic interest. Select reading material suitable to the interests and activities of the children and appropriate to the times.

RAFFIA, CANE AND PAPER WORK. Grace A. Cannon, LL A. Evans Brothers, Ltd., London.

This little book contains a very practical set of exercises for the lower grades that should help any teacher in planning her course in hand work. It is written with the care for clearness and detail that characterize most English text-books, and is adequately illustrated.

THE KINGSWAY SERIES OF GEOGRAPHY EXERCISE BOOKS. Evans Brothers, Ltd., London.

There are several numbers in this series of pamphlets, designed to teach the intelligent use of maps. They should prove of great value to the fourth and fifth grade teachers and we commend the whole series to them.

Drawing and Design

(*Continued from page 417*)

tive purposes. Make drawings on the board with colored crayons. Have the children plan the dress. coat, or apron on paper. Work for original designs. The effect of the water colors on the paper is that of a fur or velvet trimming.

Make the stockings, caps, hats, sunbonnets, etc. The middy dresses, white blouse and striped skirt or the reverse, are extremely good-looking and easy to make.

Once started on this problem, one is limited only by the time allowed for it and the ingenuity possessed. Insist always upon neat, accurate work. Emphasis is placed upon these points — suitability of costume for the occasion, simplicity, harmony and taste. The question of the color of the doll's hair ribbon arises and the suggestion is made that the color of the doll's hair is a guide; the black-haired doll would look well with a red or some other gay color, the yellow-haired doll with a blue one. It is also brought out that the hair ribbon should harmonize with the dress and trimming. Throughout the entire planning these points of taste, harmony and suitability are brought out.

In this day, we see on every hand the over-dressed school-girl of grammar grades and high school,with the semi-party dress, silk stockings, elaborate hair dressing, and general extravagance, instead of simple, tasteful school and everyday clothes. We realize the need for mothers and teachers striking early the keynote of simplicity and harmony. A course in costume design with these dolls carried throughout the grades, suiting problem to age and conditions, will help to emphasize the fact that work and play require different dress from social events.

The question is asked in regard to each dress, "Where will the doll wear this one?" Which is more suitable? The idea of a "best dress" is revived with good results.

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I will send you letters of endorsement from eminent physicians and tell you how I would treat you. Physicians endorse my work—their wives and daughters are my pupils. Don't let writing a letter stand between you and good health, animation, correct weight and a perfect figure.

Write me now — to-day — while this subject is uppermost. Tell me in confidence, whether you suffer from any of the ailments listed here, and I will tell you how I can help you. If you have any of the following derangements, run a line through it and send it to me:

Excess Flesh on any part of the body — Thin Bust, Chest, Neck or Arms — Round Shoulders — Incorrect Standing — Incorrect Walking — Poor Complexion — Poor Circulation — Lame Back — Sleeplessness — Lack of Reserve — Nervousness — Constipation — Dizziness — Rheumatism — Torpid Liver — Malassimilation — Headache — Irritability — Indigestion — Colds —Weakness.

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Wednesday Counting by 5's and 10's to 500.
Thursday Review Roman numerals through 20.
Friday A "spell down" in Roman numerals. Form two parallel opposing lines and teacher give out numbers instead of words. Pupils answer by giving the Roman numeral for that number.

Monday Addition of single figured numbers, such as:

2	8	2	9	6
1	1	4	8	4
3	5	6	3	8
6	3	8	1	7
4	4	3	7	2
—	—	—	—	—

Tuesday Continue above.
Wednesday Continue above, working for rapidity as well as accuracy.
Thursday Give simple problems which require addition of one-figured numbers.
Example John earned five cents on Monday, three cents on Tuesday, eight cents on Wednesday, four cents on Thursday, seven cents on Friday, and nine cents on Saturday. How much did he earn in the week?
In an orchard are six apple trees, four cherry trees, seven plum trees and five pear trees. How many trees in the orchard?
Friday Continue problem work.

THIRD WEEK

Monday Begin study of the inch, foot and yard. Provide each pupil with a foot rule. One yard-stick will do for the entire class.
How many inches in a foot?
How many inches in a yard?
How many feet in a yard?
What do we buy by the inch? Foot? Yard?
Tuesday Review above.
Draw lines at the blackboard 6 inches long, 7 inches, 9 inches, 2 feet, 1½ feet, 1 yard, etc.
Wednesday Measure objects in the room, length of wall, etc.
Also measure around the outside of the school, distance between certain trees, fence posts, etc.
Thursday More single column addition.
Friday Continue above, working for rapidity and accuracy.

FOURTH WEEK

Monday Roman numerals from XX–XXX.
Tuesday Roman numerals from XXX–XL.
Wednesday Subtraction by two and three figure numbers, no figure in the subtrahend to exceed in value the corresponding figure in the minuend.
Thursday Continue subtraction.
Friday Same as above. Work for rapidity and accuracy.

Hygiene and Physical Education

FIRST WEEK

Monday What are the main divisions of the body?
Name and locate them.
Can you move your body?
What makes it possible?
Tuesday What would happen if you never moved or exercised your body?
Do you think exercises to develop the different parts of the body are necessary? Why?
What can we do for exercise?
Yes, games are good.
Wednesday Play the game of "Wolf and Sheep." During pleasant weather play all games out-of-doors, even though you have only ten minutes at your disposal.
Thursday Repeat above game.
Friday Play "Puss in the Corner."

SECOND WEEK

Monday Play ball. Form two parallel lines, facing each other, about 20 feet apart. Toss the ball back and forth. Any one failing to catch the ball is out of the game. See which side beats.
Tuesday Repeat ball game.
Wednesday Play "Drop the Handkerchief."
Thursday Race to a given goal.
Friday Play favorite games.

THIRD WEEK

Monday Play "Call Ball."
Each pupil takes a number and a position in the schoolyard. The leader, with a large rubber ball, stands in the center. Suddenly he tosses it in the air, calling out some number. The child whose number is called must run forward and catch it before it ceases bouncing. If successful he is the leader. If he fails, he is out of the game.
Tuesday Repeat "Call Ball."
Wednesday Begin teaching a folk dance, "I See You."
Thursday Continue folk dance.
Friday Complete folk dance.

FOURTH WEEK

Monday Play "Poison Stick."
Tuesday Repeat above.
Wednesday Review folk dance, "I See You."
Thursday Play favorite games.
Friday Play the game you like best of all.

Civics

FIRST WEEK

Monday Do you live in a village, town, city or in the country?
If in a rural district—
By whom are the affairs of your district or township administered?
Of how many members does this township board consist?
What are the duties of this board?
Who are the members of this board at the present time?
Tuesday What other officers are there?
What are the duties of the constable?
Of the justice of peace?
Of the town clerk?
Wednesday How are the schools taken care of?
Of how many members does the school board consist?
What are their duties?
Over how much territory do they have jurisdiction?
Who are the present members of the school board?
What are consolidated schools?
Thursday What are the duties of the town treasurer?
Is he required to give bonds? Why?
What are bonds?
How are they obtained?
What are the duties of the town asessor?
How is the health of your district taken care of?
Friday Who has charge of road building, road improvements and bridges?
What is a path master?
What is a poll tax?
Where are the best roads in your locality?
Why are they the best?

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Aug. 23–27: Mitchell, S. Dak; Huron, S. Dak.
Aug. 30–Sept. 3: Aberdeen; Rapid City.
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While these courses are planned especially for the teachers of South Dakota, State Superintendent Shaw extends an invitation to any one from any point in the United States or Canada to attend and take part in the work.

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Further information can be obtained from State Supt. Fred Shaw, Pierre, So. Dak.

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SECOND WEEK

Monday Have you a post-master?
What are his duties?
Tell about rural delivery of mail.
Tuesday Have you a library?
Where is it?
How are the books obtained?
What is a traveling library?
Wednesday Review work on rural officials.
By whom are the affairs of the city administered? (Mayor)
Does he do it all alone?
Who else has a hand in this administration? (City Council)
See what you can find out about the Council.
Friday Of how many members does the Council consist? (One for each ward and one at large.)
How many wards are there in your city?
What do we call the members of the Council? (Aldermen)

THIRD WEEK

Monday How are the duties of the aldermen divided? (Committees are appointed who have charge of the different departments of the city's administration.)
On what committees are your aldermen appointed?
What are their duties?
Ask your father to help you.
Tuesday What are the duties of the water committee?
Who is the water commissioner?
What is the pumping station?
What is its use?
What are the duties of the lighting committee?
Who is the city electrician?
What are his duties?
What are the duties of the electric inspector?
Have you any street cars? What kinds?
Wednesday What are the duties of the poor committee?
Have you a poor-house in your county?
Where is it?
Who lives there?
Are they well taken care of?
Who has charge of these people?
Thursday Who is your city engineer?
What are his duties?
What is the Board of Health?
Who is the health officer?
What are the duties of the city physician? City nurse?
What is a day nursery?
Friday What does the city recorder do?
The city tresaurer?
Must the treasurer give bonds?
Can you tell us the amount of bonds he must give?
How does he receive his office?

FOURTH WEEK

Monday What are the duties of the street department of your city council?
What are the duties of your street commissioner?
Who is the present street commissioner?
How does he receive his office and what salary does he command?
Tuesday What is the Park Board?
Of how many members does it consist?
How are they appointed?
Does this board receive any compensation?
Who does the real work of caring for the parks?
Wednesday What is the Fire and Police Board?
Of how many members does it consist?
How are they appointed?
What are the duties of this board?
What is required of applicants for positions on the police and fire force?
How can you tell a policeman or a fireman when you see one?
Describe their uniforms.
Thursday What are the duties of a policeman?
What are the duties of a fireman?
How long is a fireman on duty?
Who is the captain? Lieutenant?
Who is the chief of the fire department? What does he do?
Who is the chief of police and what does he do?
Friday Inspection Trip.
After obtaining permission to take your pupils, visit the nearest fire department, where the captain will be glad to show you around and answer questions.

Music

FIRST WEEK

Monday Review songs of last year.
Tuesday Teach a new rote song. Select one about nature. Be careful of tone quality. Keep it light and soft.
Wednesday Complete above song.
Thursday Ear drill. Teacher sing some phase of the new song. Pupil replies by singing the words of that phrase.
Friday Teach above song by syllables. Take one phrase at a time.
Are any phrases alike? Which ones?
How shall we sing them?

SECOND WEEK

Monday Teacher sing a phrase from the above song. Pupil answers by singing the words, then the syllables for that phrase.
Tuesday Send as many pupils to the front of the room as there are phrases in the song. Each child sings a phrase. Pupils at their seats correct mistakes.
Which pupils sang phrases which were alike?
Which phrases went up? Which down?
Wednesday Teach a new rote song.
Thursday Complete above song.
Friday Begin syllable work by phrases.

THIRD WEEK

Monday Continue phrase and syllable work.
Tuesday Pupils in these grades should be supplied with music books containing simple songs and those having phrase repetition. ("Congdon Music Book," I, II and III, and "Progressive Music Book," I, are good.)
Use these books for observation and sight work.
Require pupils to assume a uniform position for the music lesson:
a Books flat on desks
b Sit erect
c Eyes on books
d Pointer finger (forefinger of right hand) extended ready to tap the book under the notes.
Do you know one of these songs?
Let us sing it, carefully watching the notes.
(If all the songs are new to the pupils, teach one as a rote song before presenting this lesson.)
Now who can sing the first phrase?
Mary, sing the next, etc.
Let us see if we can sing the syllables of the first phrase, pointing to each note in our books.
Where is "do"?
Then upon what syllable does the song begin?
Boys, try the first phrase.
Now, girls sing it, etc.

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Wednesday Review the tonic chord up and down. (Do — me — sol — do; do — sol — me — do.)
Show it upon the blackboard.
Which syllables are omitted?
Thursday Review rote songs, words and syllables.
Friday Let us look at the first song in our books.
Read the words.
What is the song about?
How many different kinds of notes can you see? Who can make a quarter note on the blackboard? A half note? A whole note? An eighth note? How many quarter notes are there in this song? Half notes? Eighth notes?
Are there any rests?
What does a rest tell us?

FOURTH WEEK
Monday Teach a new rote song, one with plenty of action.
Tuesday Begin study of keys. Key of C.
Draw staff on blackboard.
Show position of low "do" and high "do" on the staff.
Pupils pass to the blackboard and place notes upon the staff.
Wednesday Write ascending and descending scale on staff.
Use judgment in arranging the notes, do not have just one above the other.
Thursday How many lines and spaces has a staff?
Tell pupils the letter names of the lines and spaces.
In the key of C, where is "do"? (On the C line, which is the first added line below the staff.)
Friday Continue Thursday's work.

Stories and Poems

The training of children to love and appreciate good literature is an important work in our schools. Endeavor to give the child only that which has real worth.

FIRST WEEK
"Snow White and the Seven Dwarfs" — *Grimm*
"The Gingham Dog" — *Field*

SECOND WEEK
Complete poem.
Prepare for the dramatization of "Snow White and the Seven Dwarfs."
What characters do we need?
Select characters and arrange stage.
All ordinary school dramatizations of stories should be done as simply as possible. Elaborate costumes and stage paraphernalia is unnecessary and out of place.
Use materials at hand and adapt them. Children will be just as happy using a pointer for a weapon, or fairy wand, an eraser for an apple, etc., as they would using the most elaborate and accurate of materials. Arrange the number of scenes necessary for your play.
Begin the dramatization.

THIRD WEEK
Complete the dramatization of "Snow White and the Seven Dwarfs."
"The Village Blacksmith"—*Longfellow*

FOURTH WEEK
Complete poem.
"The Hero of Haarlem"—*Sara C. Bryant.*
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Talking Together

Address Editor, PRIMARY EDUCATION, 50 Bromfield Street, Boston, Mass.

The new year opens auspiciously for teachers. They have made gains, even if small ones, both in professional recognition and in compensation. But there are still difficulties in the way of advancement for the grade teacher which she should recognize and work unceasingly to have removed. One of these has been pointed out in a report on "The Professional Preparation of Teachers for American Public Schools," recently issued by the Carnegie Foundation. It is the discrimination between the secondary and the elementary school teacher, the primary teacher and the grammar grade teacher. If choice must be made in assigning teachers of superior education and skill, the lower rather than the higher grades should be favored. Yet just the opposite practice really obtains. Not only does the prestige of the high school instructor quite outrank that of the grade teacher in popular respect, but the compensation is higher and the conditions of labor far pleasanter. As long as the position of grade teacher is regarded as an inferior one and paid accordingly, as long as advancement means passing to a higher grade instead of constantly improving conditions within the grade, the strongest teachers will continually seek to rise by changing their work, to the detriment of the elementary school, and the disparagement of the position of elementary teacher. Therefore it is for the advantage of the grade teacher to insist that the same training be required of her as of the secondary teacher, and the same recompense be accorded her. This means a change in the public attitude toward primary education, but it is a change for which the grade teacher should constantly work.

Teaching Through Dramatization

There are two faults in most of the books that are written on "Teaching by the Dramatic Method" — they have no method and they are not dramatic. The formal treatises on dramaturgy — like the admirable volume on "Playmaking," by Mr. William Archer — are of little value to the teacher in search for hints for playmaking in schools. We have not yet stifled the school of Practical Utility which countenanced singing lessons, not on æsthetic grounds, but on physical, because they were so good as breathing exercises. It is thererfore, perhaps, premature to argue that drama, like music, should be a separate subject. Without subscribing to so radical a doctrine I will be content with saying that the dramatic method of teaching brings most profit when applied to history.

An example of a fable suited to dramatic treatment is one of the "Merry Tales of the Wise Men of Gotham." I have transcribed it, with some slight compressions, from an old Georgian chapbook:

On a certain time there were twelve men of Gotham that went to fish, and some stood on dry land. And in going home, one said to the other, "We have ventured wonderfully in wading. I pray God that none of us come home to be drowned." "Nay, Marry," said the other, "let us see that, for there did twelve of us come out." Then they counted themselves, and every one counted eleven. Said the one to the other, "There is one of us drowned." They went back to the brook where they had been fishing and sought up and down for him that was drowned, making great lamentation.

A stranger coming by asked what it was they sought for, and why they were sorrowful? "Oh!" said they, "this day we went to fish in the brook; twelve of us came together, and one is drowned." Said the stranger, "Tell how many there be of you." One of them, counting, said, "Eleven," and again he did not count himself. "Well," said the stranger, "what will you give me if I find the twelfth man?" "Sir," said they, "all the money we have got." "Give me the money," said the stranger, and began with the first, saying, "Here is one," and so he counted them all until he came to the last, and said, "Here is the twelfth man." "God's blessings on thy heart," said they, "for thus finding our dear brother."

If this fable is read to a set of youngsters, who are at once turned loose in a classroom or playground and told to act it as a play, they will have no difficulty about it. The number of men should be seven, as more manageable, and the play start with their coming ashore. After they have dramatized it in their own way it should be discussed.

First of all, we shall note that the fable has all the essentials of dramatic form, although in all but language it is not strong in dramatic color. This color depends upon period or historical setting. On the face of it, any time or place would do; but the limits can be determined on an historical basis. The Legends of Gotham take their rise from an event in the reign of King John, when the inhabitants, for their own reasons, feigned to be mad. They were written down by a Carthusian monk in the reign of Henry VIII. Any time in or between those reigns is historically suitable.

There is a lack of color in the Stranger. Was he a knight or a courtier, a saucy page or a jolly friar? This is a matter for argument, but the selection must partly be governed by period. How can his manner of counting be made more dramatic than theirs (*i.e.*, how can it be heightened by contrast)? Here follows a phrase deliberately omitted. The Stranger

began with the first, and gave him a stroke over the shoulders with his whip, which made him groan, saying, "Here is one," and so he served them all, and they all groaned at the matter. When he came to the last he paid him well, saying, "Here is the twelfth man."

The fable is now colored more richly, but other issues might be raised. If the Stranger were a friar he would have a staff, not a whip, and so forth. Again, although I am thinking mainly of primary schools, if the story be dramatized in a classical language the place might be Phrygia or Bœotia (two other "Gothams" where fools proverbially flourished), with the rest in consonance. The next step, in any case, is a new representation, with the "local color." Finally, the play should be written freely by every member of the class. It may be illustrated with sketches and costume and character to taste; but that opens other questions. — *London Times*

All primary teachers should read the Plan of Safety Instruction prepared by Dr. E. G. Payne, principal Harris Teachers' College, St. Louis. Here is an example of his methods:

Accident Prevention Instruction A Part of Curriculum

In the old way we learned civics — for instance, about the activities of the city — by having a book and putting it into the hands of a child and letting him read about the subject under consideration and then come to class and sit in a chair and answer questions the teacher nsks. We didn't ask whether it affected his behavior when he went out of the schoolroom. In fact we never tested it definitely to see whether the information had become a part of his life.

A lesson in civics as taught to-day reverses the situation. During the past year we were studying municipal activities — the activities of the Police Department, the Executive Department of the ciry, the Mayor's Department, the Street Department and the Coroner's Courts and Inquests. Fortunately Coroner Vitt invited us to send a group of children to witness a coroner's inquest. The first thing was to allow the children to select their representatives to go and bring the information back to them. In the very beginning the children delegated persons to bring them information regarding things they wanted to know about.

The outcome of this visit was interesting, and was typical of what is going on in a civics class. The boys who came back said to the principal, "We must do something to eliminate accidents from this community. We must do something to see that children do not engage in those activities that endanger their lives."

The principal asked him what he had in mind. He said, "We went down there and heard the story of how the boy was killed. Two boys were going to a show and one said to the other, 'Let us take one last

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ride before going into the show.' How prophetic that was! One of them fell from the trailer of the street car on which he took the ride, both legs were cut off, and later he died."

This boy said, "There are boys in this school who jump on cars every week. I have jumped on them myself. We must see to it that no boy is ever permitted to do things of that kind." Isn't that accident prevention?"

The principal said, "What are you going to do about it?" He replied, "I think we ought to tell the school."

"All right. Get your story ready." They got a group of children and practiced until they had a good speech. Then they began in the kindergarten and went throughout the school and told the story they had impressed upon them.

Do you think the children of that community jump on street cars? No, because they got that story from the heart. They are learning to participate and get the experience first-hand.

And think of the ability in English that the child acquires in work of that kind! Think of the latent ability he finds in the expression of his thoughts! He learns more English in one exercise of that kind than he learns in a month from books. Take as an illustration, some of the arithmetic problems he makes up:

Arithmetic Problems

"If there are 700,000 people in St. Louis and 510 are killed by accident, how many would be left? What per cent are killed?" Or:

"There are 99 people killed by automobiles and 37 by street cars. If 4 times the number killed by automobiles are killed in other ways, how many people will be left out of a population of 700,000?" Or:

"There are 464 people killed in St. Louis in the year 1918. If this number could be cut down 10 per cent by safety first, how many people will be killed in the year 1919?"

Isn't that better than to give a child a problem from a book to solve? Take this one:

"If the population of the United States was 91,972,266 in 1910 and the accidental deaths are 54,300, to what would the population of the United States be reduced by accidents alone in ten years if population did not increase in other ways?"

These are problems made by the children. Now look what the child has done in order to get the information! He has gone to every available source. He has searched out statistics, census reports, all the information from the teachers, and he is taking it home to the parents. The parents have participated in getting his lesson for him. Aren't those problems as important as the problems you had in school?

The greatest value is that the child not only gains power in English construction but he gets a great deal of information and it must be correct information — because the teacher sees that it is correct — in regard to the actual accident situation, and it leads not only to the discussion in the home but in the school, of the actual statistics.

Not only is this true, but he takes those figures and throws them into tables and graphs. Isn't that the kind of problems we are interested in to-day?

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No words in the vocabulary of this book can overtax or even perplex the little ones of the first or second grade, as all have been long familiar in the household and folklore of the fireside. The cunning and resourceful ingenuity of "Puss in Boots" and of "Reynard the Fox" must keep up curiosity and interest at white heat, as scene succeeds scene in fine dramatic action.

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Step by step the child grows unconsciously familiar with words and sentences and readily interprets the printed page. Reading thus becomes a labor of love and no more irksome than the strain with which the little one digs with beaded brow the holes in the sand pile or joyfully bears other burdens in his round of play.

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In contents, too, you will find Bradley Builders of superior quality. The tablets are clean-cut from tough stock, and the placing of letters and numerals is carefully planned to assure spacing and line-up as nearly perfect as can be attained in material of this character.

ECONOMO WORD BUILDER No. 1

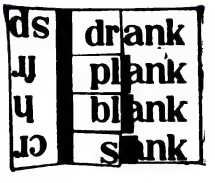
8271 A new, large-type word builder. Printed on high-grade tag stock, which will prove of exceptionally good wearing quality. The box is made especially strong to withstand the constant handling and hard usage to which the "builder" box is subjected. Contains an extra large quantity of tablets.
Price, per box, **$0.25;**
mailing weight, 7 oz.

IMPERIAL WORD BUILDER

8270 A new builder of the large-type variety, printed on heavy manila tablets, with each letter duplicated in medial script on the reverse side. In extra strong durable box.
Price, per box, **$0.15;**
mailing weight, 5 oz.

EMBECO IMPROVED WORD BUILDER

8002 A new large-type word builder, printed on heavy manila cards, two sides, cut up in single letters. There are over three hundred and fifty letters in bold type, including a good variety of capitals and small letters.
Price, per box, **$0.20;**
mailing weight, 5 oz.



EMBECO PHONETIC DRILL CARDS

8252 Designed to assist the teacher by providing material for drill, necessary to fix the common phonograms in the pupil's mind.

Each card contains sixteen word combinations, with letters printed in large, readable type one inch high. There are twenty cards in each set, forming three hundred and twenty word combinations. The most compact phonetic drill cards on the market.

Price, per set, **$1.50;** mailing weight, 2 lbs.

PARQUETRY DESIGN BLOCKS

8340 These interesting tablets are made of wood and colored in six colors. They are also of assorted forms, the diamond and half square. With these simple forms hundreds of elaborate designs can be made.

Price, per box, **$0.25;**
mailing weight, 10 oz.

COLORED TABLETS FOR NUMBER WORK

8345 This box contains strong pasteboard tablets, one inch in diameter, squares and circles.

These make an exceedingly attractive set of tablets, and can be used very effectively in teaching numbers in the primary grades.
Price, per box, **$0.25;**
mailing weight, 8 oz.

FASSETT'S STANDARDIZED NUMBER TESTS

present a definite standard for number work. Each card shows the time limit within which twenty-five examples should be done by a class of standard efficiency.

When your class meets these tests you may know that it is up to the accepted standard of schools where this work has been specialized and brought to a high degree of efficiency. Four sets as follows:

8202 — MULTIPLICATION
8203 — DIVISION
8204 — SUBTRACTION
8205 — ADDITION

Price, each number, per set, **$0.12;** postage, **$0.03**

Buy Bradley Builders — the most economical because of their durability — the most satisfactory because of their careful manufacture

MILTON BRADLEY COMPANY, - - SPRINGFIELD, MASSACHUSETTS

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For 64 Years The Prang Company Has Been Specializing in Art Supplies of "Quality"

A Prang Product

"Manual Arts Tablets"

By MARY H. MONTIETH

A series of five Tablets covering the hand work of the Primary grades. Beautiful outline drawings, cover designs with vocabulary, or, work in cutting, coloring, booklet making sentence building, etc. Size 9 x 12. Price, 40 cents each.

"Enginex" Papers

These are the "original" Poster and Cutting Papers. Light weight, easy to cut and paste; 27 standardized colors. Sample Booklet free. One color package, 9 x 12, 100 sheets, per package $0.50
Assorted package, 9 x 12, 100 sheets, per package ..... .60

Printed "Weaving Papers"

Made from Prang "Construction Papers," which are heavy enough in weight to weave without a needle. Both Mats and Fringes have printed "guide lines" on the back to enable the children *to prepare their own Mats.* Many teachers regard these "Weaving Papers" as more *educational* than machine-cut Mats. Bound in Book Form in 20 assorted colors.
Price, per Book of ten mats and ten fringes, size 8 x 8 in.... $0.30

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Coated Papers in 75 standardized colors. Booklet free.
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Assorted package, 9 x 12, 50 sheets, per package ..... .60

"Stixit Paste"

"Stixit" is still another "Prang Product" that makes Art teaching more efficient. "Stixit" was the first improvement in "Library Paste" in 25 years. 4-oz. tube, 15c. ½-pt. tin can, 35c. 1-pt. tin can, 55c. 1-qt. tin can, 85c. 1-gal. tin can, $2.50.

Construction Papers

Prang "Construction" Papers have been the standard for quality for 25 years. Sample Booklet free.
One color package, 9 x 12, 50 sheets, tones
Bright red and violet, per package ..... $.60
All other tones ..... .40
Assorted package, 9 x 12, 50 sheets, per package ..... .50

Prang Water Color and Brushes

The First and Still the Standard

Box No. 8 — with 8 half pans of semi-moist colors, 50c. Refills, 40c per doz.
Box No. 3A — with 4 hard cakes — red, yellow, blue, black — 40c. Refills 40c per dozen.
BRUSHES — Nos. 1, 2, 3, 4, 5, 60c per doz.
No. 6, 60c per doz. No. 7, $1.00 per doz.
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Cream or gray in ⅛, ¼, or ½ inch squares. Sample Booklet free.
9 x 12, 100 sheets, per package $0.50
Black Cross Section Paper, 9 x 12, 50 sheets, per package .. .75
White Cross Section Paper, 9 x 12, 50 sheets, per package ... .45

Prang Colored Crayons

"Art Education Crayons," Box No. 1, 8 colors, per box 15c. Per gross $21.60
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Manila Practice Paper

Cream or Gray Manila, 6 x 9, 100 sheets, per package ... $0.20
9 x 12, 100 sheets ..... .35

"Stonetex" Building Blocks

These Building Blocks are of a composition stone. They come in architectural shapes, in 3 colors. Durable, easily handled. For Kindergarten, School and Home use. Packed in wooden box, 11 x 7¼", per box $5.50

"Peco" White Drawing Papers

9 x 12, 100 sheets, per package $0.65
12 x 18, 100 sheets, per package 1.30

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9 x 12, 100 sheets, per package $0.50
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"Modelit"

A Wax Modeling Clay that Never Hardens

¼ pound brick, 20c;
1 pound brick, 65c.;
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Silhouette Papers

"Enginex," black non-coated.
Size 24 x 36", per doz. sheets $0.65
Size 6 x 9", per 100 sheets ..... .30
"Prismo," black, coated on one side,
Size 18 x 24", per doz. sheets ..... .65
Size 6 x 9", per 50 sheets ..... .30

Kindergarten Supplies

We supply "Weaving Mats," Circles, Squares and Triangles made in various sizes from our famous "Prismo," "Enginex" and "Construction" Papers. Also "Folding Papers" in all sizes. Silhouette Papers, "Stencillex" cloth, "Oilette" Cloth, "Netteen," Scissors, Punches, etc. Write us your requirements.

Stick-Printing Box

Box with 6 sticks, 3 color caps. Complete, 15c. Per dozen $1.80

The Graphic Drawing Books

A graded series of eight "Drawing Books" covering work in Drawing, Design and Construction. Used exclusively in thousands of schools in this country and Canada. By printing on both sides of the sheet we have been able to keep the OLD PRICES. Books I–IV, 20c. Books V–VIII, 25c.
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PRIMARY EDUCATION

OCTOBER 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
THE PRIMARY EDUCATION COMPANY

BOSTON NEW YORK CHICAGO

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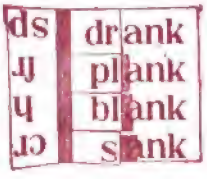

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A Selected List of Supplementary Readers

For the School Year 1920-1921

FIRST YEAR

	MAILING PRICE
Sprague Classic Reader Book I	$0.60
Foundation Primer	.60
Eureka Primer	.60
Story Primer	.60
Sound Primer	.60
Red Hen	.60
Three Pigs	.60
Three Bears	.60
Three Little Kittens — Chicken Little	.60
Red Riding Hood — The Seven Kids	.60
Bow-Wow and Mew-Mew	.60
Our Little Folks' Primer	.60
Good Time Primer	.60
Puss in Boots — Reynard the Fox	.60
Jack and the Beanstalk	.60
Hop o' My Thumb — Tom Thumb	.60
Jack the Giant Killer	.60
Dame Wiggins of Lee	.60
Cat School	.60
Nixie Well	.60
In Mother Goose Land	.60

SECOND YEAR

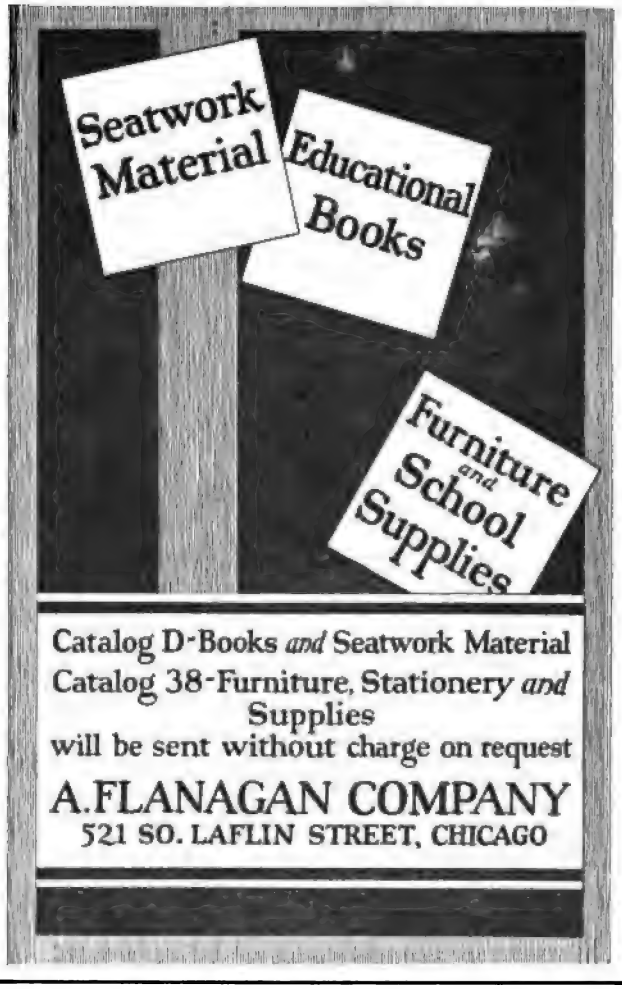
Sprague Reader. Book II	.60
Foundation Reader. Book II	.60
Eureka First Reader	.60
Æsop's Fables. Vol. I	.60
Playing School	.60
Some of Our Friends	.60
Introduction to Leaves from Nature's Story Book	.60
Plant Babies and Their Cradles	.60
Out Doors	.60
Nature Stories for Youngest Readers	.60
Robinson Crusoe for Youngest Readers	.60
What the Pictures Say	.75
Æsop's Fables. Vol. II	.60
Stories of the U. S. for Youngest Readers	.60
Buds, Stems and Roots	.60

THIRD YEAR

Sprague Reader. Book III	.60
Foundation Reader. Book III	.60
Grimm's Fairy Tales	.60
Hopi, the Cliff Dweller	.60
In Mythland. Vol. II	.60
Adventures of a Brownie	.60
Famous Pictures. Vol. I	.75
Colonial Days in Virginia, Carolina, Maryland, and Georgia	.75
Red Children	.60
Children of the Wigwam	.60
Some of Our Flower Friends	.60
Friends of the Fields	.60
Stories from Birdland. Vol. I	.60
Famous Pictures. Vol. II	.60
Water Babies for Youngest Readers	.60
In Mythland. Vol. II	.60
A Dog of Flanders	.60
Stories from Land of Never-Never	.60
Land of Make-Believe	.60
Colonial Children	.75
Stories of Great Men	.60
Little Folks of Far Away Land	.60

FOURTH YEAR

Standard Classic Reader. Fourth Year	.60
Sprague Reader. Book IV	.60
Foundation Reader	.60
Godolphin's Robinson Crusoe	.60
Story of a Nurnberg Stove	.60



Gulliver Among the People of Lilliput	.60
Legends of Norseland	.70
Bobtail Dixie	1.00
Aunt Martha's Corner Cupboard	.60
Meadow Sprite	.60
Parzival and Other Stories from Germany	.60
Stories of Our Country	.60
Aunt Mary's Bird Talks	.60
Five Little Foxes	.60
Stories and Tales from Animal World	.60
Nature's Children	.60
American History. Colonial Period	.75
American History. The Revolution	.75
American History. Administration	.75
American History. Civil War	.75
Paul Dombey	60
Little Nell	.60
Black Beauty	.40

FIFTH YEAR

Standard Classic Reader. Fifth Year	.60
Sprague Reader. Book V	.80
Story of King Arthur	.60
De Soto, Marquette and La Salle	.60
Famous Presidents	.60
Indian Days	.60
Stories of the Bible. Vol. I	.75
Stories of the Bible. Vol. II	.75
Stories of the Bible. Vol. III	.75
Stories of Mother Earth	.75
Children of the Palm Lands	.75
Children of the World	1.50
Children of the Cold	1.50
Robinson Crusoe (Allison)	.60
Stories of Industry. Vol. I	.75
Stories of Industry. Vol. II	.75

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THE CATS AND THE MONKEY

Thirty Fables Retold

By CATHERINE T. BRYCE

Asst. Supt. of Schools, Cleveland, Ohio.

These fables have been adapted for use in the second grade. However, they may be used in the third grade, or for easy sight reading for backward or foreign pupils in grades beyond the third.

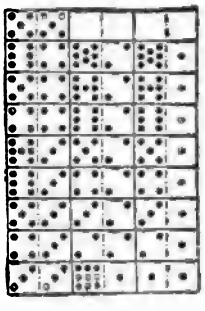
Each story on a separate card. Illustrated in two colors. Thirty stories in an envelope.

Set A contains thirty different stories in an envelope. Set B contains thirty of the same story in an envelope. List of stories sent upon request.
Price, Per Envelope, 40c.

Natural History Language Cards

Have simplified teaching wonderfully. They are made up in sets of animals and birds — 24 animals or 20 bird cards. The reverse is a little description of the animals that uses the words on the front, imparting information and assisting in spelling and natural history. These cards weigh 10 ounces, and are priced at **40** cents a set.

Domino Cards



12 sets of dominoes in each package, containing all combinations of numbers, whose sums do not exceed 10. Sheets are to be cut into single dominoes. Printed with a double black line between the dominoes, separated by narrow cutting space. The cutting furnishes busy work invaluable from first grade to fourth. May be used in a number of ways for oral or seat work in first or second grade. Considerable oral drill for third grade classes.

Printed on heavy oak tag.

12 sets of 34 dominoes in each envelope. Wt. 8 oz., per envelope, **20** cents.

Key Words and Phonetic Drill Cards

56 cards designed to teach families, placing the complete word before the child who is thus immediately interested by connecting the family symbol, which is heavily underlined with the name of some familiar object. Easily handled and may be readily seen from all parts of the room. Several phonetic games are suggested. Wt. 10 oz. Per set, **35c.**

Sentence Builder

Great care has been taken in selection of words and general arrangement of capitals. Wt. 5 oz. Per box, **15c.**

Coated Paper Weaving

Packages have 12 mats and 12 strips assorted colors, tints and shades, and gray.

No. 1205. 7x7, slits ¼ in. wide, wt. 3 oz., per package **20c.** Per doz., wt. 2½ lbs. **$1.92.**

No. 1200. 7x7, slits ½ in wide, wt. 3 oz., per package **20c.** Per doz., Wt., 2½ lbs., **$1.92.**

No. 1210. 4¾x4¾, slits 1-3 in. wide, wt. 2 oz., per package, **15c.** Per doz. wt. 1½ lbs., **$1.44.**

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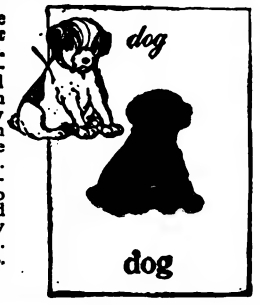
Fit Ins — Simple Objects

Outlines in which the picture is cut out for the child to reinstate. Excellent sense training, further developed when the child can recognize the object by tracing the outline with his fingers or when the card is held before him. Both printed and written words are given, so the association of word and object is constantly before the pupil. Wt. 9 oz., set of 24 cards. Price **40c.**



Industrial Weaving

Made from tinted construction paper, strong and durable, and of artistic color and texture. Can be easily woven without a needle. Mats are easily cut but the fringes are solid with printed lines indicating the weft strips to be cut out by the children.

1235. 25 gray mats, 25 fringes, assorted. Wt. 12 oz. Pack **35c.**

1236. 25 brown mats and 25 fringes, bright colors. Wt. **12** oz., Pack. **35c.**

Deco Word Making Tablets

A good selection of capitals, small letters and numerals in more prominent type than the rest of the series, printed on both sides of tablet an inch square and assorted as in fonts of type for word making. Wt. 5 oz. Price, **15c.**

Fractional Disks

Graphic way of studying fractions. Wt. 6 oz. Set **25c.**

Number Builder

In principle similar to word and language tablets. Liberal supply of the first 10 numbers and the signs of addition, subtraction, multiplication, division and equality. Wt. 3 oz. Per box, **12c.**

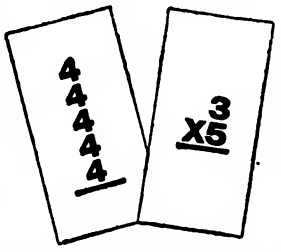
Initial Phonogram Cards

The 16 initial phonograms common to all method readers. Each card shows a picture suggesting to the child a word beginning with the phonogram printed below the picture. Pictures may be used as copies in the drawing lessons, illustrations for story work or as a basis for composition and spelling. Directions for use enclosed in the box. Wt. 7 oz. Per set, **30c.**

Sight Number and Drill Cards

To train for reading number combinations at sight. 30 cards about 3 x 4 inches, 27 printed on each side, with a different combination, the other 3 with arithmetical signs. Wt., 5 oz., **25c.**

Addition-Multiplication Cards



Multiplication taught through the medium of addition. These cards teach the multiplication table through the fives adaptable to the understanfling of young children. One side shows a number repeated a certain number of times, as in addition, while the reverse shows the same number with the multiplier and the multiplication sign. Wt. 10 ozs. Price **30c.**

Toy Money.

Both coins and bills. Coins represent about $350.00 and the bills about $800. The box is strongly made. Invaluable for teaching numbers and practice in making change. Wt. 9 oz. Box. **40c.**

Large Pegs for Counters

Wooden pegs, 1¼ inch long and 1-8 inch square, made to represent shoe peg. 6 standard colors, 1000 in a box. Wt. 11 oz., **25c.**

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Calendars

Appropriate suggestive sketch for each month, based on plays all children love. Suggestions for coloring on envelope. Wt. 3 oz. Price, per set of 12, **12c.**

Price per set of any one, 12c.

Animals 24 sketches of well known wild animals from original pen and ink drawings. Basis for nature study and language work and decorative for schoolroom. Effective in crayon or water color. Wt. 3 oz. Price per set, **20c.**

Landscapes 10 simple, effective and easily colored designs in decorative landscapes characteristic of the seasons. Artistic in wax crayon or water color. They give an opportunity for descriptive work in language. The picture and description furnish a unit worth preserving. Wt. 3 oz. **Price, 10c.**

Cutting Paper

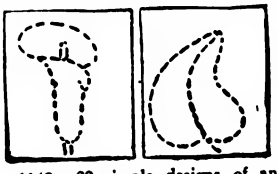
Coated on one side. A good standard color, in red, orange, yellow, green, blue, violet, brown, gray, white and black. In assorted packages, or one color only, 100 sheets to a package.

4x4, postage 4c., per package **20c.**
5x5, wt. 6 oz., per package, **30c.**
6x6, wt. 7 oz., per package, **35c.**

Heavy Folding Paper

For construction work. Six colors, 100 sheets to package, 7x7, wt. 20 oz., **25c.** 6x6, wt., 18 oz., per package, **20c.**

Sewing Cards



1141. Outline pricked out in simple design. Shown not only on the face but clearly seen on the back. 3¼ ins. square, 100 cards to the box, 12 designs. Wt. 12 oz. Price, **40c.**

1142. 20 simple designs of animals, flowers, etc. 3½ inches square, 100 cards to the box. Wt. **15** oz., box, **40c.**

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Plan to Use Them in Picture Study at the Beginning of the School Year

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PRICE OF THEM ADVANCES NOVEMBER 1, 1920

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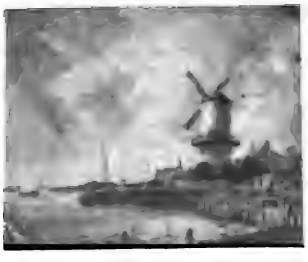
The Shepherdess, Lerolle

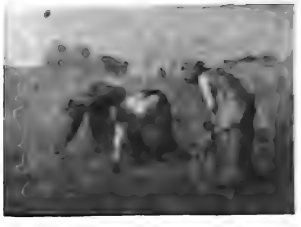
The Lake, by Corot
A Helping Hand
Sir Galahad

Baby Stuart
The Angelus
Saved

End of Day. (Especially beautiful)
Stratford. (Most attractive)
Dance of the Nymphs



The Mill *Ruysdael*



The Gleaners *Millet*

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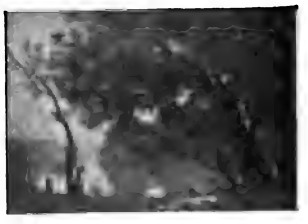

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186. Crusoe — 2
188. Crusoe — 4
190. Children of History — 2
196. Springtime

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4. Grimm's Fairy Tales — 2
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14. Selections from Grimm — 2
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21. Stories from Garden and Field — 2
35. Story of Lowell
36. Story of Tennyson
42. Story of Whittier
43. Story of Cooper
44. Story of Fulton
48. Story of Eli Whitney
61. Story of Hawthorne
62. Story of S. F. B. Morse
63. Story of Louisa Alcott
64. Story of James Watt
68. Story of the Norsemen
69. Puss in Boots
70. Story of Stephenson
71. Story of Irving
72. Story of Pocahontas
81. Story of Cyrus W. Field
120. Liberty Bell

Fourth Grade

22. Hawthorne's Golden Touch
82. Story of Holmes
83. Story of La Salle
89. Story of Longfellow
90. De Soto
91. Marquette
103. Stories and Rhymes of Woodland — 1
104. Stories and Rhymes of Woodland — 2
105. Stories and Rhymes of Birdland — 1
106. Stories and Rhymes of Birdland — 2
107. Stories and Rhymes of Flower-land — 1
108. Stories and Rhymes of Flower-land — 2
125. Selections from Longfellow
193. Joan of Arc

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Volume XXVIII OCTOBER 1920 Number 8

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

Mothers' Clubs and Parent-Teacher Associations

Rebecca Bowman Rosenbaum

MOTHERS' Clubs and Parent-Teacher Associations are now so numerous, and the manner of organization so well known, that I hesitate in giving much space to this phase of the subject.

However, for fear there may be some school without such a club, I give these few points on organization.

Should it be the principal's first year in the community, he most likely will not be very well acquainted. He can find able assistance among some of the teachers. During the first three or four weeks of the new session, while the teachers are visiting the homes of the pupils, they may talk with the mothers of the benefits derived from Mothers' Clubs, at the same time noting especially those of the parents most capable of holding offices. So much depends upon the wise selection of officers. The reports of the teachers' visits should be submitted to the principal, who in the meantime has become acquainted with many of the mothers through their visits to the school.

Having secured the names of those interested and most capable, the principal may ascertain who will serve on the nominating committee and ask this committee to meet and decide on those best suited for offices of president, vice-president, secretary, treasurer and auditor. There must be several nominees for each office and nominations must also be in order from the floor or at the mass meeting.

One important detail which is so often overlooked, is the proper notice to the mothers of the date and hour for the meetings. By all means send this notice several days ahead, and also have the papers insert a notice. In some schools the personal notice to the mother is written by her own child. This can be very effective, provided the teacher carefully supervises the writing of these notes. In other schools cards are sent and the mother is requested to sign and return card stating whether or not she will attend.

It is well to have a short program at the initial meeting. If possible, secure the president of the local Federation of Mothers' Clubs or the president of a nearby Mother's Club to give a brief address on the value and purpose of such organizations.

The social hour is another very important feature and should last about fifteen or twenty minutes; and in place of a committee — perhaps before the complete organization —several of the teachers may serve by introducing the mothers and by serving some light refreshments, such as tea and cakes.

We must also include in the organization the appointment of various committees. It is well to have as many as possible, and with as capable a chairman as can be selected. The president usually appoints such committees. By giving a great many members particular duties we can be assured of better attendance, since brief reports from all committees must be heard at each meeting.

If the meetings are too lengthy, the attendance is apt to decrease. One hour and a half each month for regular meetings, the executive meeting held the week before, and the various committee meetings, is ample time to ask of the busy mothers of this day.

Some of the most successful mothers' clubs do not have regular dues, but funds to maintain the organization are raised by entertainments, cake and pie sales, and the old-time rummage sales.

It is a well known fact that these clubs can be made of lasting value to the mother, and this influence must necessarily extend to the school and community.

Secure the best speakers available to talk on helpful and timely subjects. In most communities there are many supervisors who will give good talks on their subjects and the value to the pupil.

At one meeting the singing teacher gave a brief talk on the value of music, and also had fifty or more pupils sing their prettiest songs. Another music teacher led the

(Continued on page 529)

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Making the Past Real I

By Celebrating the Tercentenary of the Landing of the Pilgrims

Jennie L. Hendricks

Principal of Training School, State Normal School, Worcester, Mass.

Tableau 6 Priscilla and John Alden

FOR more than a century it has been impressed upon teachers that "to invest the past with an air of reality" is essential in effective history teaching. "Make your history instruction vivid and alive," is the admonition constantly put forth by the best educators.

An event actually experienced is, of course, the one which becomes a part of us and impresses itself most vividly upon our minds. But reality is obviously impossible in much of our history work. The teacher, however, can so present her topics that the effect of the actual experience is approximately reached.

In "Teaching of History," by Johnson, we find, "To make the past real is to image material conditions and events and to reproduce in ourselves some semblance of the mental states that determined these conditons or events or were determined by them." It is this condition which is produced when children dramatize events in history, write imaginary diaries, work out sand-tables, visit museums, etc.

The tercentenary of the landing of the Pilgrims presents an unusual opportunity for producing in children of the lower grades this mental state which is so necessary in effective history teaching.

Following is an account of the use made of celebrating the landing of the Pilgrims in a fourth grade.

When the time came to teach "the Pilgrims" in the series of lessons on colonization, the teacher planned to have the class work out a program to which the parents could be invited. This was talked over with the children, who at once became very enthusiastic. When they discovered that it was just three hundred years since the Pilgrims landed, and that this tercentenary was to be celebrated in many places, they felt that such a program as we were planning was most timely.

After much discussion, deciding upon some scheme and then changing when some better suggestion was put forth, we finally agreed upon the following program:

Part I

Play — The First Thanksgiving Day

ACT I — *The Landing*

TIME, 1620

SCENE, Plymouth, Massachusetts

CHARACTERS

Massasoit ..... ROBERT MONAHAN
Squanto ..... DEBORAH WERRY
Samoset ..... RAYMOND STEERE
Indian Braves ..... THEODORE FITCH, ALBERT RICHARDSON, KENNETH MARBLE
Mrs. White ..... LUCILE ANDREWS
Governor Carver ... ELIZABETH ELLSWORTH
Capt. Miles Standish ROSE GANNON
John Alden ..... PHYLLIS MARBLE
Priscilla Mullins ... MADELINE MILLIKEN
Pilgrim Woman ... CAROLINE BRYANT

ACT II — *First Thanksgiving Day*

TIME — A year later
SCENE — Same as Act I

CHARACTERS

Governor Bradford .. CAROLINE BRYANT
Others characters the same as Scene I

This play was one chosen by the children from "Little American Plays for Little Americans," by Hubbard.

Part II

Tableaux

1 The *Mayflower* Compact.
2 The Landing of the Pilgrims.
3 The Return of the *Mayflower*.
4 The Peace Treaty with the Indians.
5 The Narragansetts' Snake-skin Challenge.
6 Priscilla and John Alden.
7 The First Thanksgiving.
8 Pilgrims at Church.
9 Pilgrims Going to Church.
10 The Return of Captain Miles Standish.

We found that, first of all, we must read from as many sources as possible and consult many pictures, in order that we might know the story and facts upon which our work was to be based. This furnished an effective motive for our reading lessons during the three weeks needed in preparing our program. We made use of many types of reading lessons, such as, sightr eading, when one child read from the single copy used while the class listened and reproduced what was read; dramatic reading when preparing the play; silent reading, when children read about special topics in preparation for written papers; appreciation lessons, when the teacher read from "The Courtship of Myles Standish"; and oral reading, when every child had a copy.

Early in our project the question of costumes arose. While many articles, such as Myles Standish's helmet, long skirts and white aprons, could be brought from home, many others had to be obtained from some other source. The children were not daunted by this, but decided to make the things themselves. Our drawing time was given over to this work. They made the Pilgrim hats and caps, and the collars and cuffs. Many attempts had to be made before satisfactory results were obtained. Pictures had to be consulted and much reading had to be done in order to know just what shape these articles should take. For collars and cuffs we found that the ordinary white drawing

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Tableau 4. The Peace Treaty with the Indians

The "Pilgrim Band"

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paper was the most satisfactory, while white tissue paper served for the caps, and oak tag, colored black with ink, for the hats.

We soon found that the need of a fireplace was very imperative, for what is a scene of John Alden and Priscilla without one? By using boards, red cardboard and white paint, a fireplace, which had in its construction the possibility of an infinite number of arithmetic problems, was made.

For our second tableau we decided to have the whole "Pilgrim Band" come out and sing all verses of "The Landing of the Pilgrims." Since the music was simple, they learned the song by note and committed all the words to memory with very little effort.

How to make our audience interpret our tableaux as we wished was another problem. Several suggestions were made by the children. The one decided upon was to have each child choose a tableau about which he would write an historical description. Each tableau would then be preceded by the reading of the proper composition. This necessitated consulting books and pictures and then the oral language work in preparation for the written paper. We made a list of the words needed, which gave us our subject matter for our spelling lessons.

Another suggestion made by the children which was carried out, was the making of programs for our visitors. So our writing lessons for several days consisted of the copying of these programs and placing on the gray covers 1620–1920.

A short description of each tableau follows:

1 The *Mayflower* Compact

A small table, on which is placed a candlestick, is placed in center of stage. The Pilgrims are grouped at the back of table. Governor Carver is in act of writing at table with quill.

2 Landing of the Pilgrims

All come out and sing "The Landing of the Pilgrims."

3 The Return of the *Mayflower*

Priscilla is looking off, with handkerchief in hand raised in attitude of waving. Her father is seated on mound at her feet, holding her other hand, and with head drooping.

4 Peace Treaty with Indians
(See illustration.)

5 The Narragansetts' Snake Skin Challenge

Captain Myles Standish is standing at table, pouring powder into "cloth" snake's skin. Arrows are lying on table. Pilgrim men are grouped back of table. Indian brave stands a little distance to the right, with arms folded.

6 Priscilla and John Alden
(See illustration.)

7 The First Thanksgiving

Small long table is set with paper plates and cups. About this are seated, on small chairs, Indians and Pilgrims with bowed heads. Standing at center, back of table, is Elder Brewster, with head raised, eyes closed, and hands clasped under chin in attitude of prayer.

8 Pilgrims at Church

Women are seated on one side of aisle, men on the other. All are very attentive to Elder Brewster, who stands at front, with Bible on table, one hand raised as if preaching.

9 Pilgrims Going to Church

Indians are peering from behind "paper" trees. Pilgrims are arranged by two's, men with guns, women with Bibles.

10 The Return of the *Mayflower*

John Alden and Priscilla are at center of stage. Priscilla looks much alarmed, hands slightly raised. Miles Standish stands just inside the door. The other Pilgrims are grouped about the table, where Elder Brewster stands, just ready to write with quill.

These books proved of great assistance in this work:

Primary History — *Wm. H. Mace*
Stories of Early American History — *Wilbur F. Gordy*
History Stories for Primary Grades — *John W. Wayland*
Colonial Days — *Wilbur F. Gordy*
Home Life in Colonial Days — *Alice Morse Earle*
American History—First Book—*Arthur Perry and Gertrude Price*
New England, Old and New, a pamphlet published by Old Colony Trust Company, Boston, will be sent on request to any teacher.

A History Lesson for Grade IV

B. T.

Christopher Columbus

I Life in Europe about year 1450.
- 1 Dress and customs of people.
- 2 What was believed about the world.
- 3 Interest in the Far East.

II The known routes to India.
- 1 Genoa.
- 2 Venice.
- 3 Euphrates.
- 4 Route to India closed because of capture of Constantinople.

III Early life of Columbus.
- 1 Birth at Genoa.
- 2 Poor parents.
- 3 Early schooling.
- 4 Experiences at sea.

IV Life in Portugal.
- 1 Occupations.
- 2 Marriage.

V New plan to reach India.
- 1 By crossing the Atlantic Ocean.

VI Preparations for voyage.
- 1 Failure to receive aid from Portugal.
- 2 Columbus in Spain.
- 3 Departure from Palos, August 3, 1492.

VII First part of the voyage.
- 1 Stop at Canary Islands.
- 2 Homesick crew.

VIII Second part of the voyage.
- 1 Schemes of the sailors against Columbus.
- 2 Signs of land.
- 3 Discovery of land.
- 4 The anchoring.

IX The landing of the crew.
- 1 Prayer on shore.
- 2 Naming of land (San Salvador)
- 3 Joy of crew.

X Discoveries in new land.
- 1 Natives.
- 2 Groups of islands.

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XI Return to Spain.
1 Happy welcome by all.
2 Parade through streets.

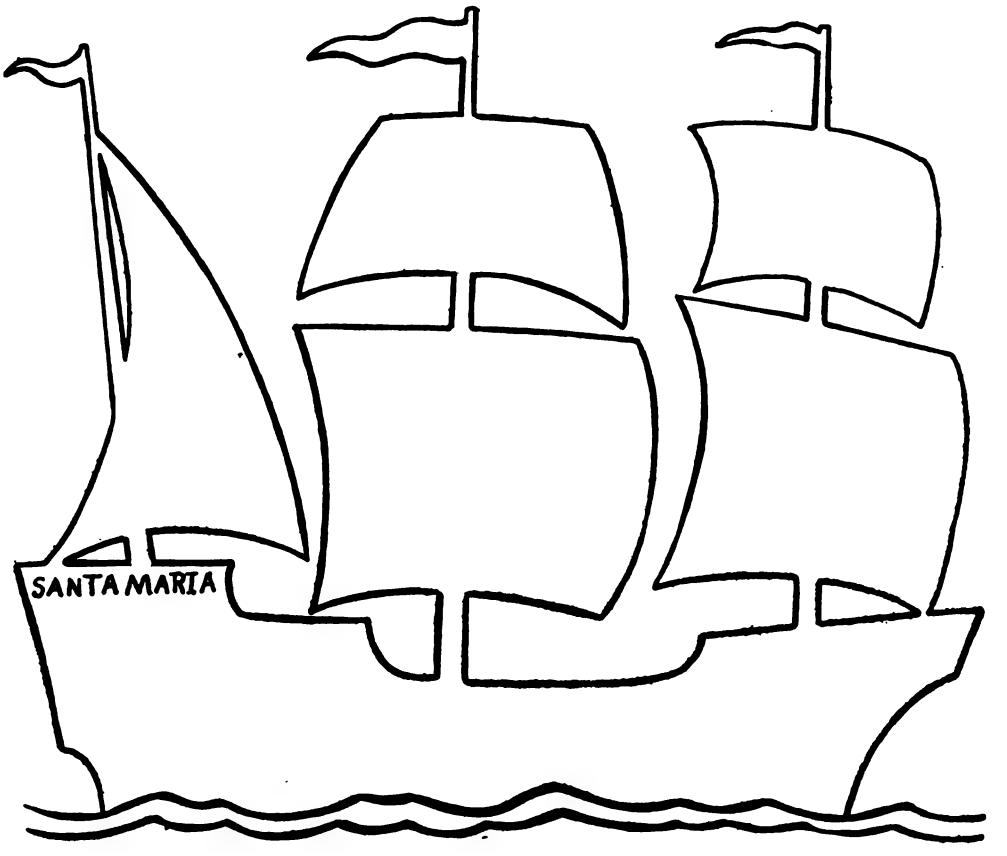
XII Columbus' later life.
1 Second voyage.
2 Third voyage.
3 Life in old age.
4 Death.

Assignment — Lesson I

1 What was believed about the world in the early part of the fifteenth century?
2 What were the chief routes to India?
3 Why was a new route to India needed?
4 What do you know about the early life of Columbus?
5 What was Columbus' plan to reach India?
6 To whom did Columbus go for financial aid?
7 From what port did Columbus set sail? When?

Assignment — Lesson II

1 Where did Columbus stop on his first voyage? Why?
2 What were some of the plots against Columbus?
3 Name some signs of land.
4 When was land first sighted? What was it named?
5 What did Columbus find in the new world?
6 How was Columbus treated on his return to Spain?
7 Tell about the second and third voyages of Columbus?
8 What do you know about the last days of Columbus' life?



For the Columbus Poster (see page 507)

Presentation

The teacher will first recall the previous lesson by a few pivotal questions, or she may utilize the topical outline of the previous lesson as a means of review. The large topics need only be placed on the board, for they will suggest the old subject matter. It is also a good plan to have the pupils keep their history outlines in notebooks. If the pupils have such outline books, the review may be conducted with note-book open. Next present the new subject matter.

Do you know what holiday we celebrate this month? Whose fame is recalled on this day? Why do you think we celebrate October 12? In which century did Columbus live? Describe the dress of the Italian people of that time. What were their chief occupations? What was believed about the size and shape of the world at that time? What did the people believe lived in the sea? Why was there such great interest in the trade of the Far East? What was imported from India and China? (Various pupils who have been given Question 1 in the assignment will be able to report on the first topic in the outline, and will be able to give the answers to most of the above questions.)

Let us see what the boys and girls have to report who had the next part of the assignment to study.

By which three routes could India be reached? Come and trace these routes on the map, Mary. The capture of which city closed the main routes to India? Come and show Constantinople on the map, and explain why a new route was necessary.

Where and when was Columbus born?
Where did Columbus play when a child?
Were his parents rich or poor?
What kind of an education did Columbus receive?
What subjects were then taught in school?
What happened one day while Columbus was at sea?
Why did Columbus go to Portugal?
Whom did he marry there?
What was Columbus' plan to reach India?
To whom did Columbus go for aid for his journey?
In which country and from whom did Columbus receive ships for the voyage?
From what port did Columbus set sail? When?

Lesson II

Why did Columbus stop at the Canary Islands? Why was the crew so homesick and dissatisfied? What plots were made against Columbus? Name some of the first signs of land.

When was land first sighted?
What was it named?
What was the first thing the crew did upon reaching shore?
Describe the natives who were found in the new world.
Point out on the map the groups of islands which were discovered, and name them.
How was Columbus treated on his return to Spain?
How many more voyages did Columbus make? What land was discovered?
Did Columbus know, at his death, that he had discovered a new world?

Free discussion should follow the reports given by the pupils upon their assignments in Lessons I and II. The teacher should always supplement with additional subject matter. The summary may be made by means of the topical outline, or by a few broad questions. The topical outline should be copied into a note-book after each subject has been taught. The assignments for the next lesson may be given to individuals, groups, or to the class as a whole, during a supervised study period.

Text Books Used

Beginner's American History — *Montgomery*, page 1–14
From the Old World to the New — Chapters 4, 5, 6
History of the United States — *Thompson* — pages 4–8, 9, 11, 12
Columbus and Magellan — Pages 1–67.

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Projects for Primary Grades III

Florence A. Powell

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The October Project

OCTOBER—the sunset of the year—when all nature is preparing for winter! The trees prepare their buds for the next year's leaves, prepare them so that the little buds can stand the long cold wet winter weather. The birds migrate to a warmer climate when the chill autumn winds warn them, also the caterpillar prepares for his long sleep in his warm snug home. How busy the insects become in October getting ready for winter.

The brilliant coloring in nature, autumn garden flowers, the harvest with its golden stores, warn us of the coming winter.

All this is the last glowing call of nature before she sends the great white winter, the night of the year.

Have children observe the trees, leaves, fruits, flowers and vegetables, the market, stores, the farms and fields; bring into the schoolroom as many different specimens of fruits, vegetables, flowers and leaves as possible. These can be used for language lessons, art work (paper-cutting, drawing, painting, or clay modeling).

First Week

Flowers — Learn to recognize and name as many fall flowers as possible: the sunflower, geranium, goldenrod, white and purple aster, gentian, woodbine, milkweed pod and chrysanthemum.

Fruits — Learn to recognize and name, after securing various kinds of fruits, the following: grape, apple, peach, plum, pear, cranberries and crab-apple.

Special study of the apple — parts, stem, skin, pulp, seeds, core.

The use of each part.

Apple as a food.

Compare size, color, form of various apples.

Make an Apple Book, drawing, painting or cutting the different phases in the story of the apple.

After the study of the flowers and fruits the children are awakened to the gorgeous colors of autumn. How easy to turn now to the trees with their gay foliage, knowing the colors by their proper names, and most eager now to learn the reason for their grand attire.

Second Week

Trees, Leaves and Buds — Just as we discovered all these beautiful surprises in nature, so our own wonderful land was discovered by one who wanted to know more than just what he saw and knew around him, so on Monday and Tuesday we study Columbus.

Tuesday, Oct. 12 — "Discovery Day"

Columbus

On a bright October morning,
  Four hundred years ago,
Into the western waters
  Three ships were seen to go.

The grateful morning sunshine
  Lit up the masts like gold,
And touched the happy faces
  Of the sailors bright and bold.

His face with glory beaming,
  His head bared to the breeze,
The good Columbus guided
  His vessels through the seas.

Ten long weeks upon the ocean
  They have spent in hope and fear.
Far from home and kindred
  And all their hearts held dear.

But now they've reached their journey's end,
  A safe and happy band,
They plant the standard on the shore —
  For God and Fatherland.

— *From "Month by Month" Book*

Suggestions for an Outline for a Lesson on Columbus

Story of Columbus as a little boy.

Where and when born.

His love of the sailor and of the sea.

His visits to the wharves.

His great wish to become a sailor and sail around the earth.

What people thought of the shape of the earth.

His visit to the king and queen of Spain.

What the queen of Spain did to help him.

Description of his three small vessels and their voyage.

What he discovered.

What all this means to us.

(Have a picture of Columbus in the room. Salute our flag and sing "Star-Spangled Banner.")

Wednesday, Thursday and Friday

How the trees get ready for winter — leaves are dropped, buds have a strong coat over them.

Let the children select their own tree for observation, or have entire class select one tree. Especially notice the vacated nests. Where are the birds? Where do they go for winter? Why? Why do they come back in spring? How do they travel? Do they fly high? Does it take long for the journey?

What kind of birds stay with us?

What do they find to eat?

Where do they live in winter?

How do they keep warm?

Our tree was an oak tree, growing upon the boulevard across from our school. We gathered the leaves, waxed them, pressed and mounted some, cut them out of paper free-hand, pasted them in our "Oak Tree Book." The first picture was a cut-out of the tree. This we made, carrying paper and scissors with us, when we went for our first visit to learn about our tree, noticing especially the shape of the tree, how the tree branches, finding the oak trees, comparing size of trunk, leaves and height of tree.

Our second lesson, as I have mentioned above, was the leaf lesson.

What becomes of leaves that fall from the tree? How they decay and help make the soil richer. How they make a warm cover for the grass growing beneath. Observe the contrast between the oak leaves as to color and the gorgeous leaves from the other trees, especially the maple and yellow poplar leaves.

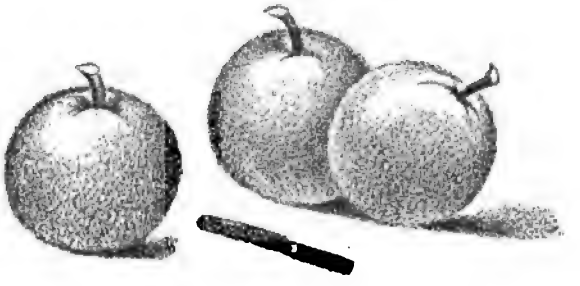
Our third lesson out under our "Oak Tree" was the discovery of the acorn. After getting many we took them back to our room, studied them as to size, shape, color and use, then drew this conclusion; that by careful observation we might discover something around the oak tree hunting for acorns other than little boys and girls. Our next page in the book was a painted acorn and a free-hand cutting of many acorns.

At last, one fine morning, a little tot discovered that no acorns were to be found, but at the bottom of the trunk

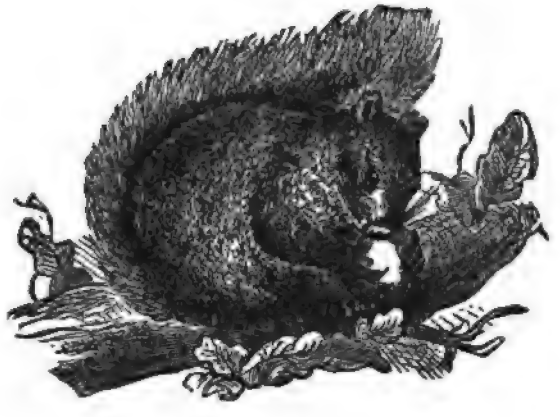
An October Booklet

In the following pages, taken from booklets made by the children, the verses are the original work of the children. FLORENCE A. POWELL

This is the bird that flew away,
But he'll come back some fine spring day.



When October comes around
Many fine apples can be found.



This is the squirrel
Who lives in the tree,
He makes his own store,
So his acorns are free.

Now Mr. Squirrel is happy and gay,
For when winter is here, he eats all day.

of our tree was a large hole where, as he called him, lived "Frisk," the squirrel. We immediately crossed over to the boulevard, although a reading lesson was to have been given; but after Tony's discovery all effort in the reading direction would have been useless. We sat around our famous tree for over half an hour before Mr. Squirrel appeared. Now was our chance to study him in action as well as in reality. By this method it did not take a week to study the squirrel. We became acquainted with him in a very short time and studied him under the finest of conditions. Why spend endless time upon a certain phase of the work when, if we create the proper conditions, it can be done in a more profitable manner and in much less time. How we envy the children of the country their ideal settings and beautiful specimens; they need so few books; they are in the midst of nature wonders and can learn a lesson from every field and nook.

We came back next day to cut a picture of our friend, the squirrel, but he, alas! in some way was wise, so we returned, made our cutting from the famous picture of Sir Edwin Landseer, "The Piper and Nut Crackers." This cutting made the next page in our book.

Many fine squirrels were made from clay, also now some children made the entire story from clay — tree leaves, hole in tree, acorns and squirrel. We learned the hole was his winter home where he stored his nuts, for many times in the winter the children reported seeing the squirrel peeping from his hole, so as to see the soft white blanket spread over his front yard.

Suggestive Outline in Teaching the Squirrel

Covering

Are all squirrels the same color?
Different colors upon different parts of the body do what for the squirrel?
Use of the fur?
Is it the same in winter as in summer?
Of what use is the fur of the squirrel to man?

Movement

Different ways in which it moves. How many claws has it on each foot? Do they help in climbing? How does it sit and rest? How is it protected against a fall?

Eating

What does it like best to eat?
What kind of teeth has it?
How does it sharpen them?
How does it hold nuts?
Does it eat slowly or rapidly?
Are the squirrel's ears large?

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How does he hold them?
Does he hear well?
How does he move?

Learn a selection about squirrels, a song, a play story, a play game, and read about them.

In the third or fourth grade, in place of the squirrel study the bee as a symbol of community life.

Have a specimen of honey in the comb to introduce your lesson.

Outline

How is the comb built?
Shape of the cells. Why?
Where does the bee get his honey?
Children's experiences and observations told.
Name the flowers where the bee gets his honey.
Does the bee in any way help the flowers?

Study bee as to form: how made, habits, need of long tongue, sharp jaws, good eyesight, stiff hair on legs, hind leg pocket, use of the bee, kinds of bees, honey and wax as a commercial benefit to man.

If possible, visit a beehive, but have many pictures and references in books to read in the room.

Third Week

Tuesday, October 18 — birthday of Helen Hunt Jackson, a lover of nature, a writer of the beautiful scenes and treasures that surround us. Tell the children the story of her life, leaving with them a desire to read in later years some of her poetry and books. On Monday and Tuesday read to the younger children her poem, "October's Bright Blue Weather." The older children delight in memorizing it.

October's Bright Blue Weather

O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather.

When loud the bumblebee makes haste
Belated, thriftless vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them from the morning,
And chestnuts fall from satin burrs,
Without a sound of warning;

When on the ground ripe apples lie
In piles like jewels shining;
And redder still on old stone walls
Are leaves of woodbine twining;

When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields still green and fair,
Late aftermath are growing.

When springs run low and on the brooks
In idle golden freighting,
Bright leaves sing noiseless in the hush
Of woods, for winter waiting;

When comrades seek sweet country haunts,
By twos and twos together,
And count like misers hour by hour
October's bright blue weather.

O suns and skies and flowers of June
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

— *Helen Hunt Jackson*

(Have picture of Helen Hunt Jackson in room.)

Wednesday, Thursday and Friday

Wednesday, October 19, Lafayette day. In morning talk tell children the reason we honor Lafayette on this day; if possible, have his picture in the room so the children will become acquainted with him, so as to easily recognize it wherever they may see it.

These days are spent in studying the preparation in our homes and on the farm for the coming winter season.

In the home — Canning (fruits and vegetables), pickling, storing in supplies from stores (apples, potatoes, onions, carrots, turnips, etc.), canned goods, taking down of screens, weather stripping for windows, airing of blankets and winter clothing, putting away the summer clothes, putting in supply of wood and coal, fall house cleaning, the purchase of warmer clothes and rubbers.

The farmer — Harvesting, getting in the grain, storing it in dry places, preparing a supply of food for his live stock, repairing barns, fences and farmhouse, putting under cover his farm implements, cutting wood, building a wood-pile near house, storing vegetables and fruits for family use, double windows and storm doors added to house, for the farmer, like the squirrel, believes in being ready; he does not take chances — it is far better to be prepared a little too soon than to be getting ready a little too late.

Fourth Week

Seeds, vegetables, Hallowe'en — The milkweed, burdock, maple seed, dandelion, acorns and chestnuts are some of the well known seeds of fall; the two most favored by children are the milkweed and chestnut, the milkweed for its unusual beauty and the chestnut for its tasty flavor.

Outline for the Chestnut

When does it grow?
Where is it found?
Description of the burr both inside and out.
Why is it covered with sharp needles?
Color, and how does the burr feel?
How is the burr opened?
Into how many parts?
How many nuts inside the burr?
Description of the lining of burr?
Why soft like velvet?
Why are the nuts flat and not round?
What use are chestnuts to man?

(Always have specimens when teaching this lesson; if possible, each child should have a chestnut and when lesson is completed then eat and enjoy his own chestnut.)

These references may be of some help:

Wait and See and Little Chestnut Boys — *In the Child's World — Poulsson*
Stories of Trees — *Mrs. Dyson*
The Cat, the Monkey and the Chestnuts — *Grade Literature II*

Vegetables

Of all the fall vegetables, the tomato, because of its brilliant color and of its general use as food, becomes the most attractive to children.

Tomato — Color before and after it has ripened. Where and how does it grow? What time of the year are they most plentiful? Is the skin thick or thin? Smooth or rough? Has the tomato a dry or juicy pulp? Shape and various sizes of tomatoes? Shape of tomato seeds. How many? Various uses we make of tomatoes?

The Pumpkin — Of all the October vegetables, the pumpkin stands first in the minds of children as to color and association as the most popular. Children not only see the pumpkin, but see the possibilities of a Jack-o'-lantern — the thriller of Hallowe'en. Now this, then, is the time to teach it. What a wondrous seed box it is! How beautiful are the many, many seeds arranged in it—

these seeds saved, washed and dried are the means of many a profitable hour of seat work; used in number lessons, designs, story telling, combined with inch sticks, they make many wonderful productions. Now we come to the days of delight, the getting ready for Hallowe'en. After studying our pumpkin we make our own Jack-o' lantern in school; if we are to have more than one, some of the older children prepare them for us. The room must be decorated for the occasion. Children color pumpkins, cut out Jack-o'-lanterns, witches, black cats and brownies; these are pasted upon windows, or made into blackboard decorations. We always make a Hallowe'en booklet, and, if possible, make our own verses. The following is a sample of work by a third grade child.

October

Have you ever heard the story
Of the first real Hallowe'en,
Where the witches dance together,
Witches fat and witches lean?

When the black cats saw the witches
They began to dance and sing,
Calling for the Jack-o'-lanterns
To dance in their fairy ring.

All the excitement the children display can be utilized in language work, dramatization, story play, games, art work and number; three happy days the wise teacher has in store for her if she utilizes all her wonderful opportunities.

Now the last session arrives that should be a party —I say *should*, for these school parties play a far more important part in the life of a child than most people realize. And too, a more fitting ending for the month of October could not be imagined. The older children plan, arrange and carry out their own program; our little tots can ably assist, but must be more or less directed. Arrange the room differently for a party, decorate attractively, have Jack-o'-lanterns lighted, room darkened, apples hung in various places, arrange a program of stunts, biting an apple on the string, feeding the Jack-o'lantern with rice, sitting on a pumpkin threading a needle, candy hunt, dramatization of familiar stories. Then just before dismissal darken the room and tell a mysterious story: even the story "The Shoemaker and the Elves," told under these conditions, thrills the little tots and sends them home glowing with wonderment and delight. Their handwork should be taken home, for the home glories in the work done by the little tots; and here may I mention how one wise mother used the simple little cut-out Jack-o'lantern as place cards for dinner in their home on Hallowe'en. What an inspiration for her daughter in the coming years of her schooling! Most people, young or old, student or teacher, need but worthy recognition to spur them on to better and higher things

Now, in closing this article, I want to advocate these parties as a bond between teacher and child, that strengthens more than any other one thing the greatest of all blessings in home or school — a perfect understanding.

Selections for October

October

Now like Aladdin of the days of old,
October robes the weeds in purple gowns.
He sprinkles all the sterile fields with gold
And all the rustic trees wear royal crowns.
— *Walter Malone*

There is something in October that sets the gypsy blood astir,
We must rise and follow her,
When from every hill aflame
She calls and calls each vagabond by name.—*Bliss Carmen*

Be thankful to the fields
Though Summer's sweets lie dead,
It was their fleece that clothed you,
Their green blades brought you bread.—*Stanton*

Gather leaves and grasses,
Love, to-day,
For the autumn passes
Soon away.
Chilly winds are blowing,
It will soon be snowing. — *John Henry Bower*

Little Miss Chestnut lived in a burr,
Padded and lined with the softest of fur,
Jack Frost cut it open with his silver knife
And tumbled her out at the risk of her life.

October

October is the opal month of the year. It is the month of glory, of ripeness. It is the picture month. — *Henry Ward Beecher*

October's Party

October gave a party;
The leaves by hundreds came —
The Ashes, Oaks and Maples,
And those of every name.
The sunshine spread a carpet,
And everything was grand,
Miss Weather led the dancing,
Professor Wind the band.

The Chestnuts came in yellow,
The Oaks in crimson dressed,
The lovely Misses Maple
In scarlet looked their best.
And balanced all their partners,
And gayly fluttered by;
The sight was like a rainbow
New fallen from the sky.

Then in the rustic hollows
At "hide-and-seek" they played,
The party closed at sundown,
And everybody stayed.
Professor Wind played louder;
They flew along the ground;
And then the party ended
In jolly "hands around."

The Young Night

When flitter-mice with zigzag flight
Specked the green sky at twilight dim;
When the wise bird from out the brim
Of forest darkness to the light
Floated and perched upon a height,
With mellow voice to welcome night;

When day was stolen from the dale
To leave, where little river goes,
One farewell, dusky gleam of rose;
When down the purple of the vale
A winged beetle boomed his tale
And night-moth drank from night-flow'r pale;

When gray churn-owl within a glade
Purred through the gloaming, till the sky
Throbbed with his goblin melody;
When, by her stone, the glow-worm played
And with her emerald lamp betrayed
The new-born dewdrops on the blade;

When young Night's self in starry dress
Came timid to her throne again —
Sweet anodyne for dead day's pain
And fire and wound and fevered stress —
With heart to soothe and will to bless,
Then how I loved her loveliness!
— *Eden Phillpotts in The Athenæum*

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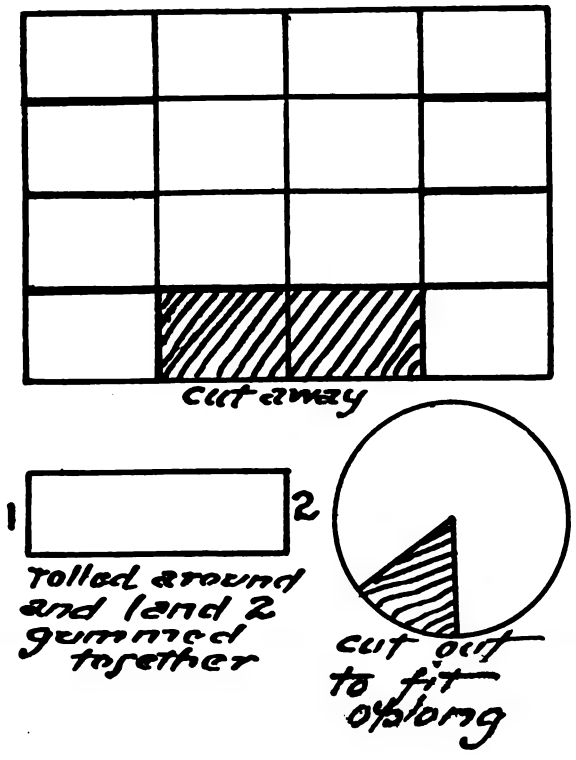
The Project in an English School

A London Teacher

This is the House that Jack Built

ALL young children love the old nursery rhymes and doggerels, and the suggestion that when it was our turn to have the Sand Model Tray we should illustrate the above rhyme, met with universal approval. A list of things required was then made. It consisted of: the house, sacks of malt, rat, cat, dog, cow, maiden, man, priest and cook.



Next, the form it should take was considered, and as most of the animals and people would be found on a farm, it was decided to make it form a part of a farm; therefore the shed and haystacks were added.

Next began the actual work. The HOUSE, being the most important, was made first.

Each child had a paper, 6″ x 8″, given to it, and a square, 6″ x 6″, was cut out for the house, the other piece being used for chimneys and gables, as shown on diagram.

The teacher made a house with children, on a much larger scale, and this was used for the model. The best one of the children's was kept; the others were allowed to be taken home.

The Sacks These were cut out of a piece of canvas or sacking, sewed up by the girls and filled with sand, with the word "Malt" printed outside.

The rat, cat, dog, cow, maiden, man, priest and cook were all cut out by children, who brought pictures of the animals, etc., from their own picture books. These were cut out and pinned on the blackboard and an easy outline made by teacher in chalk.

Free cutting is very difficult for little ones, but they have the gift of imagination so largely developed that the animals, etc., to them appeared to be what they represented. Teacher kept a few of the best of each, although only one was required.

This, of course, took three or four lessons.

Then came the shed and the oblong haystack. These were made exactly as the house. In the case of the shed, the front piece is cut away after the whole is finished.

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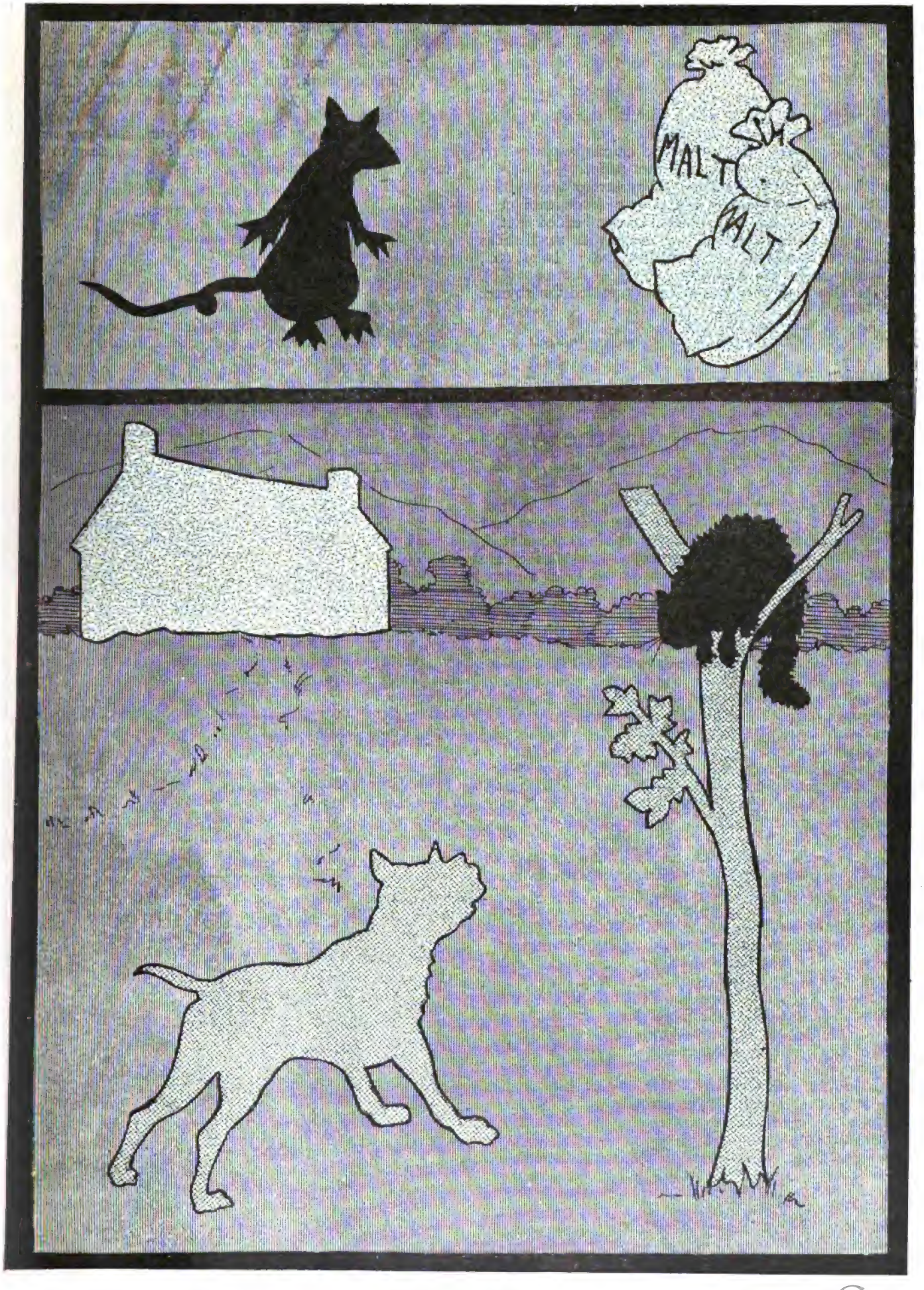

Outlines for Cutting.

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The haystack was colored dull green below and yellow above.

The round haystack was made with an oblong and a circle.

The dried grass was stuck on with a little glue or flour and water paste, and the top colored yellow with chalk.

The background, with houses and church, was done by teacher, with colored chalk on brown paper.

When all the things were ready, they were put in position by children. The steps of house were made with clay, and path to gate clay with small stones embedded in it.

The fence around the house was made with small sticks (used for stick laying) and small branches of twigs, etc., stuck in to make the garden.

When all was finished the children repeated the rhyme:

> This is the house that Jack built —
> This is the malt that lay in the house that Jack built, etc.

All thoroughly enjoyed it.

A Pony Project for the Wee Ones

Annie E. Dakin

DURING the first weeks of school life, when it is so hard to arouse interest and get our children acquainted, it is necessary to find something with which they are familiar for a starting point. Every child loves a pony, and every child has seen or been interested in one — more or less.

Introduce a picture of a pony, one that contains action, and you have something to talk about. Let children look at it carefully; ask a few questions yourself *via* description: How tall is the pony? Its color — about its mane and tail? How many legs? — long or short? Will it grow and what will become of it? Does it wear shoes? etc.

Follow this talk with another — on housing, feeding and caring for the pony.

Encourage children to bring other pictures of ponies and later show them the best ones yourself, as, "The Thoroughbred," "Horse Fair," "At the Watering Trough," with talks on each, but allowing the children to tell what they see in the picture first.

Thus we come naturally to children's free expression of previous knowledge regarding ponies and horses, gathered from their experience.

There are bound to be enthusiastic talks about circus ponies — their wonderful manes and tails, coloring, tricks, etc. — also about the ponies at fairs and summer resorts — expressly for children to ride upon.

Right here is the opportunity for the valuable talks on kindness to ponies and horses (and this will furnish many fine lessons). Introduce the favorite ryhmes, as, "I had a little pony whose name was Dapple Gray," "Ride a Cock Horse," with a story, now and then, told by the teacher.

This leads to shoeing the pony, and the introduction of the songs they love, as, "The Blacksmith," "Trot, trot, trot," and the ever-welcome, never-tiresome story of "The Little Gray Pony" who lost his shoe.

During this time of story and picture work, the children will love to cut pictures of ponies and horses and paste them in a book made of wrapping paper, neatly marked on the cover, "My Pony Book."

They will also try the free hand cutting of a pony, or the hektographed copy prepared for them, coloring it brown, gray or black, with darker mane and tail — perhaps leave it all white, with cream colored mane and tail.

They will also love to knit harnesses with bright yarns on toy knitter, during spare moments. (These reins are used in pony game.)

Thus having used the pony project in the language, music, and art work, the children are ready for a game, which they will play with greatest understanding and interpretation.

The circus ponies, with their fancy steps and gay reins, have appealed to them continually. So they sing to the tune of "Auld Lang Syne":

> The dear little ponies are all in their tent;
> They can hear the big band play,
> So come, kind men, and harness them up;
> And drive round the ring so gay.
> Tra, la, la, la, la, la, etc.

Have the different ponies in cloak-room or corner of room — thoroughbred, gentle pony, dancing pony, mother pony and colt, high stepping pony, span, tandem, chariot ponies, not forgetting the lame pony.

If you have music, any good two-step is easy for all kinds of ponies to adapt their steps. If no music is available children may sing any lively tune.

The drivers go to tent one at a time, harness their pony or ponies, using the knit reins, and, at a signal, drive in and once or twice around the circle and off to tent again. When the lame pony comes limping along, if lessons in kindness have been fully developed, some one will intuitively run up to him, pat him on head and back, then hold up a measure of oats, which he eats, and then trots away, as if a cure had thus been effected.

Wonderful power of concentration must be used in tandem and chariot work, *i.e.*, to run together in even step and to exact time of music. Nearly always the step is suggested by the pony represented, as, thoroughbred steps high, with head well up, fists doubled up on chest; gentle pony trots along softly on toes, bowing head at each step, fists placed on hips; pacer lifts feet and throws legs out from knee; tandem — one pony behind other, some distance apart — first pony with fists on chest, second, hands on reins at side, heads high, lift feet high; span and chariot ponies, place hands on harness in front of body, step high altogether, to exact time.

This game is splendid for physical training, and a delight to the children every time it is used.

The pony project, although designed for first weeks of school, holds its interest all through the year.

The Green Village

How quietly each year the seasons grow
From the first windflower to the last thin snow,
And quietly all day the people pass,
With silent feet, along the green short grass
That stretches like a green road by each door,
And gathers wind scents from the wind-whipped moor.
Young children take their first shy tumbling walk,
And old men have their long accustomed talk
On green ways bright with dew and yellow sun,
Or red with clover when hay-time's begun.
On every side the green slopes travel high —
Loud with loud winds and ceaseless lapwing cry;
The great hills hold the vale in their green arms,
Secure from winds and wind-born night alarms.
Here, waking, you can catch the waters' song,
So still are the green lands they tread among;
And you can hear, at sundown, when you pass,
The white horse tearing up his evening grass.

— *Dorothy M. Roberts in The Athenæum*

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Community Study II

Andrey Lapham

Second Grade

WHEN Indian work is mentioned for primary grades we almost involuntarily find ourselves thinking "Hiawatha." Would it not be better to leave this poem untouched for a grade in which the children can fully comprehend and enjoy it as fresh material, rather than as a story already taken in the primary grades? There are many other Indian stories available which are better suited to children in the primary grades — as "Mewanee," "Red Feather," and "Children of the Cliff." The Hiawatha readers offer attractive illustrative material, however.

Visit museum to see Indian figures and Indian relics.

Make large wigwam, preferably of cloth, and decorate with Indian designs painted with oil colors. Make large papoose board and lace large doll in. Make dishes in clay. Make mortar and pestle and grind corn. Make weapons — bow and arrow, spears, tomahawk, — headdress. Study significance of the different colors and marks that the Indians put on the feathers. Bring in feathers, dye and mark them, make headdresses to wear; simple Indian costumes to wear. Draft patterns first.

Work out Indian play. Give this in the park or in school auditorium. While working out play use every opportunity for language teaching.

In re-telling parts of the story, tell it in the first person, "I am Mewanee. It is time for me to fast, so I will go to the woods," etc. This will get away from using words of the books and more thoroughly test comprehension.

If a small admission is charged for the Indian play, the children will get a chance to learn number combinations. Let them learn to use the one-quarter inch rulers to measure and make the wigwam, papoose board, etc. Learn yards, feet and inches in measuring. From the cost of the cloth for costumes, study money values. If the children buy their own cloth — How much did your mother pay for the goods? How many yards did she get? If she gave the man $1.00, how much change did she get?

Make Indian scrap book. Each child can contribute his story (signed) and the teacher may hektograph these, put them together, and after each pupil illustrates his, he will have his own Indian reader. Use these books in reading class.

Write invitations for the play and make posters to put up in the windows and doors of the school building. Use pictures taken from magazines and use the printing press for the posters. The use of the press will give a motive for learning the alphabet thoroughly and in order. Make Indian posters for bulletin board. Have an Indian corner containing real Indian relics brought by children.

After the study of these primitive Indians, bring out the fact that Indians still exist to-day. Show pictures of Indian reservations and pictures of the Cliff Dwellers. Take up the study of Lolami.

In reading the story to the children stop when Lolami has a problem and let pupils try to work it out, each in his own way — then see what Lolami actually did. Use the sand-table, a corner of the room, or part of the playground to work out the Cliff Dwellers' home. Study patterns they used on pottery and make some. This kind of Indian life can be worked out much in the same way as the earlier Indian community was.

Navajo Workers

This introduces a new phase of life — Indians keeping sheep and making weaving their chief occupation. Make sand table model sheep of clay, then cover them with wool, if it can be obtained.

Weaving was done by the Navajo women. Take up the process of dyeing. Dye yarns as the women did, using peach leaves to give yellow color. (See "Weavers and Other Workers," p. 91.) Work out Navajo designs, and if possible weave into rugs. Try to have children see a real Navajo rug.

Dramatize a trading scene between the Navajo and Pueblos. Why were these two sets of Indians anxious to trade? Can you think of any reason why Navajos could not make clay jars?

Compare Shepherd Life in the Mountains Why do these shepherds have goats instead of sheep? Reproduce mountain side. Use corner of room or playground. Make villages, flocks of goats, shepherds and houses. Make room book about use of goat. Use large sheets of paper, each child contribute a story, bring in cuttings, or illustrate by drawing. Teacher may print these stories — signed by children — then room can use book or chart for reading. Milk, cheese. Pails and bottles were made of skin. Cloth made from hair—no need of dyeing. Why? Yarn for bags.

Compare shepherd life in Greece with shepherd life the children know about. Work out in same way.

Make shepherds, pipes and costumes. Play shepherd. Build on playground sheds of brush, making them large enough to get into. A simple Greek shepherd might be given since costumes could be easily put together and illustrations are easy to get. Crooks, shepherds' pipes, etc., may be made by the boys.

Bedouins

Contrast the Bedouins with other shepherd peoples. Dress big doll as an Arabian. Cook as the Bedouins did. Construct the tools, lances, long guns that they used. What did the Bedouins do when the grass supply was exhausted? Play moving day. List the duties of the women — churning, grinding coffee, taking down tents. Method of making fire. (With a steel and hard stone.)

Children of Bedouins — their duties, games, tasks. Dramatize story of Iellal. Make free illustrations from the story of Giotte. Put the best of these illustrations on the bulletin board, use printing press and make title for story represented by these scenes.

Persian People

"Weavers and Other Workers," page 95.

Who did the dyeing? Who did the weaving? How long did it take to make a rug? How did weavers feel toward rugs?

A rug fair. Read description and let each pupil illustrate his idea of the fair. Value of Persian rugs to-day. Provide for children's seeing of a Persian rug.

Postal Project

About Christmas time, when packages are being sent, or when need of sending letters may arise, as at St. Valentine's Day, address envelopes. Learn to write own address. For number work study postal rates, cost of sending one letter, ten letters, etc. Work out number combinations through 12, or farther, in this way. Let children build post-office with blocks and play sending packages.

Study of parcel post system. Address and send real packages, if possible. If this study comes at Christmas time, make toys and bring toys from home to send to other children.

Study collection of mail and play postman. Learn to tell time when mail is collected, using a toy clock or a large clock face. Visit depot when mail train comes in. Investigate way of mailing letters on a train and teach advantages of mailing them this way. Study special deliveries.

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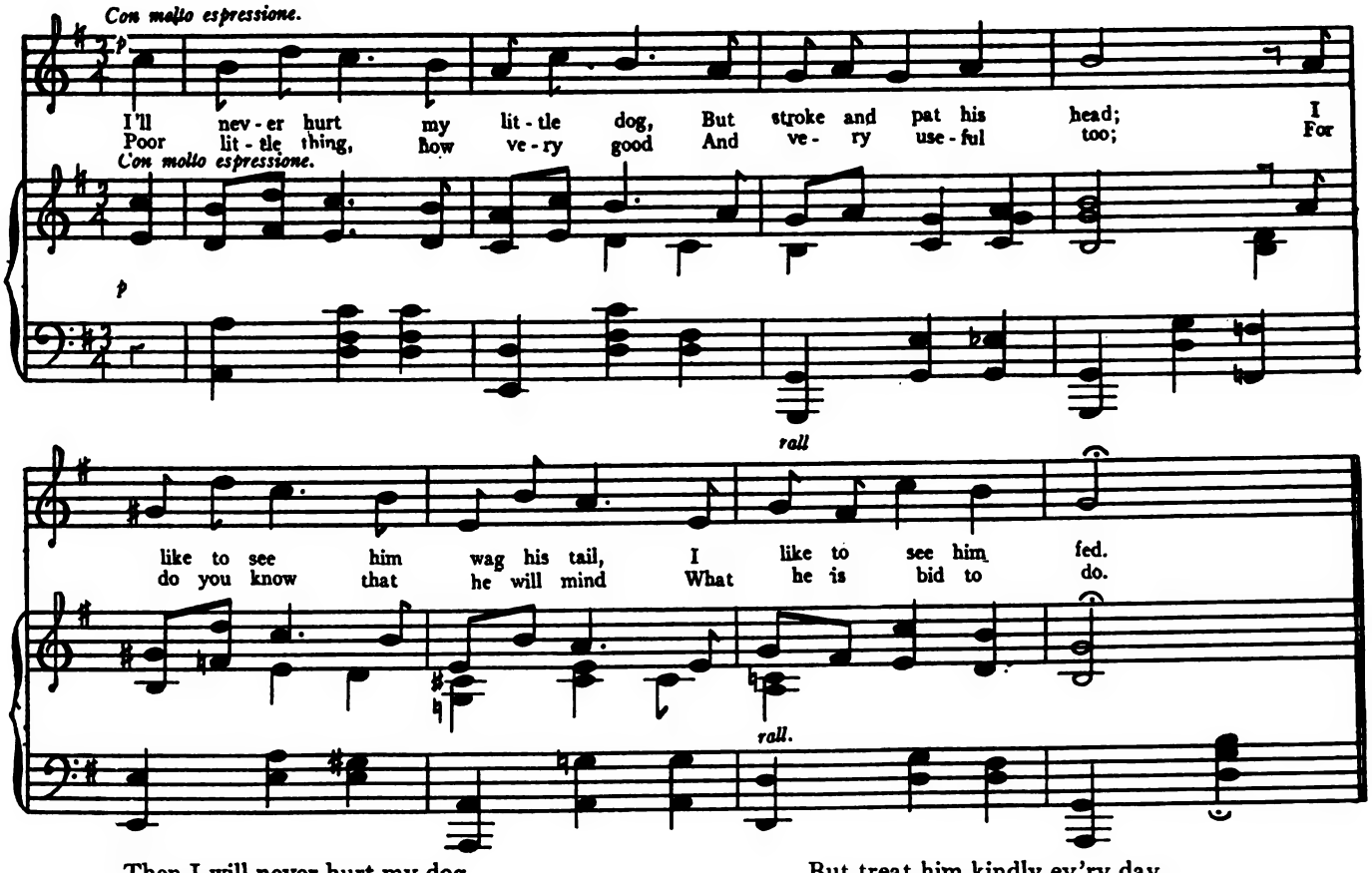
My Little Dog



Then I will never hurt my dog,
And never give him pain,

But treat him kindly ev'ry day,
And he'll love me again.

Special Days

Activities related to the observation of special days often become a part of home and community problems. These are often problems of short duration, not complete studies relating to the occasion. For example, St. Valentine's Day in a primary school does not bring up the study for the historical background of the day, or a rather completely worked out study of mail distribution, though it may suggest the making and sending of a valentine to Mother or Father, or a friend, the making of a mail box, playing postman, addressing valentines and mailing and distributing them.

Special days are often not easily observed in primary grades because their historical significance is so far removed from child life and interests. Yet we feel compelled to make some observation of them, because they are being observed by older members of the family. It is perhaps a good plan to select some one feature of the occasion which is most easily understood by the children, and relate the activities to that. For example — Washington's birthday may suggest patriotic activities. The fact that Washington was a great soldier may be the most easily understood fact relating to his life. This may suggest soldier costumes, soldier games — marching with drum, "King of France," and suitable decorations for the room.

HALLOWE'EN This special day offers cutting and coloring decorations for the room, and preparation for the Hallowe'en games.

THANKSGIVING Activities on this day must relate to the idea of the harvest. Some appropriate activities are cutting and coloring of fruits and baskets of vegetables, making a harvest poster and appropriate decorations for the room.

CHRISTMAS In all probability Christmas is the holiday most anticipated and enjoyed by the Children. They should have the chance to anticipate its coming through seasonal projects for some time beforehand. Cut out toys and make scrap books for girls. Animal and toy scrap books make delightful gifts for other children. Make such simple things as Jack-in-the-box and little baskets to be filled with nuts, candy, etc. Bring toys from home to send to less fortunate children.

EASTER If possible, emphasize the idea of the awakening of life. Give attention to the planting of bulbs and the gathering of early spring flowers. The nature study work for the spring may be suitably launched by such interest.

MAY DAY Make May baskets, gather early spring flowers to fill them, cut and color flowers, make May time decorations for the schoolroom. A May pole poster would be very appropriate if there is any observation of May Day in school.

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I like to see him fed.

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A Department for Story Tellers

Children's Stories — The Animal Type II

Laura F. Kready

Author of "A Study of Fairy Tales"

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Among the "Tales by Mrs. Mary Sherwood," 1775-1851, which belong to the didactic school, "Little Robert and the Owl," quoted by Mr. Lucas in "Old-Fashioned Tales," is a good type of the religious tale not marred by too much moral priggishness, as sometimes happens in other tales by Mrs. Sherwood. "Little Robert and the Owl" is a good narrative, well-told and interesting. It has one point, a good climax, uses good language, and contains among pleasing characters, a strong child. It has a nature setting and is simple, direct, and suggestive. It could be told in connection with the study of the owl or of snow.

"As little Robert said these words he was surprised by a loud hooting noise, as he thought, near to his lodging. He started, and listened again. The noise was repeated still nearer. 'That is not a man's voice,' said Robert, 'neither can it be a wolf or a jackal — there are no such creatures in England. What can it be? I will not be frightened: I know I shall be taken care of.'

"The little boy then looked out of his tree. It would have been quite dark but for the reflection of the snow which was now ceasing to fall. Robert, however, could distinguish nothing moving on the ground near him. He then looked up to the branches of the nearest trees, among which he espied two small twinkling eyes that seemed to be staring at him. He was at first so frightened that he could not prevent himself from crying out, whereupon the two eyes disappeared, while he heard a fluttering sound like that of wings. Moreover, the branches of the opposite tree were shaken, which caused the snow to fall from them in large flakes. A minute afterwards Robert heard the same hooting which had startled him before, but at a greater distance. Little Robert considered for a moment, and then said: 'Surely it is an owl which has frightened me so, and perhaps I have got his bed in this hollow tree. No wonder, therefore, that he stares at me with his little twinkling eyes, and fills the wood with his hooting. But, by your leave, Mr. Owl, I shall keep possession of your bedchamber this one night, whether you are pleased or not.' So saying little Robert began to laugh." — *From "Little Robert and the Owl," in "Old-Fashioned Tales," E. V. Lucas*

"The Little Woodman and His Dog Cæsar" is another of Mrs. Sherwood's tales which might be included among animal types of realistic stories.

About 1778 Mrs. Sarah Trimmer, also a follower of Rousseau, interested in the new education, published a nature story entitled "The History of the Robins." The story became popular as soon as published; and when viewed against the dreary primers, battledores, and spelling-books, which preceded it, is worthy of the praise which great critics and of the illustration which some of the most distinguished European bird-painters, gave it. It is the story of a family of Robins and of the doings of the Benson family. Little Marjorie Fleming, that quaint child-friend of Sir Walter Scott, wrote in her diary: "I like to read the fabulous histories of Robin, Dickey, Flopsey, and Peccay (poor Marjorie did not spell very well) and it is very amusing for some were good birds and some were bad, but Peccay was most obedient to her parents."

One of the old tales which was a favorite of Miss Yonge's childhood, is "The Perambulations of a Mouse," by a friend of Mrs. Trimmer's, Dorothy Kilner, 1755–1836, published by Mr. Marshall of St. Paul's Churchyard, London. The story told of Nimble, Longtail, Bright Eyes, and Soft Down. There are charm and pathos in the gradual loss till Nimble alone remained to tell his tale. He tells the conversations he overhears, a dialogue between two little girls in bed, on imaginary terrors of robbers, and a conversation between the nurse, who is undressing baby, and the footman called in to destroy Soft Down, caught in a trap.

Among old animal tales might be mentioned "Dame Wiggins of Lee and Her Seven Wonderful Cats," which has become famous through Ruskin's reprint, with additional verses. The poem was first issued by A. K. Newman and Company, of the Minerva Press. The original illustrations were by R. Sennet or Sinnet, who also illustrated "Deborah Dent and Her Donkey." "The Gaping Wide-Mouthed Waddling Frog," which was one of the Walter Crane Picture-books, was one of the little books in "The Leadenhall Series of Reprints of Forgotten Books for Children," contributed by Mr. Andrew Tuer in 1813, to which he has written a very interesting preface.

About 1847 a very charming animal realistic story, "Bob and Dog Quiz," was published in England, in a collection, "Simple Tales for the Young," by an unknown author, who also wrote "The Children of the Forest." "Bob and Dog Quiz" is quoted by Mr. Lucas in "Old-Fashioned Tales." For a story of its time it is most unusual in its lack of didacticism, its vivid portrayal, and lively style, it is brimful of fun and high spirits. It contains a delightful personality, the boy Bob, presents very attractive child life, and a sympathetic appreciation of childhood.

A very pleasing French animal tale is "The Story of a Donkey," by Madame de Segur, 1860. This is the memoirs of a donkey, Neady, written for his master, Harry, to tell him: "We donkeys have been and still are often badly treated by human beings. When you have read my history you won't say any more 'as stupid as a donkey, or as obstinate as a donkey'; but as 'sensible as a donkey,' as 'clever as a donkey,' or as 'gentle as a donkey.' Among many interesting adventures the story presents a beautiful picture of Jack and Janie and their pet donkey

In America, the dreary time of the "Horn-Books," "Battledores," "Spelling-Books," and "New England Primer of 1691," was followed by the introduction of pleasant little books. The animal tale followed the path first taken in England, for in 1787 Isaiah Thomas printed in America all of John Newbery's English publications for children. Other American publishers followed his example in reprinting English editions. The character of these early books in America was largely due to the esteem in which the opinions of John Locke upon education were held. In 1744 "The Child's New Plaything," reprint, by Draper and Edwards of Boston, among its alphabets in rhymes, proverbs, fables and stories, contained with "St. George and the Dragon," "Guy of Warwick," and "Brother and Sister," the animal tale, "Reynard the Fox." In 1747 Benjamin Franklin published Dilworth's "New Guide to the English Tongue." This contained "Select Fables," each fable adorned with a wood-cut, probably by Franklin. "Animated Nature," by Oliver Goldsmith and "The Natural History of Four-footed Beasts," probably by him also, were very popular in America. The character of these early books in America was largely due to the esteem in

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which the opinions of John Locke upon education were held.

In "The Storyteller," 1829, a collection of original tales published by Monroe and Francis of Boston, illustrated with wood-cuts, are "The Life of a Horse," supposed to be written by himself, "The Bird," a story in which some children bring home a wounded magpie, "The Faithful Dog," and "The White Pony."

About this time began the reign of Peter Parley, Samuel Goodrich, of Boston, and his tales, 1793–1860. Peter Parley, as over against the popularity of fairy tales following the introduction of Perrault in England, asked, "Do not children love truth?" He aimed to teach them things wholesome and pure. He followed naturally in the path of Mrs. Barbauld, Mrs. Trimmer and Hannah More. On a visit to England in 1823 he met Hannah More and investigated English children's books. He produced many children's books and was very popular in America and in England. His books were pirated; and in England no less than eight authors signed the name Peter Parley. "Peter Parley's Tales of Animals," 1830, describing 300 beasts, birds, etc., got into the schools. His "Winter Evening Tales," Boston, 1830, which has the old-fashioned hand-colored illustrations, contains several tales about children and animals: in "The Truants," or "Henry and Ellen," Dog Tartar found the children when lost in the wood.

A number of collections which appeared about this time, such as "The Atlantic Souvenir," 1827, and "Friendship's Offering," 1832, contained poetic pieces of birds and other animals, under the influence of the romantic poets. Blake's "Little Lamb" and "The Tiger," and poems by Cowper, Tennyson and Longfellow were very popular. Readers, like "Emerson's Third Class Reader," Philadelphia, 1838, contained, as lessons, a number of fables, animal anecdotes and animal stories, such as "The Wild Horses of South America."

An unusually fine collection is "The Boy's and Girl's Annual," "A Christmas and New Year's Present.," by T H. Carter & Co., Boston, 1844. The contents are well-selected, varied, and of a very good quality, including among contributors, Jacob Abbott, Miss Sedgwick, Mrs. Eliza Goodwin, Nathaniel Hawthorne, F. S. Arthur, and Mrs. F. S. Osgood, while its numerous engravings are exceptionally fine. It contains a description of a new game, "Dr. Busby," with one beautiful illustration. It includes a number of animal tales, "Voltamad and his Horse," by Edward Wilson, a very unusual tale, "The Story of a Greyhound," being the "Story of Gellert," "Anselmo's Escape" or "The Dog Saint Bernard," and a very pleasing story, too long to quote here, "Faithfulness," or "The Story of the Bird's Nest," by Mrs. Eliza Goodwin.

Jacob Abbott, 1803–79, produced for children the "Rollo Books," 28 volumes, Crowell, 1855, and the "Franconia Books," 10 volumes, Harper, 1850, and others. They followed in line with the Peter Parley books in presenting real life interesting to the child. Naturally they contained many animal episodes, such as, "How to Treat a Kitten," in "Rollo Learning to Read." In "Mary Bell," the children learn about barn swallows and we have "Mary Bell and Carlo," while in "Beechnut" there is an "Adventure with the Great Black Bear."

The modern story distinctly of the animal type, since 1850, has a basis of natural science, but it also seeks to search the motives back of the action; it is a psychological romance. One of the earliest animal tales of this type is "The Good-natured Bear," by the English critic, Richard Hengist Horne, 1846. It was written just when men were beginning to gain a greater knowledge of animal life, and it is both psychological and imaginative.

Early modern animal tales, such as "Black Beauty," show sympathy with animals, but their psychology is human. Such also is Dr. Brown's "Rab and His Friends." In Ernest Thompson Seton's "Krag," which is a masterpiece, the interest centers about the personality of the animal and his purely physical characteristics. Perhaps it is true that these physical characteristics are somewhat overdrawn, and that overmuch freedom has been used in interpreting these physical signs. But "The Biography of a Grizzly," "Wild Animals I Have Known," and "Lives of the Hunted," make a strong appeal to children and give them much pleasure and interest in animal life.

In Kipling we have a later evolution of the animal tale. His animals possess personality in emotion and thought. In "Mowgli of the Jungle" we have a child living amongst animals that are humanized, possessing human power of thinking and expressing. In real life animal motives are simple, one dominant motive crowds out all the others. But Kipling's animals show very complex motives, they reason and judge more than our knowledge of animal life justifies. However, it seems that Kipling has been very careful to differentiate between the intelligence of Mowgli and the beasts, in that Mowgli could create an idea and make the idea control a number of actions to one end, he could conceive a plan.

Among modern animal tales suited to older children may be mentioned, "A Boy I Know," "Four Dogs," and "Some More Dogs," by Laurence Hutton. "Bob, Son of Battle," by Alfred Ollivant, is a Scottish tale of shepherd dogs. It portrays life, and the love of man and dog, and it is full of noble traits of character. But it lacks unity in style and it is unpleasant in its portrayal of ill feeling and strife.

To-day, for very little people, we have a great many pleasing animal tales. We have "The Pig Brother," by Laura Richards, "Loveliness," by Elizabeth Stuart Phelps, and "Moufflou" and the sad "Dog of Flanders," by Louise de la Ramée. There are the stories by Beatrix Potter, "Peter Rabbit," "Tom Kitten," "Ginger and Pickles," "Pigling Bland," and the rest. More recently appeared "The Strange Story of Mr. Dog and Mr. Bear." Mr. Thornton Burgess has given us delightful animal stories, "The Mother West Wind Stories," "The Adventures of Reddy Fox," "Jerry Muskrat," and "Sammy Jay," and "Tommy and the Wishing-stone Stories," in which the child successively enjoys the strange adventures of a Muskrat, a Toad, a Ruffled Grouse, Honker the Goose, and other interesting personages. Katherine Pyle has given us "Six Little Ducklings" and "The Tale of Two Bunnies," and Josephine Gates "Nannette and the Monkey" and "The Land of Delight," a story about ponies on a pony farm.

In 1906 "The Wonderful Adventures of Nils," by Selma Lagerlöf, Sweden's greatest writer of fiction, was published in Stockholm, and it immediately became the most popular book in Sweden. The book was the result of a commission to the author to write a reader for the public schools of her country. It embodies the work of a three years' study of nature, animal and bird life, and unpublished folk-lore and legends of certain provinces. It ranks as a romantic animal tale because the adventures of Nils are adventures among animals. It is one of the classics for older children.

Perhaps the latest evolution of the animal tale* proper is by Charles G. D. Roberts. The animal characters of his "Kindred of the Wild" are given animal characteristics. They have become interesting as exhibiting these traits and not as typifying human motives; they show an animal psychology. The tales have a scientific basis; and the interest is centered in this and not in an exaggeration of it.

In the French modern animal drama, "Chanticleer" (which means "clear-singing"), by Edmund Rostand, the

* The large subjects in this sketch of the animal tale have been slighted purposely, as they will be dealt with more particularly in later numbers.

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Chantecler sur le mur

These photographs of the original production of *Chanticleer*, in Paris, were published, with many others, in *L'Illustration*

Cock is characterized by the spirit of poetry and passion for the glory of the rising sun. This drama has been produced upon our American stage with wonderful scenic effect. With a description of a scene from "Chanticleer" entitled "The Guinea Hen's Day at Home," and with the quotation of the modern animal tale by Harriet Beecher Stowe, the modern animal tale has reached the present-day new contributions.

The Guinea Hen's Day at Home

"This was the Guinea Hen's Day at Home. All the fowls of the Farm-yard were to come to her corner in the Kitchen-Garden where she was holding her Five o'clock Tea. How festive the Garden looked with its huge green cabbage-heads! And the guests would surely find interesting the great wheel-barrow on the other side, and the fine watering-trough behind it that would furnish tea for all. 'The big White Gander' called out one of the Guinea Hens, who stood as Door-Keeper at the Garden-Gate, to announce each arrival with due solemnity and proper importance! The White Gander, with dignified waddle, descended the tier of two steps to walk to the receiving Guinea beside the cabbage-heads, bow a gracious greeting, and receive a welcome nod. Then came the Turkey Hen and the big Black Turkey, the White Hen, the big Gray Hen, the Black Hen, the three dear little fluffy Yellow Chicks, who huddled delightfully under the standing wheel-barrow, the squatty Guinea Pig, and the Peacock with his huge proud tail. Then there was the Duck, and the big Black Cat, who settled himself comfortably by the Garden Gate, and the shaggy Gray Pointer, who promptly placed himself honorably in the wheel-barrow, from which pulpit he ventured to remark with hairy growls whenever the spirit moved him. From his perch on the side of the Garden above the watering-trough, the Blackbird watched the arrivals swarming below, but he knew all had not yet come. The beautiful gay Pheasant Hen, with the loveliest of tail-feathers, dressed in red and gold, was the latest comer. And now all sorts of Cocks were appearing, the Great Cock from China, the big White Cock from India, the coal-black fighting Game Cock, and seven other Cocks. But *The Cock* had not come — would he? He was the King of the Farm-Yard and all obeyed him. Would he honor this party? All the animals looked at one another with the same question. The dear beautiful Pheasant thought she knew, for that very morning when he had sung for her his glorious call to the Sun at Dawn, she had told him she would be there. But the Door-Keeper ended her reflections by announcing 'The Cock!' And Chanticleer, the King of the Farm-Yard, entered!"—*A Scene from "Chanticleer," by Laura F. Kready.*

The Hen that Hatched Ducks

"Once there was a nice little hen that we will call Mrs. Feathertop. She was a hen of most excellent family, being a direct descendant of the Bolton Grays, and as pretty a young fowl as you would wish to see of a summer's day. She was, moreover, as fortunately situated in life as it was possible for a hen to be. She was bought by young Master Fred Little John, with four or five family connections of hers, and a lively young cock, who was held to be as brisk a scratcher and as capable a head of a family as any half-dozen sensible hens could desire.

"I can't say that at first Mrs. Feathertop was a very sensible hen. She was very pretty and lively, to be sure, and a great favorite with Master Bolton Gray Cock, on account of her bright eyes, her finely shaded feathers, an

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Le cocorico de Chantecler, fait lever le soleil

certain saucy dashing ways that she had, which seemed to take his fancy. But old Mrs. Scratchard, living in a neighboring yard, assured all the neighborhood that Gray Cock was a fool for thinking so much of that flighty young thing — that she had not the smallest notion how to get on in life, and thought of nothing in the world but her own pretty feathers. 'Wait till she comes to have chickens,' said Mrs. Scratchard. 'Then you will see. I have brought up ten broods myself — as likely and respectable chickens as ever were a blessing to society — and I think I ought to know a good hatcher and brooder when I see her; and I know *that* fine piece of trumpery, with her white feathers tipped with gray, never will come down to family life. *She* scratch for chickens! Bless me, she never did anything in all her days but run round and eat the worms which somebody else scratched up for her!'

"When Master Bolton Gray heard this he crowed very loudly, like a cock of spirit, and declared that old Mrs. Scratchard was envious because she had lost all her own tail-feathers, and looked more like a worn-out old feather-duster than a respectable hen, and that therefore she was filled with sheer envy of anybody that was young and pretty. So young Mrs. Feathertop cackled gay defiance at her busy rubbishy neighbor, as she sunned herself under the bushes on fine June afternoons.

"Now Master Fred Little John had been allowed to have these hens by his mamma on condition that he would build their house himself, and take all the care of it; and, to do Master Fred justice, he executed the job in a small way quite creditably. He chose a sunny sloping bank covered with a thick growth of bushes, and erected there a nice little hen-house, with two glass windows, a little door, and a good pole for his family to roost on. He made, moreover, a row of nice little boxes with hay in them for nests, and he bought three or four little smooth white china eggs to put in them, so that, when his hens *did* lay, he might carry off their eggs without their being missed. The hen-house stood in a little grove that sloped down to a wide river, just where there was a little cove which reached almost to the hen-house.

"This situation inspired one of Master Fred's boy advisers with a new scheme in relation to his poultry enterprise. 'Hullo! I say, Fred,' said Tom Seymour, 'you ought to raise ducks — you've got a capital place for ducks there.'

"'Yes — but I've bought *hens*, you see,' said Freddy; 'so it's no use trying.'

"'No use! Of course there is! Just as if your hens couldn't hatch ducks' eggs. Now you just wait till one of your hens wants to set, and you put ducks' eggs under her, and you'll have a family of ducks in a twinkling. You can buy ducks' eggs, a plenty, of old Sam under the hill; he always has hens hatch his ducks.'

"So Freddy thought it would be a good experiment, and informed his mother the next morning that he intended to furnish the ducks for the next Christmas dinner; and when she wondered how he was to come by them, he said, mysteriously, "O, I will show you how!' but did not further explain himself. The next day he went with Tom Seymour, and made a trade with old Sam, and gave him a middle-aged jack-knife for eight of his ducks' eggs. Sam, by the by, was a woolly-headed old negro man, who lived by the pond hard by, and who had long cast envying eyes on Fred's jack-knife, because it was of extra fine steel, having been a Christmas present the year before. But Fred knew very well there were any number more of jack-knives where that came from, and that, in order to get a new one, he must dispose of the old; so he made the trade and came home rejoicing.

"Now about this time Mrs. Feathertop, having laid her

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eggs daily with great credit to herself, notwithstanding Mrs. Scratchard's predictions, began to find herself suddenly attacked with nervous symptoms. She lost her gay spirits, grew dumpish and morose, stuck up her feathers in a bristling way, and pecked at her neighbors if they did so much as look at her. Master Gray Cock was greatly concerned, and went to old Dr. Peppercorn, who looked solemn, and recommended an infusion of angle-worms, and said he would look in on the patient twice a day till she was better.

"'Graciuos me, Gray Cock!' said old Goody Kertarkut, who had been lolling at the corner as he passed, 'a'n't you a fool? — cocks are always fools. Don't you know what's the matter with your wife? She wants to set — that's all; and you just let her set! A fiddlestick for Dr. Peppercorn! Why, any good old hen that has brought up a family knows more than a doctor about such things. You just go home and tell her to set, if she wants to, and behave herself.'

"When Gray Cock came home, he found that Master Freddy had been before him, and established Mrs. Feathertop upon eight nice eggs, where she was sitting in gloomy grandeur. He tried to make a little affable conversation with her, and to relate his interview with the Doctor and Goody Kertarkut, but she was morose and sullen, and only pecked at him now and then in a very sharp, unpleasant way; so, after a few more efforts to make himself agreeable, he left her, and went out promenading with the captivating Mrs. Red Comb, a charming young Spanish widow, who had just been imported into the neighboring yard.

"'Bless my soul!' said he, 'you've no idea how cross my wife is.'

"'O you horrid creature!' said Mrs. Red Comb; 'how little you feel for the weakness of us poor hens!'

"'On my word, ma'am,' said Gray Cock, 'you do me injustice. But when a hen gives way to temper, ma'am, and no longer meets her husband with a smile — when she even pecks at him whom she is bound to honor and obey' —

"'Horrid monster! talking of obedience! I should say, sir, you came straight from Turkey!' And Mrs. Red Comb tossed her head with a most bewitching air, and pretended to run away, and old Mrs. Scratchard looked out of her coop and called to Goody Kertarkut —

"'Look how Mr. Gray Cock is flirting with that widow. I always knew she was a baggage.'

"'And his poor wife left at home alone," said Goody Kertarkut. 'It's the way with 'em all!'

"'Yes, yes,' said Dame Scratchard, 'she'll know what real life is now, and she won't go about holding her head so high, and looking down on her practical neighbors that have raised families.'

"'Poor thing, what'll she do with a family?' said Goody Kertarkut.

"'Well, what business have such young flirts to get married?' said Dame Scratchard. 'I don't expect she'll raise a single chick; and there's Gray Cock flirting about as fine as ever. Folks didn't do so when I was young. I'm sure my husband knew what treatment a setting hen ought to have — poor old Long Spur — he never minded a peck or so now and then. I must say these modern fowls a'n't what fowls used to be.'

"Meanwhile the sun rose and set, and Master Fred was almost the only friend and associate of poor little Mrs. Feathertop, whom he fed daily with meal and water, and only interrupted her sad reflections by pulling her off occasionally to see how the eggs were coming on.

"At last, 'Peep, peep, peep!' began to be heard in the nest, and one little downy head after another poked forth from under the feathers, surveying the world with round, bright, winking eyes; and gradually the brood was hatched, and Mrs. Feathertop arose, a proud and happy mother, with all the bustling, scratching, care-taking instincts of family life warm within her breast. She clucked and scratched and cuddled the little downy bits of things as handily and discreetly as a seven-year-old hen could have done, exciting thereby the wonder of the community.

"Master Gray Cock came home in high spirits and complimented her; told her she was looking charming once more, and said, 'Very well, very nice!' as he surveyed the young brood. So that Mrs. Feathertop began to feel the world going well with her,— when suddenly in came Dame Scratchard and Goody Kertarkut to make a morning call.

"'Let's see the chicks,' said Dame Scratchard.

"'Goodness me!' said Goody Kertarkut, 'what a likeness to their dear papa!'

"'Well, but bless me, what's the matter with their bills?' said Dame Scratchard. 'Why, my dear, these chicks are deformed! I'm sorry for you, my dear, but it's all the result of your inexperience; you ought to have eaten pebble-stones with your meal when you were setting. Don't you see, Dame Kertarkut, what bills they have? That'll increase, and they'll be frightful!'

"'What shall I do?' said Mrs. Feathertop, now greatly alarmed.

"'Nothing as I know of,' said Dame Scratchard, 'since you didn't come to me before you set. I could have told you all about it. Maybe it won't kill 'em, but they'll always be deformed.'

"And so the gossips departed, leaving a sting under the pin-feathers of the poor little hen mamma, who began to see that her darlings had curious little spoon-bills different from her own, and to worry and fret about it.

"'My dear,' she said to her spouse, 'do get Doctor Peppercorn to come in and look at their bills, and see if anything can be done.'

"Doctor Peppercorn came in, and put on a monstrous pair of spectacles, and said, 'Hum! Ha! Extraordinary case — very singular!'

"'Did you ever see anything like it, Doctor?' said both parents, in a breath.

"'I've read of such cases. It's a calcareous enlargement of the vascular bony tissue, threatening ossification,' said the Doctor.

"'O dreadful! — can it be possible?' shrieked both parents. 'Can anything be done?'

"'Well, I should recommend a daily lotion made of mosquitoes' horns and bicarbonate of frogs' toes, together with a powder, to be taken morning and night, of muriate of fleas. One thing you must be careful about: they must never wet their feet, nor drink any water.'

"'Dear me, Doctor, I don't know what I *shall* do, for they seem to have a particular fancy for getting into water.'

"'Yes, a morbid tendency often found in these cases of bony tumification of the vascular tissue of the mouth; but you must resist it, ma'am, as their life depends upon it.' And with that Doctor Peppercorn glared gloomily on the young ducks, who were stealthily poking the objectionable little spoon-bills out from under their mother's feathers.

"After this poor Mrs. Feathertop led a weary life of it; for the young fry were as healthy and enterprising a brood of young ducks as ever carried saucepans on the ends of their noses, and they most utterly set themselves against the doctor's prescriptions, murmured at the muriate of fleas and the bicarbonate of frogs' toes, and took every opportunity to waddle their little ways down to the mud and water which was in their near vicinity. So their bills grew larger and larger, as did the rest of their bodies, and family government grew weaker and weaker.

"'You'll wear me out, children, you certainly will!' said poor Mrs. Feathertop.

"'You'll go to destruction — do you hear?' said Master Gray Cock.

"'Did you ever see such frights as poor Mrs. Feathertop has got?' said Dame Scratchard. 'I knew what would come to *her* family — all deformed, and with a dreadful

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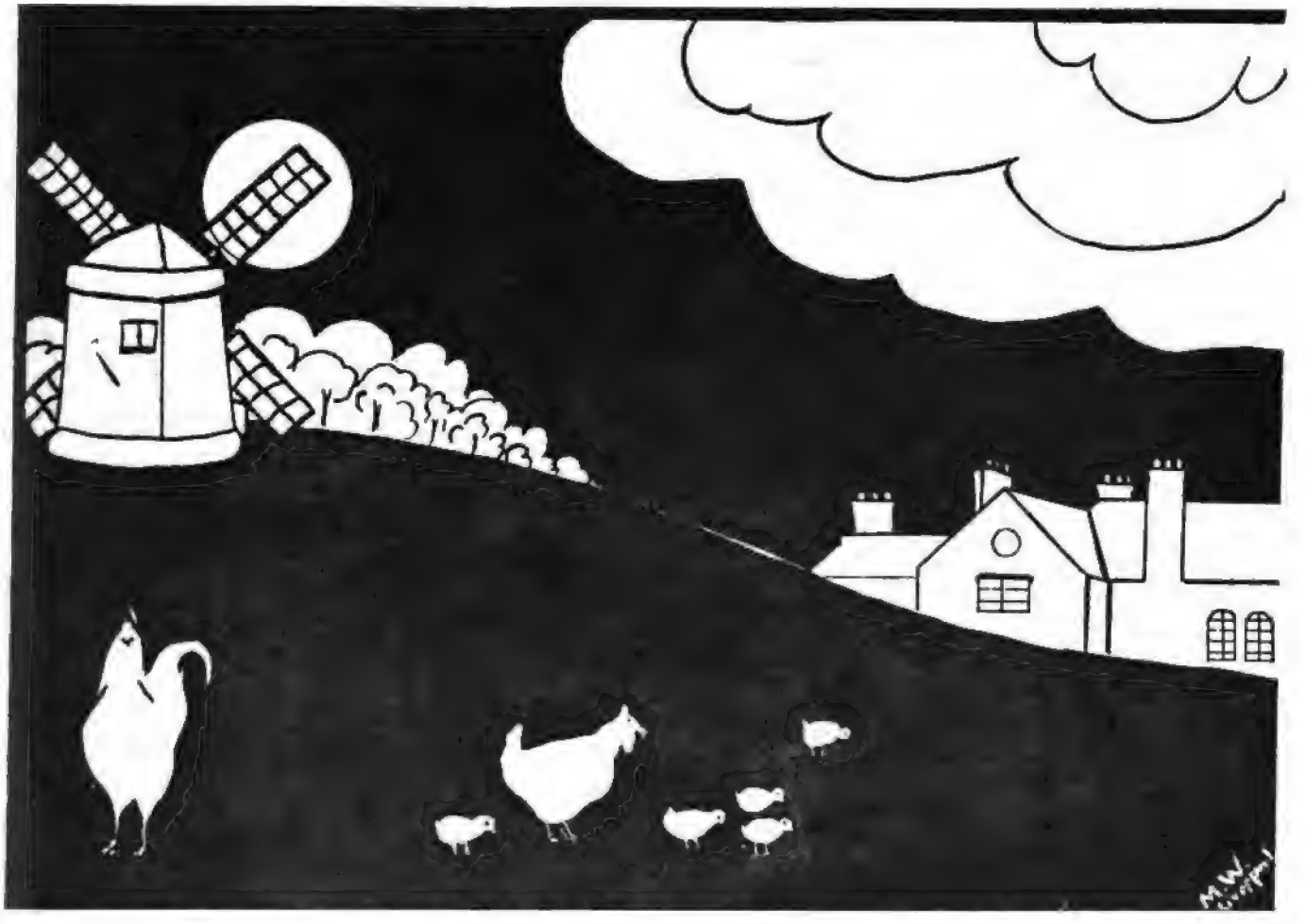

Hill and Farm Poster Made by English Children

M. W. Liverpool

When holidays are over the children are eager to tell where they have been and what they have seen. After a talk, let them cut out the mill, trees, farm, etc., from white paper and mount on a piece of black frieze paper about 7″ x 5″. The few details may be put in with black pastel.

sort of madness, which makes them love to shovel mud with those shocking spoon-bills of theirs.'

"'It's a kind of idiocy,' said Goody Kertarkut. 'Poor things! they can't be kept from the water, nor made to take powders, and so they get worse and worse.'

"'I understand it's affecting their feet so that they can't walk, and a dreadful sort of net is growing between their toes; what a shocking visitation!'

"'She brought it on herself,' said Dame Scratchard. 'Why didn't she come to me before she set? She was always an upstart, self-conceited thing, but I'm sure I pity her.'

"Meanwhile the young ducks throve apace. Their necks grew glossy like changeable green and gold satin, and though they would not take the doctor's medicine, and would waddle in the mud and water — for which they always felt themselves to be very naughty ducks — yet they grew quite vigorous and hearty. At last one day the whole little tribe waddled off down to the bank of the river. It was a beautiful day, and the river was dancing and dimpling and winking as the little breezes shook the trees that hung over it.

"'Well,' said the biggest of the little ducks, 'in spite of Doctor Peppercorn, I can't help longing for the water. I don't believe it is going to hurt me — at any rate, here goes!' And in he plumped, and in went every duck after him, and they threw out their great brown feet as cleverly as if they had taken rowing lessons all their lives, and sailed off on the river, away, away, among the ferns, under the pink azalias, through reeds and rushes, and arrow-heads and pickerel-weed, the happiest ducks that ever were born; and soon they were quite out of sight.

"'Well, Mrs. Feathertop, this is a dispensation,' said Mrs. Scratchard. 'Your children are all drowned at last, just as I knew they'd be. The old music-teacher, Master Bullfrog, that lives down in Water-dock Lane, saw 'em all plump madly into the water together this morning; that's what comes of not knowing how to bring up a family.'

"Mrs. Feathertop gave only one shriek and fainted dead away, and was carried home on a cabbage-leaf, and Mr. Gray Cock was sent for, where he was waiting on Mrs. Red Comb through the squash-vines.

"'It's a serious time in your family, sir,' said Goody Kertarkut, 'and you ought to be at home supporting your wife. Send for Doctor Peppercorn without delay.'

"Now as the case was a very dreadful one, Doctor Peppercorn called a council from the barn-yard of the Squire, two miles off, and a brisk young Doctor Partlett appeared, in a fine suit of brown and gold, with tail-feathers like meteors. A fine young fellow he was, lately from Paris, with all the modern scientific improvements fresh in his head.

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"When he had listened to the whole story, he clapped his spur into the ground, and, leaning back, laughed so loud that all the cocks on the neighborhood crowed.

"Mrs. Feathertop rose up out of her swoon, and Mr. Gray Cock was greatly enraged.

"'What do you mean, sir, by such behavior in the house of mourning?'

"'My dear sir, pardon me — but there is no occasion for mourning. My dear madam, let me congratulate you. There is no harm done. The simple matter is, dear madam, you have been under a hallucination all along. The neighborhood and my learned friend the doctor have all made a mistake in thinking that these children of yours were hens at all. They are ducks, ma'am, evidently ducks, and very finely formed ducks, I day say.'

"At this moment a quack was heard, and at a distance the whole tribe were seen coming waddling home, their feathers gleaming in green and gold, and they themselves in high good spirits.

"'Such a splendid day as we have had!' they all cried in a breath. 'And we know now how to get our own living; we can take care of ourselves in future, so you need have no further trouble with us.'

"'Madam,' said the Doctor, making a bow with an air which displayed his tail-feathers to advantage, 'let me congratulate you on the charming family you have raised. A finer brood of young healthy ducks I never saw. Give claw, my dear friend,' he said, addressing the elder son. 'In our barn-yard no family is more respected than that of the ducks.'

"And so Madam Feathertop came off glorious at last; and when after this the ducks used to go swimming up and down the river like so many nabobs among the admiring hens, Doctor Peppercorn used to look after them and say, 'Ah! I had the care of their infancy!' and Mr. Gray Cock and his wife used to say, 'It was our system of education did that!'" — *Harriet Beecher Stowe, in "Whittier's Child Life in Prose"*

Seasonal Problems for Grade Four II

Berthe Toelle

Preparation for Winter

DURING Autumn everything in nature prepares for the long winter. Let us see how nature prepares for winter. The birds fly south; the trees drop their leaves; the animals and insects store up food or go to sleep until the spring.

A flock of robins start for the south on October 2, 1920, and return north on March 25, 1921. How many months and days will they spend in the south?

The birds fly south because food, such as seeds and worms, are scarce in the winter. When the birds arrive south, they are thin and hungry after their long journey. It is estimated that a robin eats 68 worms a day, which is equivalent to .41% of his weight. If the robin eats $\frac{82}{100}$ oz. of worms, how much does he weigh?

25,984 robins left for the south, but $\frac{1}{4}$ of them perished or were lost on the journey. How many arrived safely?

The dry leaves which fall may be used as bedding for the horses and as a protection for outdoor plants. Boys delight in making bonfires of them, and like to romp and play in them. How many bags of leaves could the boys in our class fill, if each boy can rake up enough leaves to fill welve bags? All these leaves can be raked into a large pile, and we could make a great bonfire of them on Hallowe'en.

The squirrel is one of the animals which we can see in the fall laying in his winter supply of nuts. If a squirrel stores away a quart of nuts each day, how many pecks will he have in 24 days?

The bear, on the other hand, is one of the animals who crawls into a hole or cave and sleeps all winter. When he crawls into his hole he is very fat, but when spring comes, and he comes out, he is very thin and hungry. A big black bear weighed 543 lbs. when he crawled into his hole; during the winter he will lose about 125 lbs. What will he weigh when spring comes?

Besides the trees, birds, animals, insects and plants, people, also, prepare for winter. Let us think of what mother does to prepare for the winter. She supplies us with warm clothing and bedding; makes jellies and jams; cans fruit and vegetables; takes up the house plants; and does her housecleaning.

How much money will mother have to spend for winter underclothing, if there are five children in the family, and each child needs 3 suits at $1.50 each?

What will three heavy blankets cost at $5.75 each?

Mother bought 6 doz. jars at $1.00 doz; 6 doz. jar rubbers at $.15 doz., and 150 lbs. sugar at $.16$\frac{3}{4}$ lb. What does her bill amount to?

She also bought a bushel of peaches for canning. What did they cost at $.45 pk:?

If mother employs a servant to help her with the housecleaning at $.35 an hour, how much wages will she receive for 14 hrs. work?

Father also does his part in providing for us and by making us comfortable for the winter. He lays in a supply of coal and wood; fixes the stove and furnace; wraps the outdoor faucets and pipes to prevent them from freezing in severe weather; puts up the storm doors and weather-strips the windows; buys potatoes and canned goods.

What will 6 tons of coal cost at $12.75 a ton? If there are 28 bushels of coal in a long ton, how many bushel bags will the coal man have to fill to carry 6 tons of coal?

Allowing 35 cu. ft. to a ton, how deep must the coal bin (14 ft. x 6 ft.) be to hold 6 tons of coal?

Twelve windows (2. ft. 6 in. x 6 ft. 6 in.) must be weather-stripped. What will felt weather stripping cost, at $.03 a ft.?

It cost $9.50 to weather-strip 2 doors with metal. How much did 1 door cost?

Perhaps you have never before realized how busy Mother Nature and her children are in preparing for the winter, and to what expense and work our parents are put, to properly provide for all our wants during these cold months. Let us also do our part and help in every way we can.

(Subject matter for this lesson was suggested by an article in September PRIMARY EDUCATION, 1916.)

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PANCAKES AND FRITTERS SAY THE BELLS OF SAINT PETERS

FIG. No. II

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The Written Composition in Grades II, III, and IV

Gertrude B. Hoyt

OF all the labor spent in teaching, the most disappointing results are those obtained in written speech. Children can reproduce stories of many paragraphs orally, but the majority fall down in expressing the same stories with pencil and pen.

Imean that even high school pupils show little ability in written composition. Stories are handed in, written in one or two sentences, using "ands" throughout. These pupils have not a clear idea of a logical sentence, let alone paragraphs. One trouble is the start the child gets in the lower grades. Some teachers do not know how, or do not teach thoroughly the writing of one paragraph.

Pupils are often expected to write in the lower grades stories that they can give orally. Such stories are expected often before one paragraph can be written correctly. Most of the stories reproduced in the third, fourth and fifth grade are beyond a child's ability to write, but can be told very well.

I cannot teach successfully more than one paragraph in the third grade. Then two and three paragraph stories can be expected well written in the fourth.

I believe in mastering logical sentences before starting paragraphs. Short sentences are insisted on, or you will get such sentences as this one: "I have a new ring because I had a birthday and it is gold with a blue stone." This one sentence is equivalent to a paragraph. A pupil who gives a sentence of that kind has not the idea of a sentence. A sentence is one thought. So master the short sentence.

As soon as a child can write one thought or sentence correctly, teach that a paragraph is one or more thoughts about one thing. For instance: "I have a new ring. I got it on my birthday." Write these sentences on the board and show the inch and half inch indentions. Now call their attention to the stories in books. They all have names. There is a sentence at the beginning that tells what the paragraph is about. What shall we name or tell what our story is about? "My Ring" is decided on. Then write it above the story, just about in the same place as titles are in the reading books.

Have the pupils visualize the paragraph. Have it erased and then see if the pupils can write it exactly as it was on the board, calling attention to titles and indentions.

Dictation is what I believe is right at this point. You can't give too many dictated paragraphs. Here are a few.

My Pet

I have a pet. It is a dear little puppy. He is brown and white. I love him.

Bobbie

We have a horse. His name is Bobbie. I wish I could give you a ride behind him.

A Cake

Mamma made a cake to-day. It had a pink icing on it I wish she would make one every day.

Our Car

Our car is coming. You can hardly hear it. Papa said it was a good one.

Ice Cream

I love ice cream. It is so cool. I like pink cream best. I like a red cherry on the top.

The Bluebird

I saw a bluebird first. It was on our fence. It was as blue as the sky.

A Secret

Shall I tell you my secret? I found a nest to-day. It had a baby robin in it. I will not tell you where it is.

My Home

I like my house. I have always lived in it. I have a big play room in the attic.

When the children write paragraphs of their own, here are a few suggested topics or titles. Insist on titles of two or three words only:

My New Kitten
A Ride
A Snow Man
The Hurdy Gurdy
The Fire Engine
My Dress
Our Chickens
Polly Parrot
My Knife
The Wind
The Clouds
Our Swing
A Penny
My Doll
Our Show
Rabbits
Mud Pies
Our Raft
Going Barefoot
Wading
My Room
A Picture
Playing Store
A Clown
My Pony
The Snow
A River
The Brook
A Pretty Lake
A Boat Ride
An Island
The Mountain
My Puppy
My Bird Box
My New Book
Mother
Baby Sister
My Tea Set
The Movies
My Kite
My Doll Carriage

Writing a story in two paragraphs may be started in many ways. I teach that a change of time must be in a new paragraph. Illustrate this by a model on the board. Read short stories and let the pupils tell when the change takes place. Then dictate paragraphs for pupils to write. I will give a few as illustrations.

Johnnie's Balloon

Johnnie bought a big red balloon. He played all day with it. He was careful not to lose hold of it.

After supper a boy came to play with him. He teased the balloon away from Johnnie. Johnnie gave the balloon up. That was the end of it.

Big Bear

Big Bear went to sleep in a log. He stayed there all winter. He did not wake up.

Spring came at last. It woke Big Bear up. He was very hungry. He went to look for a nice meal.

Getting the Milk

I have to get the milk every night. I have a long walk to the farm. The path goes through the woods.

One night as I was going through the woods I heard a noise. I jumped and fell down. My milk spilled. I was afraid to go alone after that.

My Chickens

I have a hen and some chickens. They are all white. Father made a house for them. I feed and take all the care of them.

When fall comes, I will sell the eggs. I am going to buy a War Savings Stamp.

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Our Orchard

You ought to see our orchard! It has all kinds of fruit trees in it. There is a high swing in one of the trees.

Some day we are going to have a party in the orchard. We will have it when all the trees are in bloom.

Ben's Garden

Ben sowed some pansy seed in his garden. He took good care to water the seeds often. He kept all the weeds pulled too.

One morning he found one yellow blossom. He took it to his teacher. It made Ben happy all that day. I think the teacher was happy too.

Whenever something new occurs, or has to be told, it shoud be in a new paragraph. Here are some examples for ldictatio n:

A Boat Ride

One day two boys were playing in a boat. The boat was on the shore. It was tied to a post.

An old soldier came by. He gave the boys a ride. He told them many stories that boys always like to listen to.

Saving the Hat

Joe and Annie were playing by a pond. Their collie was with them. They threw sticks in the pond. He would bring them back every time.

The wind was blowing very hard. Annie's hat blew in the pond. Joe told the dog to get the hat. The good dog swam in and brought it safely back.

Catching a Pet

One day Billy and I went to the woods for a pet. We wanted to get it ourselves. So we sat down under a tree to wait for something to come along.

A chipmunk began to chatter on the top of an old stump quite near us. We both threw a stone at it. Down the stump it went. It was easy to get it after that. We had only to turn the stump over and there was our pet.

When children re expected to write longer stories of three or more paragraphs, an outline can be developed the day before. Here are some outlines that I have used.

Going Fishing

1 Getting ready (lines, hooks, bait, pole).
2 Where you went.
3 Your luck.

The Lost Pocketbook

1 Where you carried it.
2 How you lost it.
3 Where you found it.

A Corn Roast

1 Who went.
2 What you took to eat.
3 Fun you had.

Buying a Pet

1 Earning money to buy a pet.
2 Picking one out at a shop.
3 What you did with the pet.

Helping Father

1 Reason for father's going away.
2 What you did in his place.
3 What he brought you as pay.

Making a Tepee

1 Picking a good place out.
2 Placing the poles.
3 The covering.

A Trip

1 Choosing a place to go.
2 Your trip; what you saw.
3 How others enjoyed hearing about it on return.

Sugaring Off

1 Tapping.
2 Gathering sap.
3 Boiling down.

A Strange Bundle

1 Where you found the bundle.
2 What was in it.
3 How you found the owner.

The Chickadee Philosopher

In the trunk of the August Pippin tree
There's a queer old hole that's plain to see.
'Tis the castle of Sir Chickadee!

When the apple-blossoms strewed the ground,
Sir Chickadee came and looked around
With an air of wisdom most profound.

And then he brought his lady fair,
To see if she liked the view, and air —
Oh, but they were a haughty pair!

They sought, with never-failing zest,
Soft, gracious lining for the nest
Wherein their precious eggs should rest.

And soon, again, in walking past,
We saw Sir Chickadee flying fast,
To carry a worm that wouldn't last

A single minute, between the four
Wide, eager mouths, that called for "More" —
And more, and more, of the food he bore!

And now they are learning to fly — dear things!
With funny, bewitching flutterings
Of their lovely little venturous wings.

The August haze lies soft and deep
Over the orchard where they sleep
Through the kind warm nights with their silence deep.

While the soft warm haze shines over all,
Great yellow spheres, the apples fall,
And lie in the grass by the old stone wall.

And Sir and Lady Chickadee,
With their cheerful family, all agree
The climate is all that a climate *should* be!

But the days will fly, as days have done,
In all the summers under the sun,
Till the summer hours have all been run.

And then the autumn winds will blow,
And then will come the driving snow,
Covering all the earth below.

And then we'll see Sir Chickadee,
With his family, out in the Pippin tree,
And all declaring, cheerily,
That the climate is all that a climate *should* be!

— *Minnie Leona Upton*

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Daily Helps and Suggestions for the First Four Grades II

Effie L. Bean

October

GRADES I AND II

Language

FIRST WEEK

Monday Tell a story suggested by a picture.
Tuesday Begin memorizing "Sweet and Low," by Tennyson. Talk about it.
Wednesday Continue study of poem.
Thursday Complete poem.
Friday Individual recitation of entire poem.

SECOND WEEK

Monday Conversation lesson on home occupations.
What do you do after school? Before school?
Tuesday What month is this?
What kind of a month is it?
Name all the fall months.
How many have a birthday in a fall month?
Wednesday Who can name the summer months? Review the autumn months. What are the characteristics of each?
Thursday Who can name the winter months? Let us see if we can learn them. Review summer and autumn months.
Friday Can you name the spring months?
Review summer, fall, and winter months.

THIRD WEEK

Monday Original stories about "A Picnic."
Tuesday Language game for teaching the correct use of "I saw."
What did you see on your way to school?
Play you went to a circus. What did you see?
Wednesday Review poem "Sweet and Low."
Thursday Sentence making. Use complete statements in answer to questions. The teacher asks John a question. If he answers with a complete statement, he may ask Mary the next question, etc.
Friday Repeat language game.

FOURTH WEEK

Monday Tell the story of "The Ant and the Grasshopper" for reproduction and dramatization. Talk about the characters and their manner of living.
Tuesday Reproduce above story.
Wednesday Dramatize above story.
Thursday Dreams. Close your eyes and dream for two minutes. Now open your eyes. Mary, what did you dream?
Friday Review language game of first month for teaching the correct use of *may* and *can*.

History and Geography

FIRST WEEK

Monday The work of the farmer.
What is he doing now? Why?
What will he do with his crops?
Tuesday Is the farmer of any use to the community?
Tell about it.
Wednesday Does the farmer need any help? For what?
Is the farmer a food supplier?
Thursday The grocer.
Who is your grocer? Do you need him? Why?
Where does he get his groceries?
Where does he get his potatoes? etc.
Friday Are we dependent upon each other? In what way?

SECOND WEEK

Monday Construct a farm in your sand table.
Tuesday Continue work on the sand table.
Wednesday Complete sand table.
Thursday Is there a creamery in your neighborhood?
If possible, take the children to visit one.
Friday Discussion of above trip.
How is the milk taken to the creamery?

THIRD WEEK

Monday How is milk weighed? How is the cream separated from the milk?
How is milk skimmed?
How is the churning done?
Compare with the churning formerly done in each home.
What is a separator?
Tuesday What is buttermilk?
What is it good for?
How is the butter worked, salted, and packed?
Wednesday How is the creamery cared for?
Is all butter equally good?
Why not?
Discuss milk inspection by officials.
Thursday Tell me a story about "My Visit to a Creamery."
Friday Name all the things you can which are handled by a grocer.

FOURTH WEEK

Monday Is sugar plentiful?
Was it ever more plentiful?
How much a pound is sugar now?
How much was it before the war?
What has caused scarcity of sugar?
Tuesday A study of sugar.
Where does sugar come from?
Where do sugar beets grow?
Which are the greatest sugar producing countries?
Wednesday Sugar. Describe a sugar plantation. What is a sugar factory?
Thursday Describe briefly the process of converting the cane into sugar.
Friday Complete the study of sugar.

Nature Study

FIRST WEEK

Monday Name all the kinds of vegetables you have seen.
Tuesday Compare above vegetables as to appearance, manner of growth, etc.
Which part of the plant do we eat? (Stalk? Root?)
Wednesday Which kinds of vegeatables can we keep during the winter?
What vegetables are you going to put in your cellar for winter?
Does mother ever can any vegetables?
Thursday The horse.
How many kinds of horse have you ever seen? (Draft, racing, etc.)

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In what ways do they differ in appearance and size?
Tell some of the things horses do for us?

Friday Discuss characteristics of the horse as to size, shape and color.

SECOND WEEK

Monday What does a horse eat? Drink?
Read several stories about horses.

Tuesday A general summing up on the subject of the horse.

Teacher put sentences given by the pupils on the blackboard to be used later as a reading lesson.

This is a fine opportunity to correlate with language work.

How should these sentences begin? End?

Where several short sentences are given, show the children how they may be combined. Work especially for a variety of beginnings in your sentences. (Do not have all sentences begin with "The horse.")

Wednesday Memorize a poem based on some phase of fall nature study, as, the falling leaves.

Thursday Continue above.

Friday Complete poem.

THIRD WEEK

Monday An observation walk through the woods or park if possible. Note the beauties of nature in her rapidly changing dress.

Tuesday General discussion of what was seen during Monday's walk.

Wednesday Study of the hen.
How many have chickens at home?
What kinds are they?
Describe your hens as to size, color, etc.

Thursday Of what use are hens?
Are eggs good food?
If you have more eggs than you can use, what can you do with them?
How much a dozen are eggs now?
How much is that apiece?
How are eggs prepared for market?
How many eggs are there in a case?
In what ways can eggs be cooked?
What can be done with eggs besides eating them? (Used in cooking, baking, etc.)

Friday Name other uses of the hen. For how much a pound are hens selling?
What uses are made of the feathers?
Did you ever notice that a hen's feathers overlap each other like shingles on a roof?
Tell how the hen oils her feathers.
Does this help to keep the rain off?
Where is a hen's comb?
What are wattles?

FOURTH WEEK

Monday Special study of the milkweed.
Have a specimen for the class to observe.
Where does it grow?
What kinds of roots has it? Stalk?
Let us break the stalk. What happened?
Describe the leaves of the milkweed.

Tuesday Describe the milkweed pods. Let us open one. Notice how snugly and compactly the seeds are packed in the pod. Notice the way the seed is attached to the "sail."
Of what use are these "sails" or "wings"?

Wednesday When is the best time to destroy these weeds?

Review what was learned about the milkweed, the teacher placing sentences given by the pupils on the blackboard. This may be later used as a reading lesson.

Thursday Can you think of anything else which grows in pods?
How do these pods differ from those of the milkweed?

Friday Study of autumn leaves. Have leaves of different kinds in class. Note shape and coloring. Compare hard and soft maple leaves. Compare the different kinds of oak leaves.
Which trees have still all or most of their leaves?
Which ones have lost most of their leaves?

Arithmetic

FIRST WEEK

Monday Begin writing numbers. Practice figures 1 and 0 at the blackboard.

Tuesday Review counting by 1's. See who can count farthest without a mistake.

Wednesday Review counting by 2's to 12. Count backwards by 2's.

Thursday Blackboard writing of figure 2.

Friday Figure writing 0, 1 and 2.

SECOND WEEK

Monday Recognition of figure 4, both print and script. Have this figure mixed with those learned last month.

See who can point to all the 3's, the 4's, etc. If these figures are on cards ask some child to bring you all the 4's, etc.

Tuesday Count backwards from 10 to 1 by 1's.

Wednesday Repeat above.

Thursday Recognition of figure 5. Review those already learned.

Friday Blackboard writing of figure 3.

THIRD WEEK

Monday Practice writing figures 4, 0, 1, 2, 3. Insist upon correctly made figures. This is the time to impress neatness and accuracy upon the pupil's mind. Remember a wrong habit is a hard thing to break.

Tuesday Count by 1's to 20.
Count backwards from 20 to 1.

Wednesday Continue above.

Write the figures from 1 to 20 on the blackboard for the pupils who have trouble in counting backwards and erase one figure at a time, beginning with 20. It will take a comparatively short time to memorize the correct order.

Thursday How do we buy milk and cream?
About how much is a pint?
Which is more, a pint or a quart?
How much more is a quart?
What else do we buy by the pint and quart?
Show pupils pint and quart measures, also pint and quart bottles.
Compare quantities actually held by these receptacles, by filling them with sand or water and measuring.

Friday Hotels and large boarding houses find a quart of milk too small a quantity to buy. How can they buy their milk?
A gallon is how many quarts? How many pints?
What else do we buy by the gallon?
Show a gallon measure and demonstrate how much it holds.

FOURTH WEEK

Monday How many pints in a quart?
A pint is what part of a quart?
If you had a pint of milk, how much more would you need to make a quart?
A quart of milk would fill how many pint bottles?
How many quarts in a gallon?
How many pints in a gallon?
A quart is what part of a gallon?
If you had one quart of milk, how many more would you need to make a gallon?
A pint is what part of a gallon?

(Continued on page 519)

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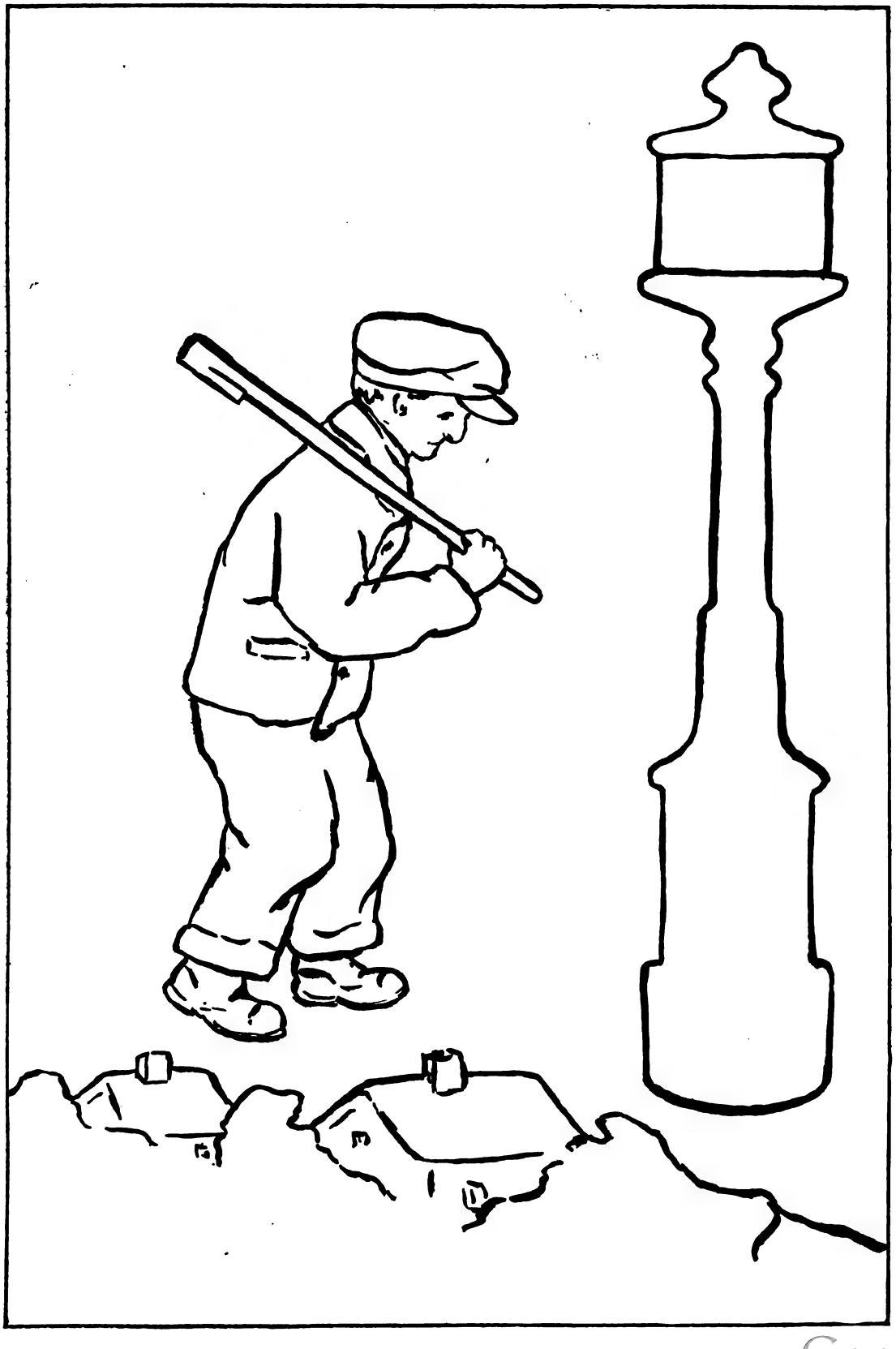
The Lamplighter

Ruth Ash

(No. 2 in the series of posters illustrating verses from "Nursery Lays of Nursery Days," by M. Nightingale)

A beautiful effect may be gained in this poster if care is used in selection of colors. The picture is twelve by eighteen inches. The various parts are cut from the colored construction paper and brought together to make the whole.

The foreground is green, the sidewalk light gray, the trees, hill and houses all a dull gray-green, the sky is a blue-gray and the sun red. The lamp-posts are black, the square of light in the left hand one is yellow and in the right hand one gray. The lamplighter is dressed in gray.



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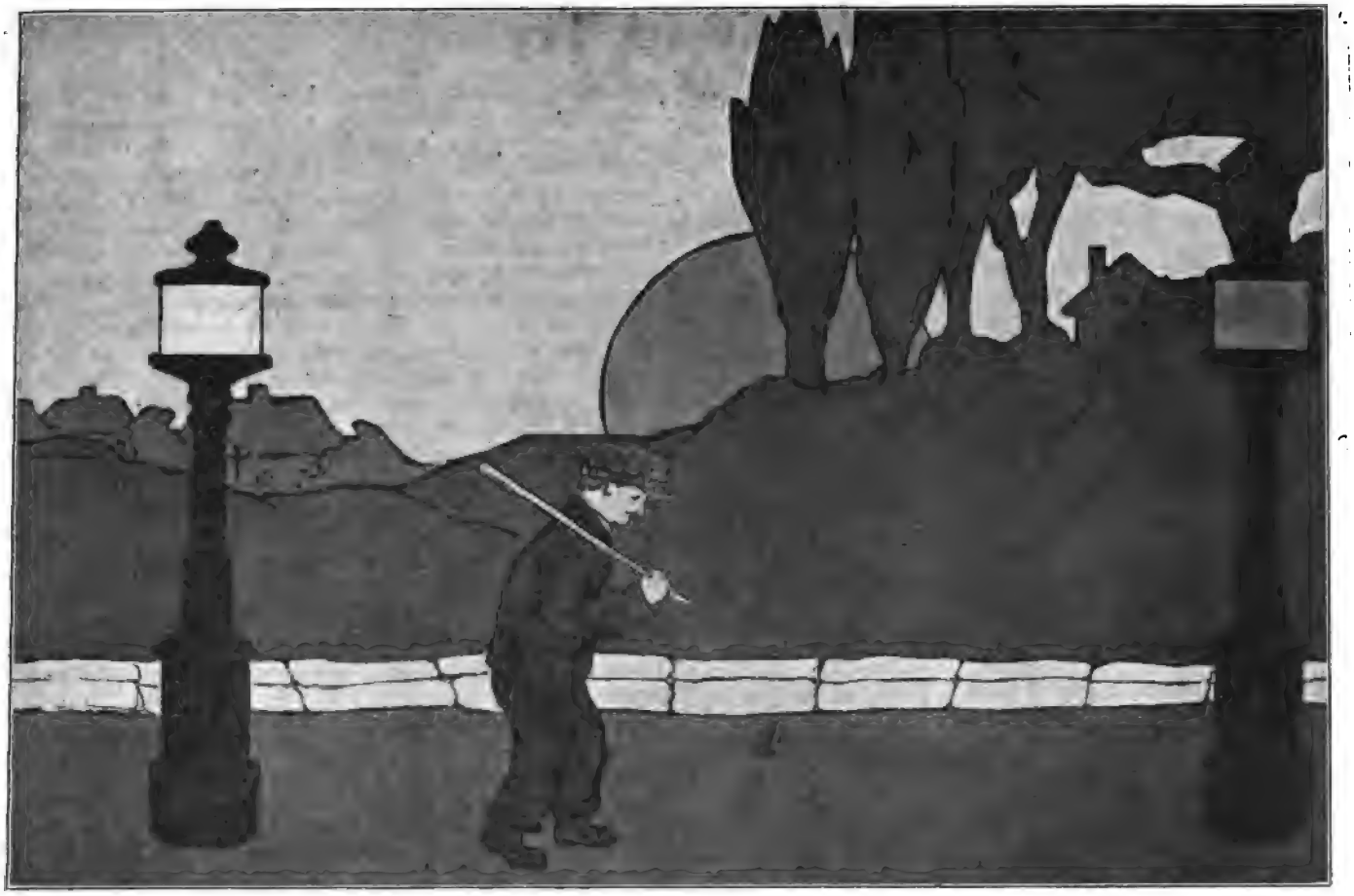

The robin is washing his tiny bill
And brushing the dust from his wing,
But the big sun sits on the farmost hill
And he sulks like anything.

The lampman comes with his solemn tread,
Solemnly down the street,
And the robin he scurries away to bed
The moment he hears his feet.

The lampman's stick is a magic wand,
It makes the clouds unfold,
And it lights the stars in the sky beyond
And the lamps in the street all gold.

And through the trunks of the poplar trees
Looking over the edge of the day,
It's the lamps and the stars that the big sun sees
And he knows he must go away.

He's terribly cross, as his red face shows,
Sitting there on the farmost hill.
If he gets much redder before he goes
I'm sure he'll be really ill.

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Ideas to Try

Contests for Indoor Recesses or School Socials

Annebelle R. Bucknam

Leaves from Tree Booklets may be made by the older children and used during indoor recess on rainy days, or during the after lunch period in rural schools, or at school socials or any public gathering. These booklets contain a tree contest, as follows:

The maple leaf patterns are used for the covers, and colored as if they were autumn leaves. The questions are written on an inside sheet similarly cut.

1 If you set out two saplings, you start a what?
2 What do the inhabitants of the trees do if you cage them?
3 What do the bushy-tailed proprietors of nut trees wear?
4 And they always look what?
5 If you have a tree of preserving cherries, what is it well to invest in?
6 What are some of these puns?
7 Who is to blame for that?

The answers are names of trees. The child writing the most answers correctly wins the contest.

1 Pear.
2 Pine.
3 Fir.
4 Spruce.
5 Seeder (Cedar).
6 Chestnuts.
7 You (Yew).

Penny Problems

Find answers to the following questions on the tail of a penny (*not* a Lincoln cent).

1 A messenger.
2 A weapon of defence.
3 The cause of Pluto's wound.
4 A body of water.
5 A beverage.
6 $\frac{(48-13)-(5\times3)-6}{(10-5)\times(2\times2)-(2\times3)}$ =

The answers may be written in the little booklets, made in any shape for this, circular ones being especially appropriate.

1 One cent (One sent).
2 Bow.
3 Arrow.
4 C (sea).
5 T (tea).
6 One (1).

Some Arithmetic Games

Lillian Metz Crocker

Square

"Square" is played with any number of players from two to twenty or more. Each man plays for himself. Any small ball that will bounce well may be used.

Two rows of squares four inches or eight inches square are drawn side by side with chalk. Twelve squares in each row, twenty-four in all.

The first player takes the ball, stands to the left of the first square, bounces the ball on this square, with force enough to make the ball bounce well, catches the ball, steps forward, bounces the ball on the second square (this is done twice on second square). Then he goes to third square, bounces and catches three times. On to the fourth, fifth, sixth, etc., the number of bounces being in accordance with the number of the square. This is continued until the player gets to the twelfth square. He then steps to the other side, with the squares to his right, and bounces the ball in the twelfth square. twelve times. On to the eleventh square eleven times, and thus diminishes the bounces until he finishes in the second row. For each of the first three squares one is scored for a completion of the square. Two is scored for each of the next three. Three for the next three and four for each of the last three. The other row scores the same, only the highest scores come first. A score of sixty completes the game. The first player making this score wins, unless there is a tie, then the tie is played off.

Should any player fail to bounce the ball in the right square or fail to catch the ball, he gives the ball to the next player, scoring according to the squares he has made. Every player plays before any one has a second play. Should one or more players make the sixty points in the first play, it is a tie and the rest of the players drop out.

Phone

"Phone" is played with from five to fifty or more children. These sit around in a circle. Each must have a pencil and paper. As they start the game, each one puts his left hand over the front of his right ear, as a receiver, and turns his head slightly to the right. The first player turns entirely to the right and says one word to his right-hand neighbor, in a whisper and in the receiver. When he has said the word, his right-hand neighbor turns to his right-hand neighbor and says a different word in the same way. In turn, that player turns to his right-hand neighbor and says another word. Thus it goes until the first player has been reached. Then each player writes down the word given him by his left-hand neighbor. If there is a blackboard or chart in the room, the words may be written on this, each player giving his word. The words are given around in this manner one to four times, according to the number of players. After this is finished, each player takes his pencil and paper and sees how many sentences he can make from the given words in fifteen minutes. The one who makes the most sentences wins. A longer time may be used if desired.

Each player should understand that all parts of speech must be given, not just nouns or just verbs, etc. The nature of the words already given may decide the number of times the words are phoned around.

Pass Ball

From eight to sixty or more players can play Pass Ball at one time. There are four teams, even numbers in each.

The first player of Team 1 stands from ten to forty or more yards from the first player of Team 2. Each of these leaders has his or her own team in a line back of him or the Leaders of Teams 3 and 4 stand in a line halfway between, and perpendicular to the first two. They stand the same distance apart, with their teams behind them. Thus the leaders form a diamond. Leaders 1 and 3 each have a ball. In starting the game leader 1 throws the ball to leader 2. At the same time leader 3 throws to leader 4. Leaders 2 and 4 return the balls. The first two players throw again to same players, unless they have failed to catch. When any player fails to catch the ball, he must get the ball, hand to player back of him and drop out of game. Each player who does not miss throws and receives the ball twice and steps to back of line, gradually moving up to head again. When all of the players of one team have dropped out, their opponents wait until one of the other teams has won. Then they play against each other in like manner until there are players or a player on only one team. This team wins.

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A New Kind of Spelling Match

Cecilia Hamel

There is much value in the old fashioned-spelling match, but, after all, the good spellers get most of the benefit from the drill.

A better plan is to choose two captains who, in turn, choose sides. When a pupil on one side misses and a pupil on the opposite side spells the word correctly, the captain of his side is given a choice of any pupil who must come to the winning side. In this way all pupils spell until the end and the side wins which has the greater number at the close of the period.

Mufflers for Little Feet

Fay La Vere Enloe

How often have you wished for a device that would permanently rid your room of that unnecessary noise made by the shuffling of little feet? I have found that the following plan is a "sure cure" for this common schoolroom ailment:

Children love to imitate things. So the very first week of school I attract the attention of the children to the butterflies — how pretty they are and how they move about us without making any noise. Then we play that we are butterflies. The monitors imitate butterflies — they are butterflies when going to the boards or when moving around the room.

When a child happens to walk heavily across the floor, there is no need for the teacher to ask this child to walk lightly, for some youngster will say, "He didn't sound much like a butterfly."

The following is a list of things that we imitate during the different months of the year.

September	Butterflies
October	Butterflies
November	Jack Frost
December	Santa's Helpers
January	Snowflakes
February	Fairies
March	Fairies
April	Fairies
May	Sunbeams
June	Sunbeams

Successful Ideas

Margery Griswold

To prevent dirty desks we play robber. Every few days I stop suddenly near the close of the session and say, "Hands up!" Every youngster puts his hands up, except the front row children, who search their respective aisles for disordered desks. Each row having perfect desks are well praised, you may be sure, and the children love this game.

Device for Word Drill

We call this "Marching to Jerusalem." Words are put on the board in columns (words that need special drill); the children form a line. Leader gives first word, the next child the next word, and so on down the line. If a pupil loses the place he takes his seat, each child trying to stay the longest in line. This is a fine drill for concentration. They march right around my desk, which happens to be near the board on which the words are written.

Christmas Sand-Table

I was perplexed as to what to arrange on my Christmas sand table. I decided to represent "Up in Santa Land." I first took small pine twigs for Christmas trees. These we decorated with bits of different colored ribbon tied to the branches; single kernels of corn, one or two cranberries, a few animal crackers, all suspended by a thread, furnished further decorations. These trees were set in spools, the spools wrapped in green crepe paper. Then I made a cake, shaped like an angel cake. I poured paraffine over it for icing. Around the top I put tiny candles and stuck a bunch of holly in the top. I procured dolls for a penny apiece and about an inch high. These I dressed in different colored silks and cut out wings to match. I starched the wings and fastened them to the dolls. These were Santa's fairies. Then I used a Santa, sleigh and reindeers cut out of paper and colored, and there you are! The trees were scattered around the table and the fairies, about a dozen, were flitting in and out, with the Christmas cake at one side and Santa and his team just starting off on their annual journey.

An Easy Busy Work Device for November

Save all your corrugated paper. I made patterns of log houses. Children draw around pattern on the corrugated, cut and paste on white mounting paper. This illustrates a fine log house.

Hide and Seek

Have words on the board as for a regular drill. Choose one child to "hide," that is, think of some word that is on the board. Give two children pointers. Each in turn asks, "Is it ——?" naming some word that is on the board. The one finding the word is the one to hide next.

Hide the Thimble

Place he thimble on the finger of some child. Select a child to find the word chosen by the thimble child. He closes his eyes or hides while the thimble child touches a word among the list of words written on the board. The child who is to find the word takes the pointer and asks, "Is it ——?" The others answer, "Cold," if he has chosen a word far away from the thimble word. If he choses a word near the thimble word, the class answer, "Warmer." If he names the thimble word they say, "Hot," meaning that he has found the right word. The one with the pointer becomes the chooser of the next word, and a new child is selected to find the word.

Peanut Race

Write two rows of words, with about six words in a row. Give two children pointers. Each takes a row of words. Taking turns, they give the words in their respective order; if one misses, he has to begin his row over again. The one getting through his words first wins. The game is likened to carrying an peanut on a knife.

Mush Pot

Put words in rows and have several rows. The child at the head of the class gives the first word in the first row, and so on down the row in turn. The teacher uses no pointer. The children must keep their places and call the words. If one fails to do either, he is "thrown into the mush pot," that is, he steps to one side. In order to get out, when one fails to give a word, the one in the mush pot must be able to give the word. If he can he gets out, and the one who misses goes in. Keep a record on the board of all who do not get into the mush pot, and the list will create much enthusiasm.

Button, Button

All children form a semicircle. Choose one child and give him a button. All the other children think of some word that is on the board for drill. The one with the button also thinks of a word. Then he passes the button through each pair of hands, and as he does so the pupil gives some word. If it is the same word that he previously picked for his word, then he leaves the button and the one having it then picks a word and the game continues.

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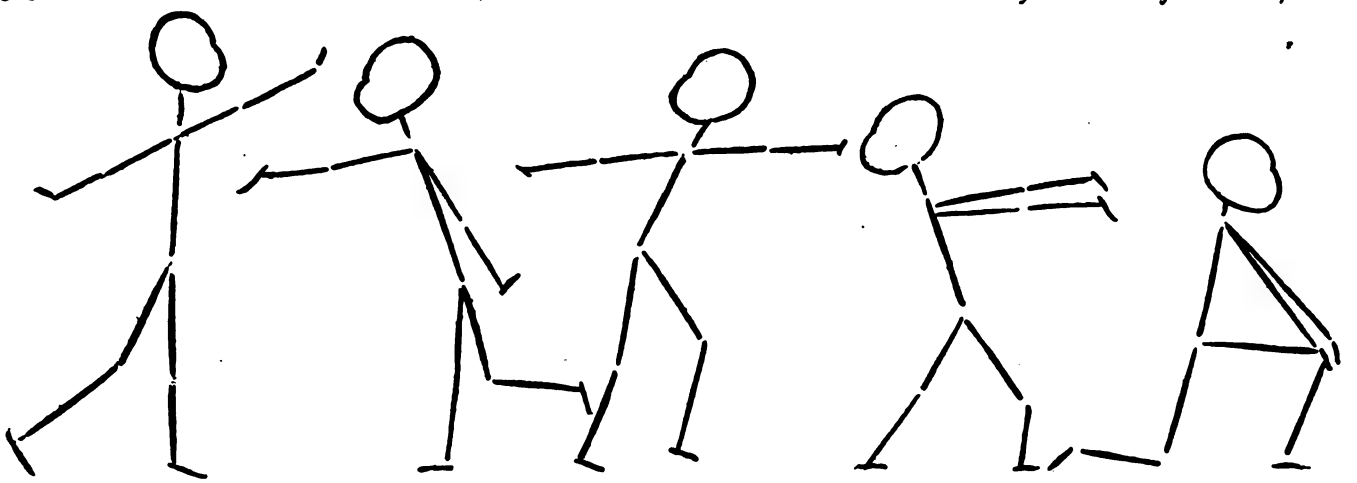

Butterfly Pose Bird Pose Entreaty Pose Scorn Pose Sleeping Flower Pose

A Study in Rhythmic Expression and Pose Work

Annie E. Dakin

Principal of Cora B. Whitney Primary School, Bennington, Vt.

This study is designed for any number of girls, from five to ten years of age, to teach concentration, muscular control and balance. The motions are done on a circle to any good waltz time. Have girls in couples, holding hands together as high as heads — hold out skirts with other hand.

Step A

(1) Place right foot out and a little to right (2) then over left foot, touching toe to floor (3) back over left foot a little to right, stepping forward.

(1) Place left foot out and little to left (2) then over right foot, touching toe to floor (3) back over right foot, stepping forward.

Step B

Place right foot back, hold out skirts with both hands, bend slowly from waist line, looking down, when deep low bow is made, raise body slowly to erect position.

Have signals for all the movements, not using the voice throughout study. A soft hand clap or finger snap, from behind scene, is better. (Poses held for five slow counts.) Poses — Butterfly, Bird, Entreaty, Scorn, Sleeping Flowers.

FIG. I

Stepping to time in couples, once around circle to straight line across back of stage. Signal — face partners and bow.

FIG. II

Signal — Face front, stepping to time, come together in straight line to front of stage, bow to audience.

FIG. III

Butterfly Pose or (*watching the butterfly*) Signal — Turn slowly to right, raise right hand and arm, palm out, left arm and hand straight and out a little from back of body; palm up. Place weight on right foot, bend left leg at knee so as to rest left foot on toe, lightly; raise head so as to look at imaginary butterfly on tips of right fingers.

FIG. IV

Bird Pose or (*catching a bird*) Signal — Face front slowly. Signal — Turn slowly to left. Extend right arm out straight in front of body, palm up, fingers curled slightly, left arm straight down, palm up, resting against body at back, fingers slightly curled; bend left leg at knee, holding foot and toes down, weight on right foot, bend body slightly forward and look at imaginary bird in palm of right hand.

FIG. V

Entreaty Signal — Face front slowly. Signal — Extend right foot straight out in front of body, bending at knee, extend arms sideways straight from shoulders, palms out; bodies brought forward, faces up. Signal — Return to rest position.

FIG. VI

Scorn Signal — Extend left arm sideways from shoulder, palm back; bend right arm at elbow, extend across front of body, palm in; turn face to right, casting eyes down over right shoulder; place right foot back, move body back, resting on right foot. Signal to rest position.

FIG. VII *Sleeping Flowers* Signal — Extend right foot out in front of body, sinking slowly on left knee to floor, hands folded over right knee, heads bowed. Signal — Rise slowly, return to rest position. Signal — Bow to audience.

FIG. VIII

Stepping in time, move in straight line to back of stage. Signal — bow to partners, take hands and step once around circle and off stage.

Constructive Dictation

A. M. Brennan

WE design a cover for a booklet once a month, often with paper left from the doll house furniture cut into triangles.

The booklets are made up of four sheets of dictation work. Two papers usually are original stories woven around pictures, often cut from magazines and mounted; one paper on picture study and the fourth on some subject especially appropriate to the month.

The first week of the month is always an original story. We choose a picture with much action as a rule. Titles are suggested first — the best one written on the board and then studied. Papers are passed and the title written by each child. Then opening sentences of the story are suggested, discussed, and the best one chosen and written on the board, the class noting punctuation marks. After studying the sentence it is erased or covered, and written by class from memory when papers are collected, after being corrected by the teacher or the child himself.

The following day another sentence is formed, written

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on the board and studied. The same papers are passed and children write the sentence from memory as on the previous day.

The week's work forms a short story.

The following week a picture which has been studied is taken. The name of the picture and the artist are placed at the top and a small print is pasted in the center of the page.

The procedure of the story is the same as before, only the sentences are to be facts learned from the previous study of the picture.

The third week's story is based on facts according to the subject chosen, whether it is some bird studied, a tree, an animal, or some incident suggested by the children and of interest to all of them; while the fourth week is again an original story.

At the close of the month a cover is designed by each child and his four stories make a booklet to take home.

IETERBAY SCHOOL, May 10, 1920

What the Cats Found

It was night.
The six cats stole to the basement.
The moon was shining.
They saw the bowl of milk.
What do you think?
There was a mouse in the milk.
Poor little mouse!
He was so frightened.
He saw the cat's big eyes.

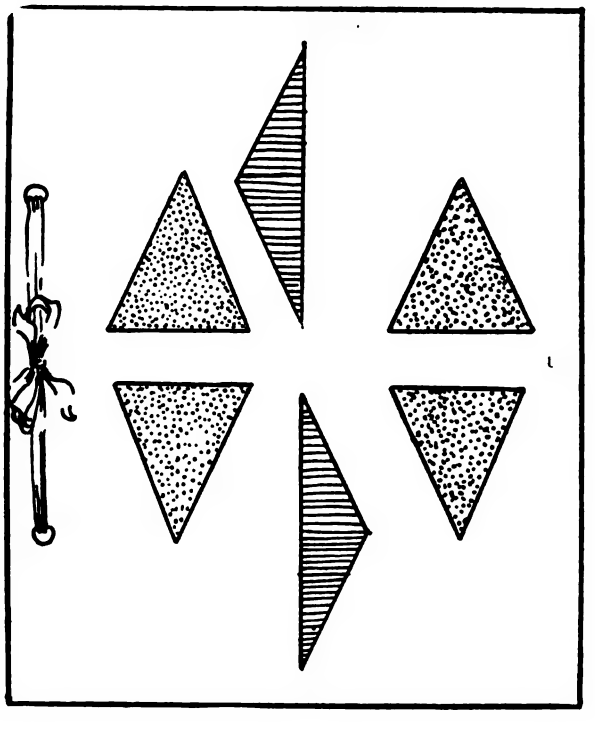
The Meadow Lark

We heard a meadow lark.
It has a yellow throat.
It makes its nest in the grass.
It lays from three to seven eggs.
The eggs are white with brown and purple spots.
The lark has a lovely song.

Girl with Cat

I am a little Dutch girl.
I have a big black cat.
I have wooden shoes, too.
See the balls on my cap.
My mother gave them to me.

GUY



Through Grade II in Hand-Work I

Bess Dixon

AFTER planning a poster to correlate with October's history work, the children decided to make blackboard posters and allow them to remain during the school year. They wished to do this so that they could have before them their original schemes worked out and also in order that visitors might see what children of the second grade could originate and execute.

Beginning on the first blackboard to the left, they planned the Columbus poster and carried out the plan with the assistance of the teacher. The width of the posters was to be one foot; the length, that of the blackboard, provided the blackboard was not a long one.

The teacher made the background for the Columbus poster. Dark blue chalk was used to depict the ocean. An eraser rubbed over the coat of dark-blue gave the background a mid-ocean appearance. Then all was ready for the three ships.

The children cut the *Pinta*, the *Nina* and the *Santa Maria* out of white, unruled tablet paper, colored the hulks of the ships gray, and printed the name of each on the hulk with black crayola. The ships were then collected and the best of each kind voted upon by the children. The three which were chosen were pasted on the blackboard ocean. To be sure, no two were the same size. So the children told where to paste the smallest, the medium-sized and the largest. Thus, their ideas of perspective were being developed.

We had learned this little rhyme:

In fourteen hundred ninety-two,
Columbus sailed the ocean blue.

The children asked that this rhyme be written under the poster.

This poster meant much to the class and to visitors also. A lantern slide lecturer was chosen from the class and that lecturer did not merely say, "This is the *Pinta*, this is the *Nina* and this is the *Santa Maria*. Columbus and his men came to America on these ships." But the lecturer told the whole story, pointing to the "slide" when that part of the lecture was reached. When the lecturer finished, we clapped as we would have done if a celebrated person had delivered the lecture.

The attitude of the class during the lecture was excellent. All eyes watched the speaker. No one moved. They were having a real lecture and showed the speaker all deference.

So enthusiastic were the children that each child, even the most timid, wished to lecture. Some of the lectures were very logical and full, others were logical and short. A few were short and illogical, according to grown people. But the little people were mastering self-expression and the work was motivated so that they did not realize what was being accomplished.

Johnny was not told to tell all he knew about Columbus. He did not become embarrassed, forget all knowledge gained, and stumble through the recitation. On the other hand, he volunteered to give a lantern slide lecture, took the pointer, walked to the blackboard and delivered his lecture in a very pleasing, intelligent manner.

The poster on the next blackboard to our lef was a symbolic Hallowe'en poster correlated with Riley's "Little Orphan Annie." The upper six inches of our poster was the dark blue sky; the lower six inches, the dark brown ground. Where the earth and sky met, were the trees in black. An orange colored moon was in the sky and, on the lower six inches of the poster were ghosts and Jack-o'-lantern goblins. The heads of the Jack-o'-lantern goblins

(Continued on page 518)

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Supplementary Reading and Language Lessons

The Story of Ceres

(For Grade IV)

Bertha Toelle

CERES was the goddess of the earth. It was only necessary for her to glance at the golden grain as she passed and it would glisten and ripen in the sun; or the apples would turn rosy and the large blue grapes hang in graceful clusters on the vine. Since Ceres had so much work to do, she had two attendants, Pomona and Flora. One day Ceres had to go on a long journey. Before departing, she warned her daughter, Persephone, not to wander far from home.

Persephone watched her mother's chariot until it was but a speck in the distance. Then she went to the seashore, where she played and sang with the nymphs. After a while she became tired and wandered off through the meadows into the woods. At her presence it seemed that the birds sang sweeter, and the flowers took on a brighter hue. She went deeper and deeper into the woods. Presently she saw a large, beautiful, red rose, which she plucked.

As Persephone plucked the rose, the earth opened and before her stood Pluto, the god of the underworld, driving a chariot drawn by handsome black steeds. He was so charmed by the beauty of the child that he seized her, and carried her to Hades. To comfort the dissatisfied child Pluto promised her gold and silver.

When Ceres returned and did not find her daughter she became very angry. She visited Jupiter and asked him to try to recover Persephone. Unless this was done, Ceres vowed she would not let anything grow until her child was returned. Jupiter dispatched Mercury to Hades and on his return he brought back Persephone.

Ceres was very happy when she again had Persephone with her. Her joy, however, was soon turned to sorrow when she learned that her child had eaten six pomegranate seeds while with Pluto. This meant that Persephone must remain six months with Pluto in the underworld. Ceres was bent on fulfilling her vow, because Persephone was only to be with her six months. Consequently, we have winter during the time which Persephone spends in Hades.

Topic

Ceres.

Preparation

Name the seasons of the year.

What season have we now?

During which two seasons do the birds come back, and the flowers grow?

What happens during the remaining two seasons, fall and winter? The flowers die and the trees lose their leaves. Nothing much grows and the animals and insects go to sleep.

What is the cause of this sadness and decay? To-day we will read a story which tells us why we have winter.

What is the title of our story?

Presentation

Class read story silently.

At what season of the year does our story take place?

How do you know this?

Where did Ceres go one day?

Where did Persephone wander?

Where did Pluto come from?

To what place did he carry Persephone?

Who was Ceres?

Tell of her influence on the fruits and grains.

Name the attendants of Ceres. Why did Ceres need these attendants?

What was the name of Ceres' daughter?

Who was the god of the underworld?

Whom did Ceres visit, in hope of recovering her daughter?

Who was the messenger that Jupiter sent to Hades? Why was he sent?

How did Ceres warn her daughter, when she departed on her journey?

Tell how Persephone disobeyed.

What happened when Persephone plucked the rose?

Who stood before her? Why did Pluto seize Persephone and carry her off?

How did Ceres feel on her return?

What did she vow?

What was the result of Mercury's journey to Hades?

Why was the joy of Ceres turned to sadness?

How long must Persephone remain in Hades? What happens on earth during that time?

Before reading the story in class the teacher will help individuals with difficult words and phrases.

The story is then read aloud, and the teacher gives constructive criticism, if necessary, in order that more fluent and efficient reading, may result.

(The general method for reading is described in detail in the September lesson, "Goldenrod and Aster.")

Seat Work for Grade IV for October, Based on "The Puppet Show Man"

(Hans Anderson)

Laura Rountree Smith

THE STORY

The Puppet Show Man was traveling once upon a time by steamer, with his little theatre, which consisted of a box filled with Puppets.

He related the following story, saying:

Once upon a time I was giving a play for children, when I looked at the audience and observed a tall person in student's cap and gown enter. He seemed to enjoy the play so much I was anxious to know who he was.

My little play ended at eight o'clock, so the little children could go home.

The stranger then proved himself to be a lecturer and a member of the Polytechnic Institution.

His experiments were interesting, but even he could not explain why rubbing iron on a cylinder should cause it to become magnetic.

Night after night I gave my performance with my puppets, and the lecture followed, which interested me more and more. Were I not so old, I would like even now to attend the Institute to learn these wonders in science.

One evening, in talking to the lecturer, I said, "I am one of the happiest of men, and why not, for the Puppet Show Man is always welcome wherever he goes. Except for one thing, I would be entirely happy — I have always longed to conduct a *treal* heatre and conduct *real* actors."

The lecturer said, "Would you be entirely happy if I should bring your Puppets to life?"

I replied that I thought so, but he thought not, and we often talked the matter over.

One evening, as we sat sipping coffee and talking together, a wonderful thing happened. After I had put my Puppets in their box and strapped it to my back, I began to spin round and round. The Puppets came out of the box, they came to life and began to prepare for a *real* play!

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The Dancing Lady said she was a wonderful performer in her own opinion, and must be allowed to stand on one leg!

The Lady who was to take the part of the Queen said she must be considered a Queen off the stage as well as on, or she might forget how to act her part.

The actor who had merely to hand over a letter, said that the small parts of a play were as important as the larger parts, therefore he must be considered as though he were a great actor.

The Hero said he would not act comedy.

The Prima Donna said she must have real lights for her acts, and preferred red lights, as blue lights did not make her appear well.

I never imagined the part of a director would be so difficult, and the Puppets continued to talk to me, all speaking at once.

I told them that they were only Puppets, and that I soon should put them safely back in their box. I thought then they killed me, but, to my surprise, woke up safe and sound at home, wondering how I got there.

I saw my Puppets lying on the floor in the moonlight.

I jumped up and put them in their box, and fastened it, making the remark, "I will be careful not to wish you *real* again!"

The lecturer had vanished in the night, and I saw no more of him, but I became the happiest of mortals.

I am happy and make every one else happy, for I only perform old-fashioned plays, that are humorous, good, and sure to please.

I am happy because I am satisfied with my lot, and with my little Puppet actors as they are.

Work Based on the Story

Look up in a dictionary or encyclopædia a steamer. Draw the anchor and tell for what it is used. Draw the ground plan of a ship. Draw a full rigged ship. Study the sails, locate "flying jib," "fore-sky sail," "main course," "main sky-sail," "mizzen-spanker," etc.

Draw or describe a gondola, punt, lugger, canoe, frigate, galley, tartan, steamship, yacht.

Draw the figure-head and prow of an old-time galley.

Describe a mariner's compass and a lighthouse.

Copy.

Vessels to-day carry signal flags and have a code of signals. Ships meeting exchange messages in this way. One vessel raises the code flag below the national flag, the other vessel raises the same code flag, if she understands the signal. They then send their messages by letters or numbers.

Make some signal flags and a code of your own.

Look in the newspaper at the shipping news for report of any vessel. Study the flag alphabet. (War ships have secret codes.)

What is a Puppet Show?

Copy.

Puppet Plays are given by little figures suspended on wires, or they are introduced by a performer at the side of a box, or they may be shown over a screen.

They were given many years ago in Egypt and in England in the sixteenth century.

They are given in India, China and the United States to-day.

Any story may be told by the Puppets.

The English Puppet Shows usually contain such characters as Punch, Judy, Baby, dog, Juggler, Sailor, etc.

Powell was one of the most famous Puppet Show masters of ancient days.

What is a Polytechnic Institution. (A school that teaches arts and sciences.)

What was the ambition of the Puppet Show Man?

Why was the Puppet Show Man so happy? What did he imagine would make him entirely happy? (Are we often better off situated as we are, than as we imagine we would like to be?)

What did the lecturer suggest?

Write a paragraph describing the Puppets coming to life. Relate what happened next. Did the Puppet Show Man ever wish them alive again? Did he become happy again? What kind of plays did he perform?

Make a Puppet Theatre out of a large pasteboard box. Cut a slit in the back or side, from which you will introduce your Puppets. Make the figures of wood or pasteboard and fasten on arms and legs so they will move readily.

Make a careful study of Puppet Plays.

Have the whole school work up an original Puppet Play and have the best speakers produce it.

Make your figures and theatre, and produce the following Puppet Play, introducing one character at a time.

A Puppet Play for an Autumn Day

CHARACTERS — Punch, Judy, Baby, Tony (dog), Daisykin Butterkin, Birdikin, Manikin, Rosekin.
TIME — October
PLACE — Out in the Garden

SCENE I

Voice behind the scene

A Puppet Play for any day
Should deal with pleasant weather;
Whatever Puppets do or say,
We are happy together,
Punch wears a costume red and yellow,
Ha, ha, he is a jolly fellow!

Punch Ha, ha, ha, who are you? Who comes here? I have been laughing till one of my sides split!

Rose I am Rosekin; do not pick me.

Punch Ha, ha, ha! the last Rose of summer. I have heard of you before. Here comes another.

Daisy I am Daisykin; do not blow my petals off.

Punch
One I love, two I love,
That is what I say,
One I love, two I love,
Almost every day.

Butterfly
I'm Butterkin, I fly, I fly.

Punch
When I hear the Baby cry,
I'd like to be a Butterfly.

Bird
I'm Birdikin, but a song I heard,
While sailing through the blue,
Autumn is coming, autumn is coming,
With richest gifts for you.

Rosekin
Autumn time, autumn time,
Listen to the flower bells chime.

Butterkin
Butterfly, flutter by,
Like a jolly rover,
Autumn comes, autumn goes,
Each year over and over.

Birdikin
Let's give a little Puppet show
In garden beds where flowers grow,
I'll sing the sweetest songs I know,
While Butterflies flit to and fro.

(*Continued on page 518*)

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October Nature Lessons

A. W. F.

HAVE you ever heard the story of the method Mrs. Palmer used to inspire the poor children of Boston to see beauty? For the benefit of those to whom the story is new, I will tell it.

Mrs. Palmer was in the habit of giving little talks to cheer the children in the Boston slums. One day, when she had said to them, "Children, what shall I talk to you about to-day?" one little girl said, "Tell us how to be happy." As Mrs. Palmer looked over this pathetic group of little children, her eyes filled with tears and she asked herself, "What can I say to them that will help them?" Finally she gave them three rules and they all agreed to keep them. These are the rules:

1 Do something for somebody every day.
2 Memorize something beautiful every day.
3 Look at something beautiful every day.

The experiences related by the children were very entertaining, because, knowing that Mrs. Palmer was interested in them, they took pride in being able to report that they had kept the rules every day. One little girl proudly told her experience of how two days she thought she wouldn't be able to keep the rule of seeing something beautiful every day because she couldn't go to the park, but she didn't fail; on one of the days she saw "a little sparrow with a black necktie on and he was handsome," and the second day she discovered that when the sun shone on her baby brother's reddish gold hair it was "so pretty."

Let us all try Mrs. Palmer's plan. No month offers more beauty than this wonderful month of October. What is more beautiful than Nature preparing for winter? Take walks once a week, to see the trees, to gather autumn leaves, to see the squirrels in the park, to see the birds' nests or to gather nuts and burrs. Children would vie with each other to be able to give descriptions of the beauty they had seen. It would not only develop their love of the beautiful but also train them to see and train them to talk, two very important things to learn to do.

As an introduction to this work, I would have the children tell what *Mother* is doing *at home* to prepare for winter: buying coal and wood, making heavy clothing, canning fruits, tomatoes, etc., storing away potatoes, apples, etc. This will naturally arouse every child's interest in the work.

1 Squirrels

Take the children to the park. Before going, give the children several definite questions about the habits, activities, etc., of the squirrel. Where does the squirrel live? (Sometimes he uses a hole in the tree for a nest, sometimes a home built of leaves, bark and grass in the branches of a tree.) Notice the color of the squirrel. (Silver gray, brownish gray, or even black.)

Notice his *head* — eyes, teeth, feelers. When talking of feelers, compare with pussy. (On each side of the squirrel's mouth are long, white, stiff hairs, or feelers, just like pussy's. These feelers help the squirrel and pussy to tell how small a hole it is safe to enter.) His *tail* is not only the squirrel's greatest ornament, but is of the utmost use to him in leaping. The hairs stretch out on both sides like a fan and serve to guide the animal. *Playfulness* of the squirrel — he plays tag, leap-frog, runs races on walls, rolls up like a ball. *His Food* — in summer he eats fruits and vegetables and sometimes small birds and their eggs. He also eats mice, when he can catch them. For *winter* he gathers and hides his nuts in the hole in the tree. (Have children give squirrel some nuts and watch carefully how he carries one nut at a time and buries each, lightly, in a separate place. Then he will come back for them and carry them into the hole in the tree.)

Games

"The Squirrel and the Nut."

"The Squirrel and the Tree." (New Jersey State Manual in Physical Training, Grades I to VI)

Finger Play

"The Squirrel," by Carrie L. Wagner.

Poems

Squirrelkin

Squirrelkin with a bushy tail,
Winter's almost here,
You'll be cold and hungry, too,
If you stay, I fear.

Oh, no, no; I have a nest,
In a hollow tree,
I have filled it full of nuts,
Full as it can be. —*Bertha E. Bush*

The Squirrel

Young Master Squirrel sits up in a tree;
Happy and young and gay is he.
He looks to the east, and then to the west,
Saying, "Where, oh where, will the nuts be best?

"For winter is c ming, the days grow cold;
The sheep and the lambs are all in the fold;
I'll new-line and carpet my snug little nest
With mosses and leaves, ere I take my long rest.

The children with soft steps come creeping around
When they spy me at work — but I'm off with a bound;
They come for the nuts; so I'll work with a will,
And with both cheeks as baskets my store-house I'll fill."
— *Anon.*

2 The Trees

Speak of Mr. Wind and the autumn leaves falling from the trees. Discuss differences in leaves as to size and shape. Notice the different colors which Jack Frost gives to the leaves:

Maple — never of one tint, mottled and shaded, lemon-yellow to orange, flaming red and crimson.

Oaks — strong, solid color; red, scarlet, brown and bronze-green, no yellow.

Elms — russet-yellows.

Nut trees — yellow.

Birches — gold.

Poplars — gold.

Shrubs and vines Below the boughs of the tall trees, all these colors are repeated in the shrubs and vines.

Sumac — bright red.

Leaves of grapevine — bronze.

Wild Grapes — purple.

Leaves of Alders — purple.

The Fruits of the tree The willows, elms, poplars and red maples drop their seeds in the spring, but the rock maple, all the nut trees and the wild orchard fruits keep their seeds until the frost.

All maple seeds have two thin flat green wings, an inch or more across. In the bases of the two wings we find two seeds. We can peel away the thin covering and find them.

Acorns We find many, many acorns under the oak trees. All acorns have a shiny, brown shell with a white spot where they grow fast to the cups. The *white oak* has a very rough, mossy cup, much shorter than the pointed nut. The *bur oak* has a mossy fringed cup, which covers two-thirds of the round acorn. The *red oak* has a shallow cup, more like a saucer, the scaly ring just clasping the long oval acorn. The *scarlet oak* is top-shaped and is half covered with a shaggy cap of a cup.

(*Continued on page 530*)

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For Language and Picture Study

PIPER AND PAIR OF NUTCRACKERS

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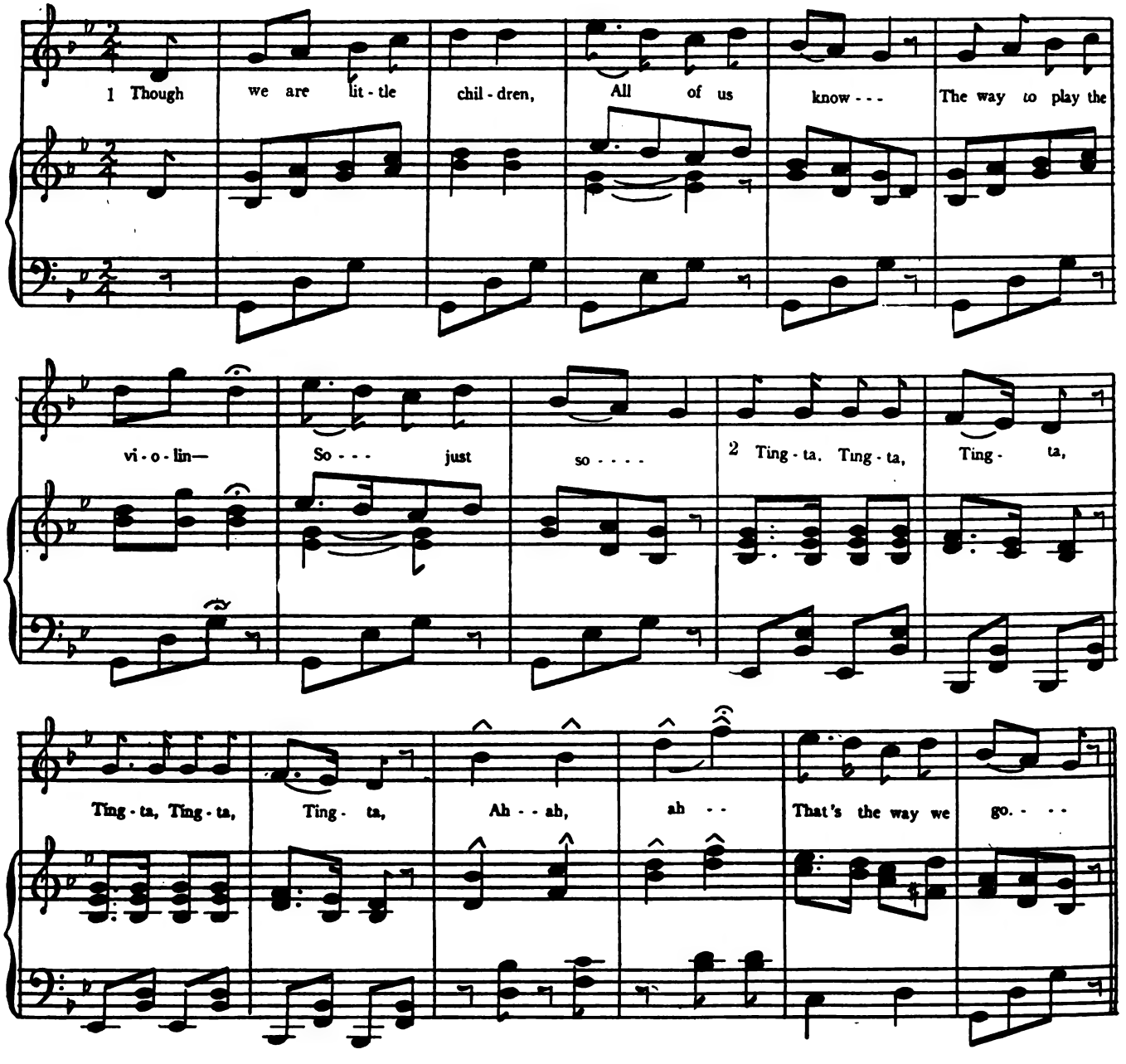
Some French Singing Games. II

E. L. Lyon

Cheltenham, England

The Children's Band

(Bonhomme, Bonhomme, que saves faire)



This game may be played at the desks or while the children are seated in a ring on the floor. In each case the children pretend to be playing the instrument specified. If preferred, groups of children may be allotted to play the various instruments.

3 Though we are little children
All of us know
The way to play the silver flute,
So, just so..

4 Toot-ta, toot-ta, toot-ta,
Toot-ta, toot-ta, toot-to
(Repeat 2)
Ah, ah, ah, etc.

5 Though we are little children
All of us know
The way to play the mandolin,
So, just so.

6 Ping-ka, pong-ka, ping-ka,
Ping-ka, pong-ka, ping-ka.
(Repeat 4 and 2)
Ah, ah, ah, etc.

7 Though we are little children,
All of us know,
The way to play the big bass drum,
So, just so.

8 Zoomza-zoomza-zoomza,
Zoomza, zoomza, zoomza.
(Repeat 6, 4 and 2)
Ah, ah, ah, etc.

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Three Bright Little Sisters, Red, Yellow and Orange.

October Games

Annabelle R. Bucknam

The wind is whistling through the trees,
It rustles loud among the leaves.
An autumn chill is in the air;
The downy seeds sail everywhere.
O, autumn wind, so cool and strong!
O, autumn wind, we love your song!

The maple leaves in scarlet dressed,
Are dancing now in wild unrest,
You shake the acorns from on high
And chase the clouds across the sky.
O, autumn wind, your ways we know!
O, autumn wind, blow high, blow low!

You bring the nuts down from the trees;
You sweep the hills of dry, brown leaves;
The tiny seeds to earth you send —
You are their helper and their friend.
O, autumn wind, your ways we know!
O, autumn wind, blow high, blow low!

The month of October is the time to emphasize the preparation for winter, as seen in the passing of the flowers and the falling of the leaves. Teach the children the names and characteristics of as many different kinds of leaves as possible. Encourage them to bring specimens of the various kinds of leaves into the schoolroom. Then combine and contrast them. Press one of each kind thus studied, and, after mounting, fasten the sheets together to form a little October booklet. Under each leaf write just the name, or the name and any additional facts which may have been learned in regard to that particular leaf. If these leaves are given a coat of varnish they will last much longer. They will retain their wonderful colorings if they are first varnished, allowed to dry thoroughly, and then mounted and pressed last.

These are some games in which leaves may be advantageously used. But first let the children try to guess this riddle:

A bit of red against the sky,
That flutters gaily far on high,
And waits the time to float and fly.
Answer Maple leaf.

Gather a number of the fallen leaves and arrange them in rows of circles on the playground. Have first a red circle, then a yellow one, then possibly a green or a brown one, and then repeat the colors. The children take turns hopping from one to the other, down the row on the right foot and back on the left; or arrange two rows of circles of leaves side by side. Two children try to hop at the same time. The one finishing first wins. Of course the feet must not touch any one of the leaves or the player has to step out of the contest.

For this game the teacher stands on a chair or on the highest of the steps. She holds two large bunches of leaves high over her head. At the count "ten," she throws them in every direction, the wind helping them along. The children scamper to gather them. The child gathering the most leaves wins. If real leaves cannot be obtained, use paper ones which the children have cut and colored. If these are colored on one side only, a letter or a word may be written on the other side. The children in turn give these as they count their leaves. If they cannot tell a letter or word, that leaf does not count for them.

Explain even to the smallest children the work of the leaves through the winter. Show them that everything has a purpose to fulfil, and that all things, even though apparently withered and useless, are yet of some use. Teach this as a song or poem:

Maple leaves! Maple leaves!
Gaily dancing down;
Robed like Indian fairies
In yellow, red, and brown.

Maple leaves! Maple leaves!
Tell us, tell us true,
Through the long cold winter,
Pray what will you do?

Maple leaves, maple leaves —
Low and sweet they sing;
"Keep the seeds and rootlets
Warm until the spring."

With the smallest children use this:

The red leaves come dancing down
When the autumn breezes blow.
They cover the bare, brown ground
Ere descends the winter snow.

Even after we have gathered the leaves from lawns and paths where they are not needed to protect the seeds and roots, and have burned them, the ashes are still of use as a fertilizer. Thus nothing is lost or wasted.

Using proper care and caution, let the children enjoy a real autumn bonfire, if possible. They enjoy gathering the leaves and watching the smoke and flame.

After that teach Robert Louis Stevenson's poem, "Autumn Fires," and the children will appreciate and remember it because of their own experience.

In the other gardens
And all up the vale
From the autumn bonfires
See the smoke trail!

Pleasant summer over,
And all the summer flowers;
The red fire blazes;
The gray smoke towers.

Sing a song of seasons,
Something bright in all;
Flowers in the summer,
Fires in the fall.

Choose three children to represent these colors — red, yellow, orange. They may wear garlands of leaves to represent their colors, or crepe paper sashes or bows.

They join hands and sing, after dancing gaily around the room or playground. At the end of the second line of the last stanza they pause, and the other children finish the stanza.

We're three little colors,
We come hand in hand;
The three little workers
To brighten the land.

We come in the autumn
To make the world fair.
Just look all about you;
We shine everywhere.

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The Autumn Bonfire.

Three bright little sisters —
Our names you can call —
Red, Yellow, and Orange,
Are the colors of fall.

Choose one child to represent the wind, and any number of children to represent oak, maple, beech or willow leaves. The wind calls:

"Oak-leaf and maple-leaf!" Hear the wind call:
"Beech-leaf and willow-leaf, flutter and fall!
Red leaves and yellow leaves, orange and brown,
Dance on the shaken boughs, dance, and come down!
I'll be your playfellow, careless and gay,
We will keep sporting through all the day:
Up in the air, or about on the ground,
Merrily, merrily whirling around,
Hither and thither, wherever I blow,
Over the hills and the fields you shall go.
Red leaves and yellow leaves, flutter and fall!
Come to me, come to me!"

The other children continue:

Hear the wind call.
Fair are his promises. Off from the bough,
Down come the pretty red maple leaves now.
Poor little things! By to-night they will be
Wishing again they were back on the tree.
Rude is the wild wind, and rough is his play;
Hardest of labor is sporting all day.

The maple leaves all pretend to fall and the wind blows them away. Then the oak leaves, and the others in quick succession, until all are gone.

With the smaller children use the following:

Choose one child to represent the north wind. If he is allowed to use a hand bellows it adds to the fun. The other children represent the leaves. The leaves sing, as they whirl:

Oh, the little leaves dance, and they whirl about,
They whirl about,
They whirl about,
Oh, the little leaves dance, and they whirl about,
They whirl about all day.

The north wind then rushes in and all around as he sings:

Till the north wind comes with a laugh and a shout,
With a laugh and a shout,
With a laugh and a shout,
Till the north wind comes with a laugh and a shout,
And blows them all away.

At the last line the leaves are all blown away.

For this choose one child to be the great tree. The other children are the leaves. The tree stands with outspread arms to represent branches, and the leaves are gathered near them. The tree speaks:

"I'll tell you how the leaves come down,"
The great tree to his children said.
"You're getting sleepy, Yellow and Brown,
Yes, very sleepy, little Red.
It is quite time to go to bed."

The leaves now say:

"Ah!" begged each silly, pouting leaf,
"Let us a little longer stay;
Dear Father Tree, behold our grief;
'Tis such a very pleasant day,
We do not want to go away."

The teacher or an older pupil may give the next stanza.

So, for just one more merry day
To the great tree the leaflets clung,
Frolicked and danced, and had their way,
Upon the autumn breezes swung,
Whispering all their sports among —

Here the leaves give the next three lines:

"Perhaps the great tree will forget,
And let us stay until the spring,
If we all beg, and coax, and fret."

The teacher or older child may give the descriptive lines through the remainder of the poem, while the "tree" and the "leaves" take their respective parts.

But the great tree did no such thing;
He smiled to hear their whispering.

"Come, children, all to bed," he cried;
And ere the leaves could urge their prayer,
He shook his head, and far and wide,
Fluttering and rustling everywhere,
Down sped the leaflets through the air.

I saw them; on the ground they lay,
Golden and red, a huddled swarm,
Waiting till one from far away,
White bedclothes heaped upon her arm,
Should come to wrap them safe and warm.

The great bare tree looked down and smiled,
"Good-night, dear little leaves," he said.
And from below each sleepy child
Replied "Good-night," and murmured,
"It is so nice to go to bed."

This is a game of tag and a race combined. Teach the poem first during a language or memory gem period. Choose one child for the "breeze," the others representing the "leaves."

"O-ho!" cried a breeze to the gay leaves one day,
"Pray, won't you come down to the meadow and play?
The game shall be tag, I propose to be 'it.'
To you that's quite fair, you will have to admit.

"To play with me, though, you must be very fleet,
For I am a racer and quite hard to beat.
I'll give you a start to the goldenrod's glow.
Now, you be in readiness — one, two, three, go!"

Here the "breeze" and the "leaves "take their places, ready for the start. The leaves use every effort to escape from the tag of the breeze.

Then down from the trees the leaves fluttered and rolled,
Gay crimson and orange and russet and gold.
A-dance and a-dart they went twirling away,
Off, off through the blue of the October day.

On madly they dashed over meadow and hill,
The leaves ever leading the race with a will.
Before the breeze, scampering lightly ahead,
And just out of reach, every teasing leaf fled.

Now the leaves enjoy dropping to the ground as the breeze stops for breath, and then springing off again as he attempts to tag them. If a leaf is tagged, he is out of the game.

Quite breathless he stopped, and delightedly found
The leaves just before him all drop to the ground.
"At last I shall tag one," said he, with a spring.
Alas! quick as he they were off on the wing.

(*Continued on page 530*)

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An Autumn Fancy

Emelie M. Jardine

CAST
- Boy
- Girl
- Spirit of Hallowe'en
- Chorus: Fall Flowers
- Dance: Maple Leaves
- Chorus: Boys' Apple Chorus
- Dance: Witches and Pumpkins
- Chorus: Girls' Thanksgiving Chorus

(*Representation of a forest. A log in the background.*)

(*Enter girl and boy. Ordinary costumes for outdoors.*)

Girl Oh, brother! I am afraid! I don't want to go any farther into these dark woods.

Boy Don't be afraid, sister.

Girl And I am so tired. Can't we sit down on this log and rest awhile?

Boy Yes, let us sit down and rest.

(*They sit close together, as if frightened.*)

Voice from outside Whoooo! Whoooo!

Boy and Girl What's that?

Voice Whoooooo! Whoooooo!

Boy That must be the Spirit of Hallowe'en.

Girl The Spirit of Hallowe'en! What is that?

Boy Why, don't you know? It says in the fairy book that the Hallowe'en Spirit comes out once a year on Hallowe'en night. If it catches any one in the forest, it puts them to sleep and gives them a lovely dream.

Girl I'm afraid; and I'm so tired.

Boy So am I. Oh, dear! I can't keep my eyes open.

(*They rub their eyes and fall asleep.*)

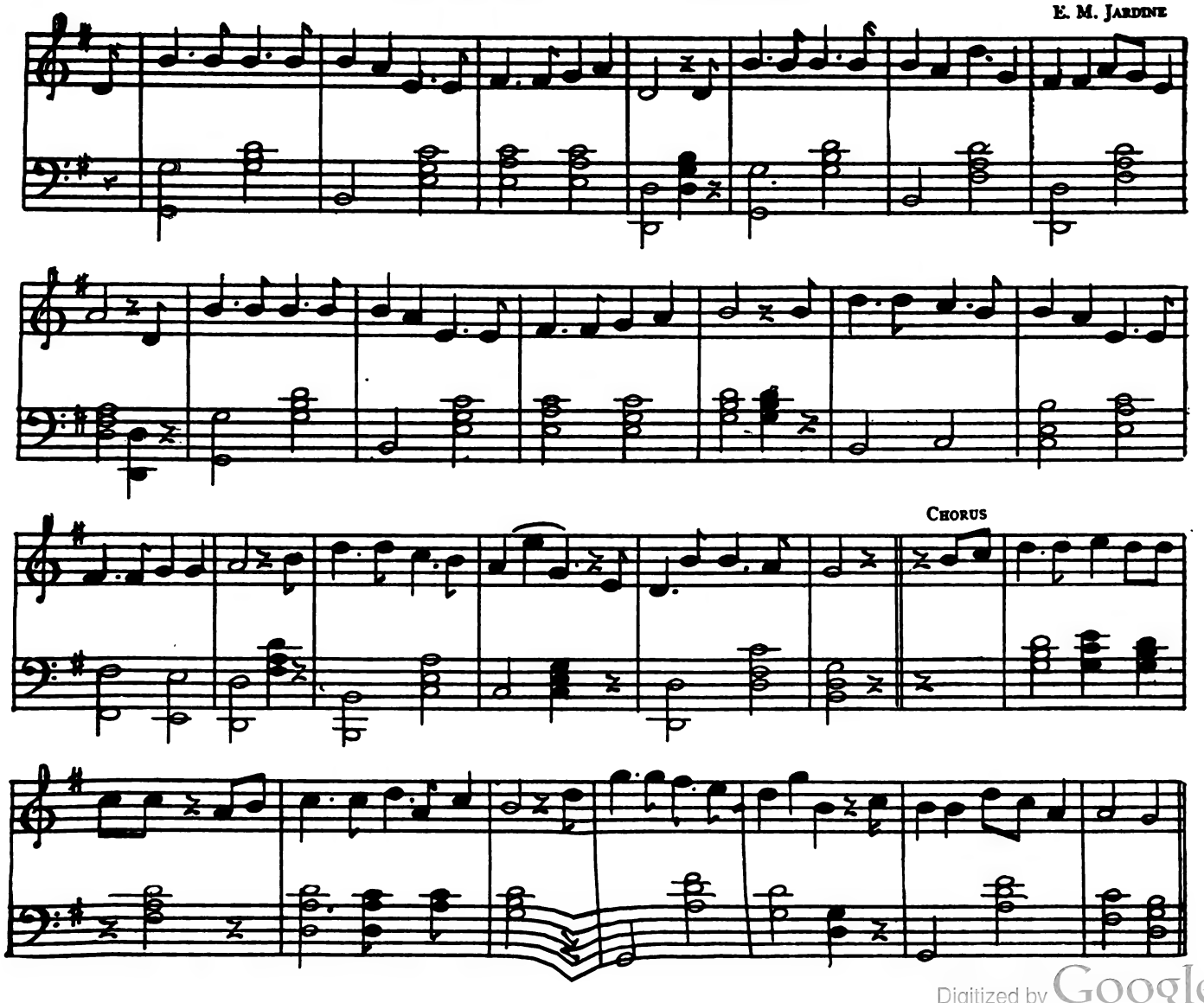
Voice (*softly*) Whoooooo! Whoooooo!

(*Enter the Spirit of Hallowe'en, dressed in orange and black.*)

Spirit of Hallowe'en Why, they are asleep already! We must give them a beautiful dream. I will call out all my autumn helpers. Whoooo! Whoooooo! Come, maple leaves, come, pumpkins and witches. Come, all you gay fall flowers.

(*Enter Fall Flowers, dressed in purple and yellow.*)

Song of Fall Flowers



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Fall Flowers Did you call us?
Hallowe'en Yes, Autumn Flowers; sing and make these children happy.

Song of Fall Flowers

When daisies and dear buttercups,
Have left the sunny field,
And apple trees are bending down,
In rich and heavy yield,
We come across the meadows and
We change them over night,
And make them royal palaces
Of gold and purple light.

CHORUS
Oh, do you not enjoy the days
Of goldenrod and aster?
I always wish the summer gone,
That autumn might come faster.

The days are growing shorter,
And we sometimes feel the chill,
When morning brings a sea of mist,
On every vale and hill;
But shining brightly in the sun,
We nod and wave with glee,
And fill the world with golden glow,
So you may gladsome be.

Then bring the little children,
And let them laugh and sing,
And frolic in the meadow
And form a merry ring.
We're glad to be their playmates,
We'll make a big bouquet,
Of lovely crimson, green and gold,
To join them at their play.

(*Enter Maple Leaves, dressed in green, red and brown, to dance.*)

(*Dance of Maple Leaves.*)

(*Enter boys in outdoor costume, each with a basket and a few apples.*)

Boys' Apple Chorus

Hear the autumn breezes blow,
Soon will come the ice and snow,
To the orchard we must go
To pick the rosy apples.

CHORUS
John and Jack, and Jim and Joe,
Set your baskets in a row,
To pick the rosy apples.

When the harvest time has come,
Then begins our joy and fun,
To pick, etc.

Take the Baldwins home for pie,
Here among the grass they lie;
To pick, etc.

(*Boys pick up apples during chorus and put them into their own and each other's baskets.*)

(*Enter Witches and Pumpkins. Girls as witches, boys as pumpkins.*)

(*Dance of Witches and Pumpkins.*)

(*Enter girls, wearing aprons and caps, and carrying a bowl, a large spoon, a rolling pin, a spice box, etc.*)

Girls' Thanksgiving Chorus

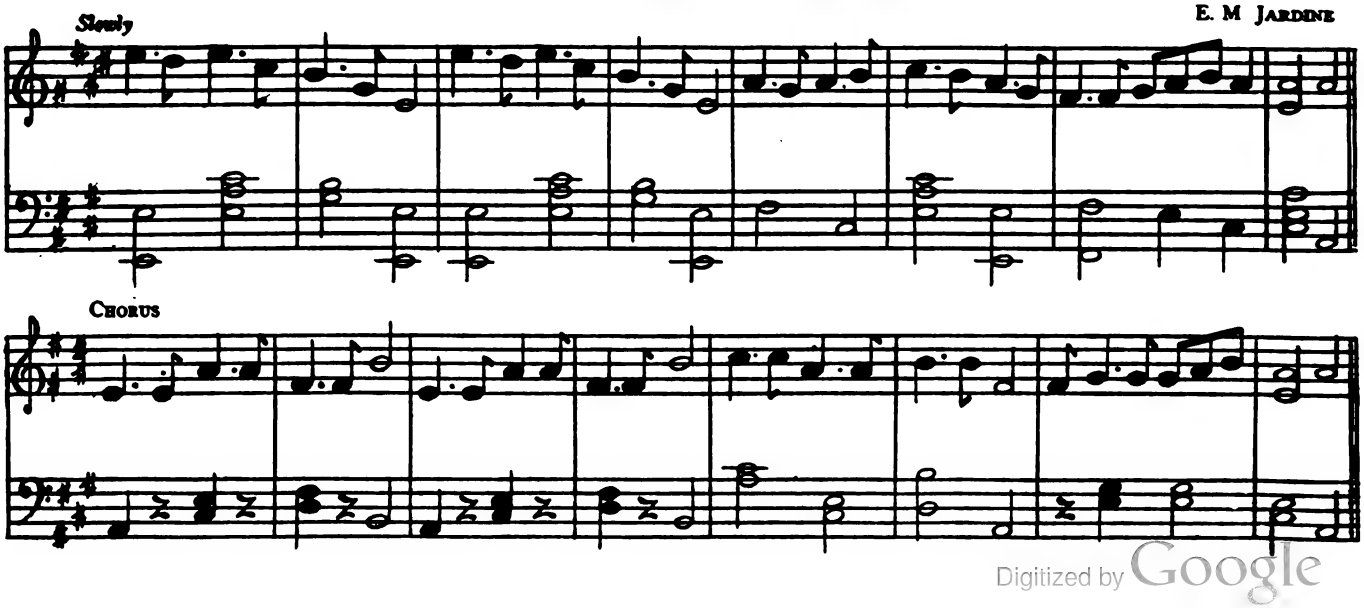
Thanksgiving Day will soon be here,
Tra-la-la-la-la-la.
Bringing song and laugh and cheer,
Tra-la-la-la-la-la.
Mother makes the pumpkin pie,
All the children want to try,
To the kitchen they will fly,
To make the pumpkin pie.

Susie bring the rolling pin.
Tra-la, etc.
Mary shake the flour in.
Tra-la, etc.
Mother makes, etc.

Stir the batter round and round,
Tra-la, etc.
Cut the pumpkin large and sound,
Tra-la, etc.
Mother makes, etc.

Boys' Apple Chorus

E. M JARDINE



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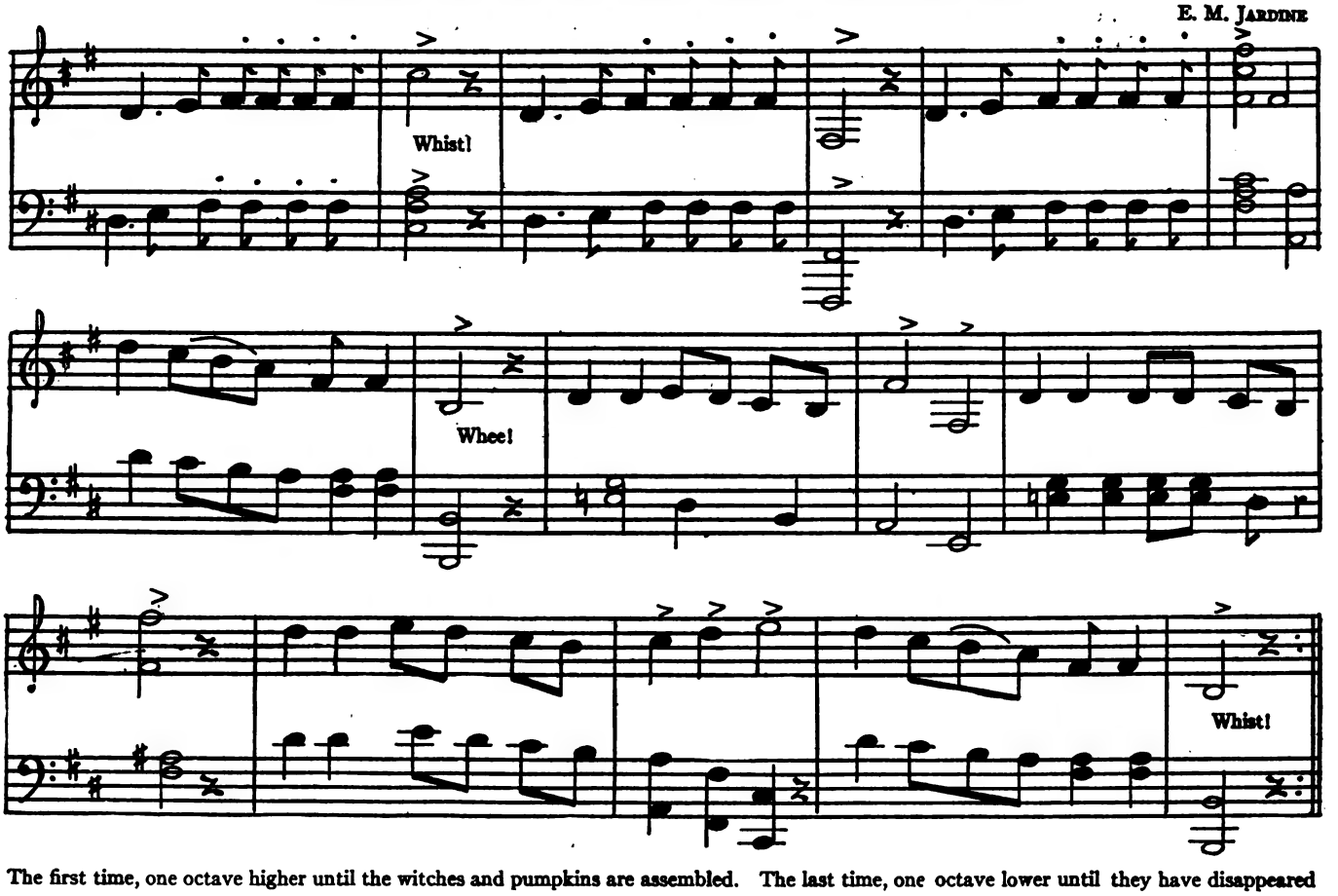
Dance of Witches and Pumpkins

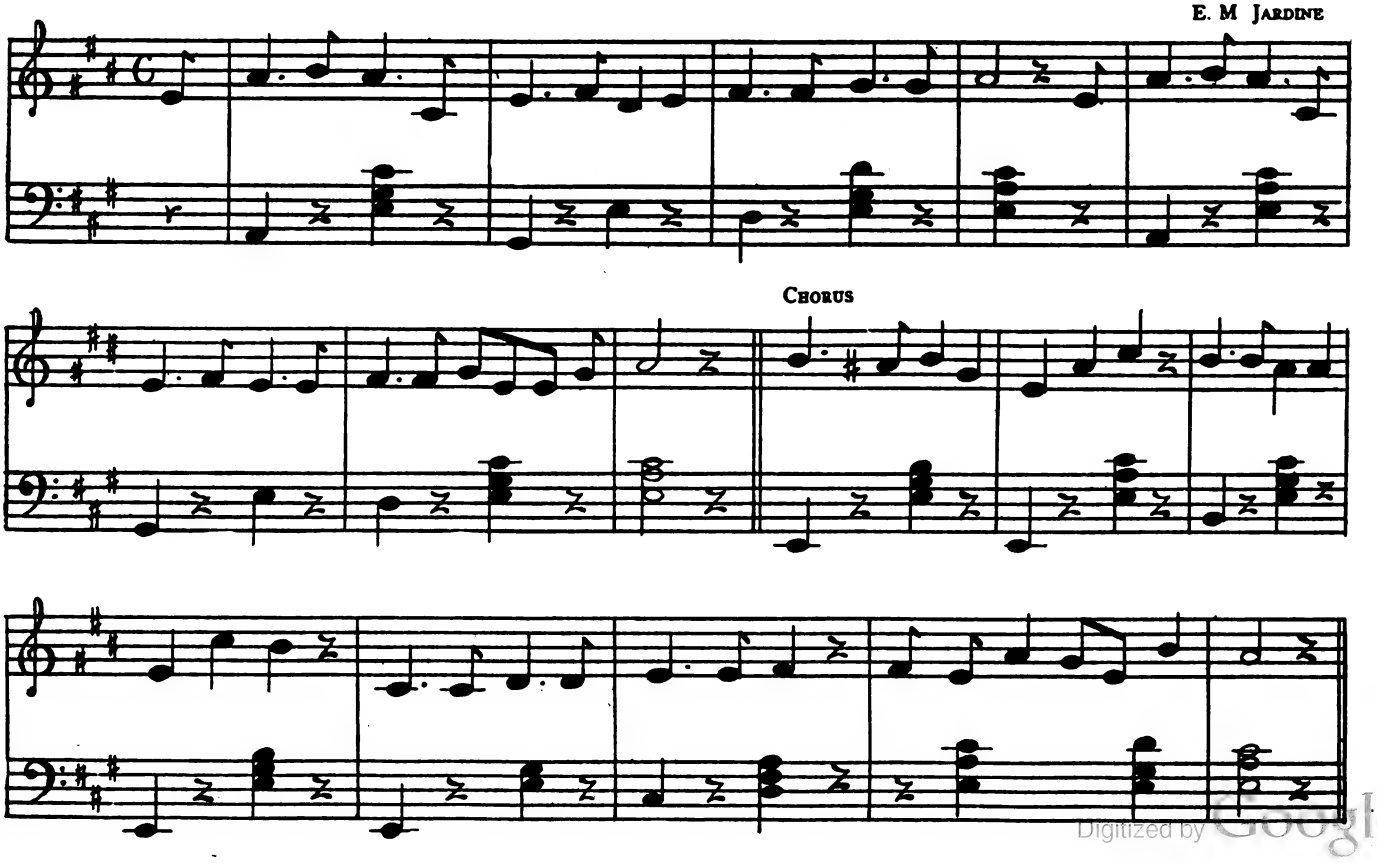
E. M. JARDINE



The first time, one octave higher until the witches and pumpkins are assembled. The last time, one octave lower until they have disappeared

Girls' Thanksgiving Chorus

E. M JARDINE



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Lay the crust and pinch it down,
Tra-la, etc.
Thanksgiving pie must be so brown,
Tra-la, etc.
Mother makes, etc.

(*The leaves, pumpkins, flowers, boys and girls, all enter and group themselves about the stage.*)

(*The Spirit of Hallowe'en steps behind the two sleeping children and gently rouses them.*)

Girl (*waking up*) Oh-oh!
Boy Oh, dear! (*They look at each other.*)
Girl Have you been asleep, too? I dreamed, oh, such a lovely dream! I dreamed that I saw all the fall flowers, and such beautiful leaves. And oh, some witches, too!
Boy Dreamed them! Why look! they are real!

(*They come forward to center, the Spirit of Hallowe'en behind them: others group themselves around and sing final chorus.*)

The Puppet Show Man

(*Continued from page 509*)

Manikin
I am a wooden Manikin,
With manners very good,
I heard you all were Manikins,
And made of wood, wood, wood.

Rosekin
I'm Rosekin, a Manikin,
But really most polite.

Daisykin
I'm Daisykin, a Manikin,
In gown and cap of white.

Butterkin
I'm Butterkin, a Manikin,
I am a jolly fellow.

Birdikin
I'm Birdikin, a Manikin,
In costume brown and yellow.

All
We all invite you now to stay,
To greet this autumn holiday.

Manikin
I'll stay because the summer's over,
And Puppets play in glad October,
I make more mistakes than perhaps I should,
But really my head is made of wood.

All
Wooden Puppets with wooden faces,
And wooden heads, bow in their places.

(*Exit all*)

SCENE II

Punch Come out, Judy, I hear voices in the garden.
Judy Who is there? Don't wake the baby.
Voices We are all here, Rosekin, Daisykin, Butterkin, Birdikin.
Baby Let me see, let me see!
Toby Bow-wow-wow.
Punch
Ha, ha, of all the Puppet Shows,
The cutest one in the garden grows,
The autumn comes, the autumn goes,
Hurrah, hurrah, for the Puppet Shows.

Rosekin, Daisykin, Butterkin, Birdikin
Good-bye, good-bye, we disappear,
Good-bye, good-bye, for autumn is here.

Manikin
I'll not away,
I've come to stay.

Baby Say it again, you little men.
Toby Who gives the play, where and when?
Punch The curtain drops, the play is done.
Judy No, no, we've only half begun!
Baby
Leave it to Manikin, slender and tall,
He's the cutest Puppet, I think, of all.

Manikin
What's the use to end a play?
We only have to start again,
Don't say good-bye, but just good-day,
We all are merry little men.

Punch Manikin, Manikin, famous in song and rhyme.
Judy Manikin, Manikin, we'll keep you all the time.

Manikin
Our Puppet Show is over,
To please we always try,
We'll come again upon request,
But now we'll say good-bye,
We are the jolly Puppet Show
Come from the land of long ago.

Hand-Work

(*Continued from page 507*)

were made of orange colored paper and back of the eyes, nose and mouth were pasted pieces of dark red paper. The bodies consisted of lines made with black chalk or charcoal.

Below this picture was written two lines from Riley's "Orphan Annie":

And the goblins will get you
If you don't watch out.

This poem has been set to music, and is found in one of Churchill-Grindell music books. It correlates with this work in history, literature and hand work.

The first lecturer who used this poster showed knowledge gained from our work in history and literature. She told us of the old English custom of building fires before the homes on All-Hallow Eve, so that the evil spirits would be driven away and the good spirits would remain with them during the winter. She then said we had heard a poem which Riley wrote. She told the name of the poem and gave the thoughts of the poem in her own words. This lecture was considered very fine and the audience asked to sing "Orphan Annie," which told of some of these Hallowe'en symbols.

Thus, we started "Through Grade II in Hand-Work."

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Daily Helps

(Continued from page 501)

One pint and how many pints make a gallon?
Which would you rather have, 2 pints of cream or 1 quart of cream? Why?
Two quarts is what part of a gallon?
Which is more, 2 quarts of milk or ½ gallon of milk?

Tuesday Place on the blackboard work similar to the following:

1 pint	½ quart
2 quarts	3 quarts
1 quart	4 quarts
1 gallon	8 pints
½ gallon	4 pints

Give some child a pointer and ask him to point to all measures which mean the same quantity. For example, he may point to 4 pints, 2 quarts, ½ gallon, etc. This exercise compels the child to think.

Wednesday Give simple problems similar to those given on Monday.

Thursday Review Tuesday's lesson.

Friday Count by 2's to 16.
Review counting by 1's.

Hygiene

First Week

Monday Ear testing. Let each pupil cover first one ear and then the other, while listening to the tick of a watch. You will be able to detect any pupils deaf in one or both ears.
Advise parents in regard to defects found.
Many a deaf child has been accused of stupidity when it was merely a case of not hearing.

Tuesday Continue ear testing.

Wednesday Care of the ears.
Never put any foreign substance in your ears.
Name and locate the rim, flap and drum of the ear.
Why is "drum" a good name?
With which part of the ear do you hear?

Thursday Neatness.
How do we like our belongings — all topsy-turvy, where they can never be found when wanted?
Have you a place for your playthings?
Do you put them away carefully when you are through playing with them?
How does mother keep her things? Father? Sister? Brother?

Friday How can we keep our schoolroom neat? Where should our books, papers, paints, ect., be?
Where do we keep our wraps?
If you see a wrap fallen from its hook, what should you do? Why?

Second Week

Monday How does the janitor keep our school clean? What can we do to help keep our building clean? (Wipe our feet at the door, remove rubbers at the entrance on rainy days, place dripping umbrellas in jars or other receptacles placed for the purpose, put waste paper in baskets, etc.)

Tuesday Is it necessary to sweep our houses every day? Why? What causes this dirt? Give as many reasons for removing dirt as soon as possible.

Wednesday What is the danger of dirt? (Insects, germs.)
What kind of insects does dirt breed?

Thursday What is the danger from insects?
Tell of the menace of the fly.

Friday Are mosquitoes dangerous? In what way? In what kind of places are they found in great numbers? How can we get rid of them?

(Continued on pages 520 to 530)

$1005.00 in Prizes

READ the announcement on page 536 of this issue and tell your pupils about the Colgate Photographic Contest. Read them the simple rules below—they may wish to try for one of the 115 prizes.

Rules of the Contest

1. Any boy or girl not over seventeen years old may enter.
2. Photographs must reach Colgate & Co. on or before November 10th. Send photographs to Contest Editor, Colgate & Co., Dept. 80, 199 Fulton St., New York City. They will not be acknowledged, except as in rule No. 7.
3. Photographs must be marked on the back with your name, address and age; endorsement of parent, guardian or teacher that the picture was taken by you; name and address of dealer whose window is photographed.
4. It is understood that any photograph may be published in an advertisement. None will be returned—and all will be judged on the basis of their quality as photographs rather than on the advertising value of the window display. Of course, from a better window display, a more attractive photograph can be made.
5. The judges will consider:
   (a) Sharpness and distinctness of the print.
   (b) The proper angle, so that level surfaces show level and slanting surfaces at their true slant.
   (c) A general understanding of photography as shown by lighting, tone values, absence of reflections, etc.
6. The Editors of St. Nicholas Magazine have consented to serve as judges.
7. Everyone entering will receive a generous trial tube of Colgate's Ribbon Dental Cream as an acknowledgment of his or her entry.
8. Not a rule but a number of helpful hints: Look out for reflections in the window. When the opposite side of the street is in shadow, these reflections are less apt to show in the picture. If reflections show, you can sometimes avoid them by changing your position. Have the light behind you—but guard against a reflected glare in the glass. The very best way to take a window is a time exposure at night when the window is lighted.

But if your prints still show faults, send them in just the same—their other good qualities may be enough to win you a prize.

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THIRD WEEK

Monday How can we reduce the fly nuisance?

Tuesday What are the germs about which we hear so much?

Of what kinds of germs have you heard?

Wednesday How can these germs harm us? What effect does disease have upon us?

Thursday How do these germs cause disease? (Through inhaling and from entering the skin.) Explain this briefly.

Friday How does your mother sweep the floor? (With a dry broom or one moistened.)

Did you ever crumple up newspapers moistened slightly with water and scatter them over the floor before sweeping? Why is this done?

FOURTH WEEK

Monday Do you dust your room and furniture? Why? Do you use a feather duster or an oiled cloth? Which is better and why? Did you ever notice the particles of dust floating about in a band of sunshine?

Tuesday Does your mother do her own cooking and baking? Does she always wash her hands before beginning? Why? Is it necessary to be clean while preparing our food? Why?

Wednesday Does it matter if our food is prepared carelessly? Why is care needed?

Thursday What does good food do for us? What are the essentials of good food?

Friday Is much pastry and rich cake good for us? Is fruit a healthy food? Name some good foods for growing children.

Phonics

FIRST WEEK

Monday Continue sounds of consonants.

Sound of "v". Review all others learned.

Tuesday Sound of "z".

Wednesday Sound of "q".

Thursday Sound of "y".

Friday Review consonant sounds.

SECOND WEEK

Spend this entire week in reviewing sounds of consonants. Do individual work entirely. Use games to fix these sounds, also pictures and stories.

Guessing Game: Have consonants written upon the board.

Teacher I am thinking of a consonant sound.

John Is it "c" (giving the sound and pointing to the letter)?

Teacher No, it is not "c" (giving the sound).

John Is it "m" (giving the sound)?

Teacher Yes, it is "m."

Fish Pond: Print the consonants on small fishes cut from oak tag. Give each child a "fishpole" (ruler). In turn each child "fishes" (points to a fish and gives correct sound). If correct, the fish belongs to him. See who can catch the most fish.

Teacher Game: One child with a pointer (teacher) points to different consonants and another child gives the sound.

Have a "Phonetic Spell Down," the teacher flashing cards to each side.

THIRD WEEK

Monday Consonant blends.

Sound of "ch." Give words having that sound at the beginning.

Tuesday Sound of "sh."

Wednesday Sound of "bl."

Thursday Sound of "cl."

Friday Review new sounds.

FOURTH WEEK

Monday Sound of "fl."

Tuesday Sound of "dl."

Wednesday Sound of "pl."

Thursday Sound of "gl."

Friday Review all consonant blends taken.

Seat Work

Work on a "Home Book" this entire month. Use large book covers folded to form a book. Sew down the center of the back. Tell pupils to bring books, magazines and catalogues to school, which may be cut up. First of all, let us select the kind of house we should like to live in.

Cut it out and paste it on the first page of your book. Now how many rooms would you like in your house? Will they all be furnished alike? Which shall we furnish first? Yes, let us find furniture suitable for a living-room. Shall we have a piano? A large easy chair? A couch? Library table? Bookcase? Rugs? Pictures? Reading lamp? Arrange the furniture for the living-room on the next page of your book.

Let us next furnish the dining-room. What shall we have in it? What shall we have in the kitchen? The bedroom? The bath-room? The closet? The pantry? The basement? The attic?

The children will be delighted with this book and may take it home at Christmas time.

If the time permits, you may plan the grounds, flower beds, fountains, statuary, etc.

Music

FIRST WEEK

Monday Teach a "good morning" song by rote.

Tuesday Complete above song.

Wednesday Pupils sing above song by phrases.

Thursday Free selection of songs to sing by the pupils. These songs are to be sung alone by the pupils.

Friday Continue individual singing of favorite songs.

SECOND WEEK

Monday Ear training. We need much of this in our music work.

Teacher sing the first phrase of a familiar song with "loo."

Individual pupils answer by singing the corresponding words.

Tuesday Continue ear training.

Wednesday Continue above.

Thursday Teacher sing *any* phrase of a familiar song. Pupils answer by singing corresponding words.

Friday Continue ear training.

THIRD WEEK

Monday Ear training continued. Let some bright pupil take the teacher's place and sing phrases with "loo."

Tuesday Select two groups of children, each group containing as many children as there are phrases in the selected song. Each member of group one sings his phrase with "loo" and each member of group two responds with the words for that phrase.

Wednesday Continue above.

Thursday Teach a new rote song.

Friday Continue above.

FOURTH WEEK

Monday Complete rote song.

Tuesday Use above new rote song for ear training.

Wednesday Continue ear training.

Thursday Individual singing of rote songs. Let each child sing a song of his own selection. Watch the tone quality. Does he keep on pitch? Test with pitch pipe.

Friday Continue above.

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Drawing

FIRST WEEK

Monday Paint grasses in black.
Tuesday Repeat in color.
Wednesday Continue ruler drill.
Thursday Rose hips cut from colored paper. Mount on gray.
Friday Clay. Model a beet.

SECOND WEEK

Monday Lansdcape. Yellow grain field in foreground, blue sky, violet bushes on the horizon line, to show distance.
Tuesday Repeat landscape.
Wednesday Continue cutting letters of the alphabet, all capitals. O, C, and A.
Thursday A picture study, "Return to the Farm," by Troyon.
Friday Leaf study. Give each child a pattern of a hard maple leaf. Trace. Now "water wash" the leaf you traced. Drop in the colors and let them blend.

THIRD WEEK

Monday Paper dolls. Practice cutting these out so they will be holding hands.
Tuesday Cut above from white drawing paper.
Wednesday Color above dolls. Call them "rainbow fairies" and color them as follows, blue, red, yellow, orange, green, violet.
Thursday Finish painting the six "rainbow fairies."
Friday Repeat landscape.

FOURTH WEEK

Monday Clay. Model a squash.
Tuesday Repeat painting of grasses.
Wednesday Hallowe'en poster. Sky-blue paper, foreground, green paper torn at the top; fence in the foreground, black paper. Place an orange Jack-o'lantern with black features on top of the fence.
Thursday Continue above.
Friday Complete poster.

Writing

FIRST WEEK

Monday Small e's, six in a group, three groups on a line. Count one for each "e."
Tuesday Combine ovals and e's. Make an oval two spaces high, then six e's on the upper line and six on the lower line.
Wednesday Continue above.
Thursday Capital C. Notice the movement is just the same as that used in making ovals.
Friday Alternate ovals and capital C's.

SECOND WEEK

Monday Practice ovals and capital C's. Write four words "Can" on a line.
Tuesday Continue above.
Make four n's combined in a group, three groups on a line.

nnnn nnnnn nnnn
mmmm mmmm mmmm

Thursday Come Come Come
Friday Cane Cane Cane
Cane Cane Cane

THIRD WEEK

Monday Practice up and down lines. Keep the slant uniform. Practice u's, three in a group and three groups on a line.
Tuesday Practice ovals, then swing off and make capital A's.
Wednesday Nine capital A's on a line.
Thursday Ann Ann Ann Ann
Friday Anna Anna Anna
Annie Annie Annie

FOURTH WEEK

Monday Practice ovals one space high, and attach three e's to each oval.
Tuesday Practice ovals. After each oval make three small e's.
Wednesday Practice small n's and m's. Review small o's.
Thursday noon noon noon
moon moon moon
Friday me me me me
men men men

Stories

FIRST WEEK

Monday "Little Half Chick."
Tuesday Complete above story.
Wednesday Dramatize above story.
Thursday "The Dove and the Ant."
Friday "The Boy and the Wolf."

SECOND WEEK

Monday Talk about above story.
Dramatize it.
Tuesday "The Elves and the Shoemaker."
Wednesday Continue above story.
Thursday Complete above story.
Friday Dramatize above story.

THIRD WEEK

Monday Continue dramatizing above story.
Tuesday "Chicken Little."
Wednesday Complete story.
Thursday Begin story of "Peter Rabbit."
Friday Continue above story.

FOURTH WEEK

Monday Continue above story.
Tuesday Complete story.
Wednesday "Raggylug."
Thursday "The Thrifty Squirrels."
Friday "The Honest Woodman."

GRADES III AND IV

Language

FIRST WEEK

Monday Contractions.
has not — hasn't
have not — haven't
did not — didn't

Use in sentences. Review other contractions.
Tuesday Abbreviations.
Mr. Mrs. Dr.

Write out the entire word, also the abbreviations. Use in sentences, both oral and written.
Wednesday Tell a story for reproduction.
Thursday Dramatize above story.
Friday Repeat above.

SECOND WEEK

Monday Language game to teach correct use of "I haven't any."
Pass several articles to various pupils (apple, pencil, book, etc.) One child leavest he room or is blindfolded while this is being done. Mary returns.
Mary Who has the apple? Have you, Harry?
Harry No, I haven't any apple.

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Mary John, who has the apple?
John I have the apple, etc.
Tuesday Review capitals. When are they used? Give as many examples as you can of the various uses for capitals.
Wednesday Signs of fall. Conversation lesson.
Thursday Picture study. "Piper and Nut Crackers."
Friday Continue picture study. Write a ten line composition on the subject.

THIRD WEEK
Monday Teach a fall poem.
Read it as a whole first. Talk about it. Why is it a good poem to study now? What different characteristics of fall are mentioned in the poem? Do you like the poem? Why?
Tuesday Assign one stanza of the poem to each child for special study. Let that child tell all he can about the meaning of that stanza, explaining unfamiliar words and phrases, etc. See how many children can recite their special stanza from memory.
Wednesday Memorize above poem.
Thursday Continue above.
Friday Complete poem.

FOURTH WEEK
Monday Language game to teach the correct use of "some one and I."
Leader Where were you, Albert?
Albert John and I were up town.
Leader Helen, what were you doing in the orchard, yesterday?
Helen Alice and I were picking apples.
Tuesday Review singulars and plurals.
Wednesday Fill blanks in sentences on the blackboard with singular or plural forms.
Thursday Abbreviations.

St.	A.M.	P.M.

Review all other abbreviations.
Friday Review language games.

History and Geography

FIRST WEEK
Monday The beginning of your village, town, or city.
Why did a city spring up in that place?
Was it always as large as it is now?
What caused people to gather together and form the little village?
What made the village grow?
Tuesday In very early days each family had to do all the things needed for itself. They couldn't go to town and buy clothes, because there weren't any stores; they couldn't go to a blacksmith and have their horses shod, because there were no blacksmith shops, etc. What kinds of work, then, did the early settlers have to do?
Wednesday What kinds of work did the early settler's wife have to do?
Thursday How was the clothing obtained? Did you ever see a spinning wheel? When? Where? Do you know some one who has one? How it is operated? If possible, ask some one in the neighborhood who has one to come to school and show the children how it runs.
Friday Do you suppose the early settlers' children had to work? What could they do?

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It is we	Whom do you want?	lie, lay
It is they	may, can	good, well
He and I		like, love

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SECOND WEEK

Develop the idea of early trading and exchanging of commodities.

How did it come about?

Suppose one man raised a lot of potatoes and his neighbor raised a lot of corn, but no potatoes. What could these two neighbors do?

Tell about other trades and exchanges that might be made.

Suppose one woman was a splendid knitter and another a splendid sewer. What exchange could they make? Tell of other exchanges they might make.

Was this trading an advantage? Why?

Did the early settlers trade with the Indians?

Is there any trading done to-day?

Do you boys or girls ever trade or exchange anything? Why?

Do our cities and villages exchange anything now? What?

THIRD WEEK

Continue above idea.

What did all this trading lead up to?

What is meant by division of labor?

Can better work be done by dividing labor? In what way?

Is it an advantage over the old way?

Which way is quicker?

Is the saving of time an advantage? Why?

FOURTH WEEK

What has been the result of this division of labor and trading and exchanging of goods?

What is a factory? A mill?

Name some kinds of factories and tell what are manufactured there.

Are there any factories in your locality? What kinds?

What are good factory locations?

What must a factory town have? (Good shipping facilities.)

Of what kinds of mills have you ever heard?

Have you any mills in your locality? What kinds?

Nature Study and Agriculture

FIRST WEEK

Monday Tell the story "Why the Rabbit is Timid." ("Book of Nature Myths" — *Holbrook*)

Tuesday Outdoor excursion to observe the beauties of nature. Note the autumn coloring, appearance of the grass, bluffs, lakes, etc. Ask the chldren to watch for the sunset.

Wednesday Read a fall poem. Encourage free discussion of the same.

Thursday Begin memorizing above poem.

Friday Continue above.

SECOND WEEK

Monday Begin study of nuts.

What kind of nuts do you know?

Where do they grow?

Which kinds grow on trees? On bushes?

Tuesday Do all the kinds of nuts you know grow in your locality?

Which ones do?

Which ones grow in other countries?

With what are the nuts covered?

What is it called?

Do nuts have food value?

Wednesday Special study of the peanut.

Where do peanuts grow in abundance?

Do they grow on trees, bushes, or vines?

How do you suppose the peanut got its name?

Do peanuts grow above or under ground?

Do they grow in cold countries?

Of what value are peanuts?

How are they planted?

What color are the blossoms?

How are the peanuts picked and marketed?

Do you like peanuts?

Thursday Select some vegetable for special study.

What kind of vegetable is it?

Which part do we eat?

How does it look? (Color, shape, size.)

Do animals like this vegetable?

How must the vegetable be prepared before it may be eaten?

How is the ground prepared for planting?

When is the seed planted?

How is it cultivated and harvested?

Friday Continue above.

THIRD WEEK

Monday Fruit.

How many kinds of fruit do you know?

How do they grow?

When are they ripe?

How are they picked?

What fruits grow in your locality?

Tuesday Are these fruits ever sent to other countries?

How are they packed and shipped?

To what places are they shipped?

Wednesday Did you ever see wormy fruits and nuts?

What caused this?

Can anything be done to prevent it?

Thursday Talk on spraying trees, shrubs, etc.

How should it be done?

When is the best time to do it?

Friday Observation trip.

Note the changing aspect of nature.

Encourage free discussion.

FOURTH WEEK

Monday Seed dispersal.

Make a special study of this subject.

Collect seeds of various kinds for study.

Tuesday Note likenesses and differences of seeds.

What becomes of the seeds in winter?

Wednesday What is the object of a plant's life? (To produce seeds.)

What are plants doing in the fall?

Why is it necessary that seeds be scattered?

In what ways are leaves scattered?

Thursday Which seeds are scattered by the wind? By animals? People? Water?

Friday What seeds are used as foods?

By what are the seeds protected?

What seed cases are used for food? (Apple, pear, etc.)

Arithmetic

FIRST WEEK

Monday Roman numerals from XL to L.

Tuesday Simple problems in subtraction involving work of last month. *Example* A man had 823 bushels of potatoes and sold 412 bushels. How many bushels had he left?

Wednesday Begin the multiplication table of 2's.

Thursday Continue above.

Friday Continue above.

SECOND WEEK

Monday Simple problems involving the above.

Example If one stick of candy costs 2 cents, what will 2 sticks cost? 3 sticks?

Tuesday Addition of two figured numbers, the sum of each column not to exceed 20.

Work for accuracy and rapidity.

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Wednesday Repeat above.
Thursday Individual recitation of the multiplication table of 2's.
Friday Continue above.

THIRD WEEK

Monday Begin short division.
How many 2's in 4, 2, 8, 6, etc?
$4 \div 2 = ?$ $8 \div 2 = ?$
$10 \div 2 = ?$ $6 \div 2 = ?$

Tuesday Continue above.
Wednesday Review inch, foot and yard.
Thursday Give problems involving the above.
Friday Short division.
2)422 2)824

FOURTH WEEK

Monday Roman numerals from L to LX.
Tuesday Begin the multiplication table of 3's.
Wednesday Continue above.
Thursday Simple problems involving the above.
Friday Continue table of 3's.

Hygiene and Physical Education

FIRST WEEK

Monday Exercise in correct sitting. Do not require a child to sit at a desk or table too high or too low for writing. This is very injurious to the spine and shoulders. Keep the chest up while sitting.

Tuesday Exercise in correct standing. Stand with raised chest, weight over balls of the feet, heels slightly touching the floor.

Wednesday Exercise in walking. Walk with lifted chest, head erect and most of the weight on the balls of the feet. Do not stiffen the body nor bend backwards from the waist line.

Thursday Breathing exercise. Lung expansion.
Deep breathing would do away with much illness and need for medicine. Always throw open the windows, so this exercise may be taken with plenty of fresh air.

Friday An outdoor frolic.
Play favorite games.
Watch out for the "wall flowers."
Encourage the timid ones to play.

SECOND WEEK

Devote this period during the entire week to the teaching of the "Swedish Clap Dance," found in almost any book of Folk Dances.
If the weather permits, do this out-of-doors.

THIRD WEEK

Monday Play game, "Blind Man's Buff."
Tuesday Play game, "Cat and Mouse."
Wednesday Play "Midnight Fox."
Thursday Review folk dance, "I See You."
Friday Repeat "Swedish Clap Dance."

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FOURTH WEEK

Monday Begin formal physical exercises.
Arms at sides, stand erect.
Teacher will give directions, pause, and say "Place," when pupils will perform the act. At first the teacher does each exercise with the children.

Exercise I

Hands on hips — Place
Hands on shoulders — Place
Hands on head — Place
Hands on shouldres — Place
Hands on hips — Place
Hands behind back — Place
Hands on hips— Place
Hands at sides — Place

(*Continued on page 528 and 530*)

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G. W. Lewis
Author of "The Lewis Story Method of Teaching Reading and Spelling"

JAMES L. HUGHES, former Inspector of Schools, Toronto, Canada, says: "The best reader is the man who can most rapidly, most comprehensively, and most definitely get thought from visible language."

If this be true — and we do not believe any one will gainsay it — then it must follow that the best method of teaching reading will give the child that systematic training that will enable him most accurately, most comprehensively, and most rapidly to get the thought of an author through the medium of the written or printed page.

Much has been said against teaching beginners to call words, for mere word-calling is not reading. But quite as much may be said in favor of teaching the child to call words, since the ability to call words without hesitation is the first essential to good reading. This ability gained, most other difficulties vanish. If we could interpret a hieroglyphic inscription into articulate sounds representing words already familiar to our ears, we could read and understand the same. The letters are to the child just what the hieroglyphics are to us.

Upon entering school many pupils have a vocabulary that will enable them to listen with intelligence and pleasure to stories read or told from first, second, third, and even fourth grade books. This vocabulary has been acquired through the ear, and it is perfectly familiar to the child when made to appeal to that organ. When the teacher reads to the pupil, she simply interprets the sound values of the letters and their combinations, and expresses the sounds in articulate words familiar to the child through his ears. She pronounces the words and thus interprets the strange visible language into the familiar audible language. If the pupil can be taught to recognize all the sound values of all the letters and combinations of letters, he can act as his own interpreter. With his own organs of speech he will call the words from the printed page, which he will then recognize.

No method of teaching reading can be accepted as satisfactory unless it surely, systematically, and rapidly develops the power of automatic word recognition.

Some teachers have attempted to develop this ability to call words by means of a system of diacritical marks, such as are used in the dictionaries and school readers. All these systems are artificial. They require too much memory work and give too little return for the time and labor spent. These marks never occur in newspapers, magazines, or books, except in dictionaries, histories, and geographies, and even then they occur only as keys.

Some teachers seem to think that the Object Word Method is the only logical method, while others favor the Picture Word Method, or the Action Word Method, or the Word Method, and still others favor the Thought or Sentence Method.

The Object Word Method, the Picture Word Method and the Action Word Method have their advantages in the development of a new vocabulary, and wherever this is necessary they must form a part of any satisfactory method. But not one of these is sufficient by itself. As a matter of fact, in teaching the beginner to read we should confine ourselves strictly to those words with which he is already familiar. Hence the peculiar advantages offered by the above methods apply especially in the case of those children who do not possess an English vocabulary, or to foreign-speaking children. Nor do any of the above methods ever make the child independent. This must be brought about through the aid of phonics.

The advocates of the Thought or Sentence Method say that since the child must eventually express his thoughts in complete sentences the Thought or Sentence Method is the only logical one. They say that the sentence is the smallest whole or unit with which the reading should be begun. They insist that the only correct way to gain a knowledge of words is to analyze the sentence, and the only correct way to gain any knowledge of the sound values of the letters is to analyze the words into their sounds.

Those teachers who decry everything but the Sentence Method seem to forget the steps by which the child develops his oral language. Few children ever learn to walk without first crawling. In the same way the child begins with inarticulate grunts, and gradually develops words, then phrases, and, finally, sentences.

The advocates of the Sentence Method argue that the child recognizes a *horse* or a *house* as a whole, and therefore he should do the same with sentences. They forget that there is no analogy between the processes.

The outline of a horse stands out in such strong contrast to the outline of a house that it is not necessary for the child to get an exact impression of any essential details of either to enable him to differentiate between the two. But what must the child do who differentiates between the words *horse* and *house*? He must see more than the general outline. He must see every detail.

We must remember that it is quite as unpsychological to give a child a whole that is too large for him to grasp as it is to give him a part. He should be taught to read complete sentences just as soon as possible, but the first sentences should involve no more details than the child is able to visualize or get a definite picture of. Before the child is asked to visualize a sentence, his ability to visualize should be developed by graded exercises such as are given in "The Lewis Story Method Manual," and the first sentences read should be such as are found in the first few lessons in "The Story Primer."

In teaching children to read it should be remembered that the real problem is to teach them to recognize the *spoken word* through the *visible word*, and through the *spoken word* to associate the *visible word* with the *idea*. Hence the best method of teaching reading must use the best method of word recognition.

Hughes says: "The best method of teaching word recognition is the one which most easily, most quickly, and most thoroughly makes the child acquainted with word sounds if at the same time it fulfills the fundamentally essential conditions of the *self-activity* of the child, *problem finding and problem solving* by the child, *the preservation and development of the child's interest, and repetition of the process by which words are recognized, and not the repetition of mere word forms to be memorized as word forms.*" The method that most completely realizes all these conditions is The Lewis Story Method. Not only does it surely, systematically, and rapidly develop the power of automatic word recognition, but at the same time it develops the power and habit of intense concentration, of close application, of careful observation and of consecutive thinking. It enables the child to see the thread of the story. It enables him to see a larger unit than a sentence. He learns to see the plot of the whole story stand out before him. But in addition to all this, it begets in the child a love for reading, which is quite as important as the ability to read. It also solves the problems of spelling. For, unless his vision is defective, the training which this method gives in visualizing enables the child to get such a perfect image of each (*eye*) word that he will seldom experience any difficulty in recalling the irregular vowel combinations found in the *eye* words; and unless his hearing is defective, the thorough ear training given by this method will enable the child to catch every consonant sound and to associate each with its proper letter in the words which he hears, whether they be phonic or eye words; and in all phonic words, by the recognition of the *open* and the *closed* sounds he is enabled to determine whether there be present one vowel or two vowels, and to associate the proper vowel with the sound which is heard.

But in addition to all these things the best method of teaching reading should be a great factor in creating a love for school. This is just what the Story Method does.

Instead of giving children a dislike for school on the first day by plunging them into the difficulties of reading a whole sentence, or instead of taking children from a world of play and activity and asking them to sit up straight, fold their arms, look to the front, and repeat from memory the words of a whole sentence until they learn to recognize each word merely by the position which it holds in the sentence; instead of having the children spend from five to ten weeks in thus laboriously acquiring a vocabulary of sixty to one hundred words and then being compelled to acknowledge that the children have gained no ability to help themselves with new words, and that to avoid confusion we must resort to phonic analysis, The Lewis Story Method gives children a love for school. It does so by remembering that when the child enters school he comes from a world of story, song and play, and that "The child has a divine right to a life of joy; to an abundance of time for play, to the doing of the work of the school in ways in accord with his own stage of life, and to express his work in exercises of living interest." Hence, during the first six or eight weeks in The Lewis Story Method, every advantage is taken of the child's inherent love for story, song, and play, and through these the child is taught to build six to eight hundred phonic words. While doing this, the child is kept happy, and the stories about the five little fairies and the busy little dwarfs keep him constantly on the tiptoe of expectation for the next story and the lesson taught by it, thus insuring the success and happiness of all concerned.

NOTE — Teachers and mothers wishing full information about The Lewis Story Method and about the equipment for the use of mothers and teachers, may get free information by addressing the author, G. W. Lewis, 4559 Forrestville Avenue, Chicago, Ill. *(All rights on the above article are reserved by the author.)*

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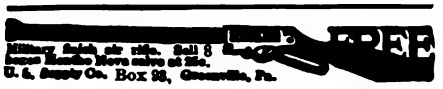

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Sweet Home

The little maid from Labrador
  Transplanted to a Southern zone
Looks back with longing to the land
  That was her own.

She careth not for blooming flowers,
  For running brooks and singing birds;
She gives no thought to grassy fields
  With flocks and herds.

She sees in dreams a house of snow—
  The dwelling-place she once has known—
Where she has played with blocks of ice
  And toys of bone.

Life's earliest message still she hears,
  And wheresoever she may roam
One song still echoes in her heart,
  The song of home.—*M. E. N. Hatheway*

Scrofula Most Progressive Now

Sudden changes of weather are especially trying, and probably to none more so than to the scrofulous and consumptive.

The progress of scrofula during a normal autumn is commonly great.

It is probable that few people ever think of scrofula—its bunches, eruptions, and wasting of the body—without thinking of the benefit many sufferers from it have derived from Hood's Sarsaparilla, whose success in the treatment of this one disease alone would be enough to make it what it is, one of the most famous medicines in the world.

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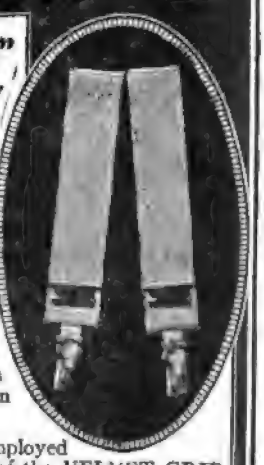

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Usually you have to search through many books to find just the gems that you want for your scholars—and then many of the best you cannot find. Here is a book—

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Daily Helps

(Continued on page 525)

After pupils have learned the movements, work for rapidity and accuracy.

Tuesday Repeat above exercise.

Wednesday Marching exercise. Bring left feet down together, right feet down together. Emphasize the step with the left foot, then with the right.

Stamp with right foot. With left foot.

Walk lightly and keep with the music, singing or clapping.

Thursday Repeat marching exercise.

Friday Repeat Exercise I.

Civics

Local Affairs

Have you a pound master? A weigh master? What are their duties? How are they appointed to their offices?

Do you have any large bridges in your locality? How are they operated? Are they draw bridges? Toll bridges? What is a drawbridge? What is a toll bridge? Do you have bridge tenders? How many? How are they appointed? What salary do they receive? What are their duties? What toll is usually charged?

Who is the city attorney? What are his duties?

What is a municipal judge? What affairs are conducted by him?

Did you ever hear of a probation officer? Is the office held by a man or a woman? What is the salary? What are the duties of such an officer? Does this officer have to do with children or adults?

What is the juvenile court?

Have you a library board in your city? Of how many members does it consist? What are their duties? Is yours a large or a small library? Do you know the number of volumes it contains? Number of children's books? Adults'? Do you have a reading room? Reference room? Who attends to the wants of the people who patronize the library? What must be done before one can take books from the library? How many of you take library books? What kinds do you like to read?

How are the affairs of the city schools administered? Of how many numbers does the school board consist? How do they receive their offices? How many wards are there in your city? Do you know the names of your school directors? How often does the school board meet? Where and when do they meet? Into how many committees is the school board divided? What are the duties of each? Whom does the board elect to administer the school's affairs? What is your superintendent's name? What does he do? How are the teachers appointed? What qualifications are required? What salaries are paid to teachers in your city? Are they well or poorly paid? Why is this? What are the duties of principals, teachers and janitors?

Have you dumping grounds? Where are they located? Why are they located in these places? What sort of rubbish may be dumped? What kinds are prohibited? Why?

Have you an Association of Commerce? Who may become members? Is a fee required? How much? What does the association do for us? Who attends to their business affairs? (Secretary.) How many members has the association at present?

Music

First Week

Monday Teach a new rote song, one about fall.

Tuesday Continue above. Sing with "loo." Keep voices soft and sing with a quick tempo.

Wednesday Individual singing of above song. Special work with low voices.

Thursday Are many phrases in the above song repeated? Sing those phrases.

Friday Teach a short rote song.

Second Week

Monday Teach syllables of the above song.

Tuesday Let each child in the room sing one phrase of the song, going rapidly up one aisle and down the other.

Wednesday How many phrases has this song? Which are alike? Which ascend? Which descend? Boys and girls alternate in singing phrases.

Thursday Review key of C.

Friday Place a simple exercise on the blackboard, in the key of C, as, do, do, me, me, re, re, do; me, fa, sol, sol, *do*, ti, *do*. Pupils point to all the do's. Sing, following the pointer, which is held by one of the pupils.

Third Week

Monday Key of E♭. Time signature — its meaning. Show the position of do on the staff. Let us look through our books. How many songs can you find written in this new key? What is the key signature? Where are the flats placed? Does it matter on which lines or in which spaces they are placed?

Tuesday Where is low do in the key of E♭? High do? Me? Sol? Fa? Re? La?

Wednesday Select a song in the key of E♭ for study. How many low do's? Sol's? etc. What are bars? Double bars? Sing the syllables, pointing to each.

Thursday Sing the words of the above song. Now sing the syllables as another stanza. Individual work with poor voices.

Friday Ear training. Sing a phrase of the songs taught, using a neutral syllable, such as "loo." Pupils answer with words and syllables for that phrase.

Fourth Week

Monday Teach a Hallowe'en song by rote.

Tuesday Continue above.

Wednseday Complete song.

Thursday Review keys of C and E♭.

Friday Voice and ear training.

Drawing and Industrial Work

First Week

Monday Paint a fruit or berry spray.

Tuesday Repeat.

Wednesday Paint grasses in black. Use one stroke of the brush for the leaves.

Thursday Repeat above in color.

Friday Clay. Model a bowl.

Second Week

Monday Paint a border around the rim of the bowl. Use but one color.

Tuesday Paint a tomato.

Wednesday Cut letters of the alphabet, all letters to be the same size. Letters H, A, L, L, O. Save.

Thursday Continue above. Letters W, E, E, N. Save.

Friday Cut a fence of black paper. Cut an orange pumpkin. Save.

Third Week

Monday Arrange the last three lessons into a poster for Hallowe'en. Mount the fence with the pumpkin on a post. Below arrange the word, "Hallowe'en."

Tuesday Complete the poster.

Wednesday Paint a bonfire.

Thursday Repeat above, adding a stickman dancing around the fire.

Friday Practice cutting bowls and baskets by folding the paper and cutting double.

Fourth Week

Monday Arrange a cover for a spelling book for November. From colored paper cut two pumpkins with green

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Mothers' Clubs

(*Continued from page 475*)

mothers in a "sing" of well known songs. When the art supervisor addresses the club, have an exhibit of the best drawings from each room. The Industrial Arts department affords an opportunity for a splendid program and exhibit.

There have been complaints from the homes that the mother's method of helping the child with his lessons is so unlike that of the school, the mother is handicapped and likewise the child. To remedy this have a program to include a demonstration lesson — one for lower and one for the upper grades.

Mothers everywhere are eager to know what is best concerning the health of their children. Lectures by the medical inspectors of schools, school nurses, and members of the Board of Health have proved to be of lasting value. Moving pictures dealing with health problems and other edifying subjects can be very successfully given at these meetings.

In many places the Mothers' Clubs have cooperated with the school in buying moving picture machines.

Gardening is a subject that affords an interesting program for an early spring meeting.

Of course the president and principal should study the needs and wants of the parents of the community.

At one meeting, slips of paper were passed and the members were asked to indicate what they would like to study. In less than ten days classes in millinery and dressmaking were organized, the instructor being provided by the Board of Education.

An evening class in "Child Psychology" was largely attended by many enthusiastic members and the public generally.

The field is so large for work in the Mothers' Club that if at any time interest is lagging, just let us look after our programs and we are sure to create and sustain interest.

New Industrial Art Materials

During the sixty-four years of its existence The Prang Company has rendered many distinct services to the cause of Art Education. More than forty years ago they published the first "drawing books" issued in this country and were the first to introduce "water colors" for American schools. Seven years ago they published the first text books on the subject of "Industrial Art" in this country, and their promotion of the industrial art idea represented in these books has changed the whole basis of art teaching in this country.

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March	"	Nov. 25
April	"	Dec. 25
May	"	Jan. 25
June	"	Feb. 25

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IT is easier to be well than to be sick when you learn how. When you learn to daily build your vitality, disease germs, grippe and cold have little effect upon you. Be free from nagging ailments! Weigh what you *should* weigh! Have a good figure! Be happy! *Enjoy* life! Be a source of inspiration to your friends. In other words, LIVE. *As sure as sunrise*

You Can Weigh exactly what you Should

by following a few simple, healthful directions at home. I KNOW it, for what I have done for 92,000 women I can do for you. Are you too fleshy? Are you too thin? Does your figure displease you? Let me help you.

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

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Excess Flesh in any part of body	Incorrect Walking	Indigestion	Headache
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Round Shoulders	Lack of Reserve	Rheumatism	Torpid Liver
Incorrect Standing	Nervousness	Colds	Mal-assimilation
	Irritability	Poor Circulation	Auto-Intoxication
	Constipation	Lame Back	

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BEFORE AFTER

IN THIS DAY AND AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "*looks*," therefore it pays to "look your best" at all times. PERMIT NO ONE TO SEE YOU LOOKING OTHERWISE; it will injure your welfare! Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny? My new *Nose-Shaper*, "TRADOS" (Model 24) corrects now ill-shaped noses without operation, quickly, safely and permanently. It is pleasant and does not interfere with one's daily occupation, being worn at night.

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stems. Make the spelling book by folding the necessary number of sheets of paper inside a heavier cover of a neutral color. Save.

Tuesday Cut letters in the word "Spelling," all capitals. Save.

Wednesday Mount the two pumpkins on the cover of the spelling book, side by side, a little above the center, and the word "Spelling" in the center, below.

Thursday Picture study, "Woman Churning," by Millet.

Friday Paint a beet.

Stories and Poems

FIRST WEEK

Tell the story of "Sleeping Beauty." Talk about it and select characters for dramatization. Arrange the scenes and dramatize.

SECOND WEEK

Monday Poem, "October's Bright Blue Weather," by H. H. Jackson. Talk about it.

Tuesday Continue above. Begin memorizing.

Wednesday Continue above.

Thursday Complete poem.

Friday "Story of Proserpina."

THIRD WEEK

Monday Read selections from "Hiawatha."

Tuesday Memorize selections from above.

Wednesday Continue above.

Thursday Tell the story of "The Lion and the Mouse." Discuss it.

Friday Dramatize above story.

FOURTH WEEK

Monday "The Wind and the Sun."

Tuesday "The Five Peas in a Pod."

Wednesday Reproduce above.

Thursday "The Three Goats Billy."

Friday Dramatize above.

October Nature Lessons

(Continued from page 510)

The little squirrels gather only the sweet acorns of the white oak, the chestnut and the live oaks. Only when very hungry will they eat the bitter nuts of the black, the red or the bur oaks.

Chestnuts The cups are closed burs, very stiff and woody, with prickly thorns. Jack Frost must open them. He will split them into four leaves, lined with brown velvet, and give you three dark brown flattened nuts with silky tails.

Beechnuts Three-cornered, thin-shelled, three together in a prickly bur.

Hazel Nuts Grow on low bushes, in flaring, clustered husks.

Black Walnut Has a thick, strong, wrinkled black shell, and is enclosed in a tough green husk with no partings. The husks must dry and turn brown before we can pound them off.

Hickory Nut Smooth, white and thinner shelled than others. It comes out of a thick, four-parted smooth husk.

After two or three weeks of autumn, a gale of wind and cold rains come. Suddenly the trees are bare. The baby leaves and branches and blossoms for next year are fast asleep in tiny brown buds all over the trees. We can find them in early winter, just above the scaly marks left by the leaves that have fallen. Under the leaves and snow the fallen seeds lie asleep. The first warm days of spring will awaken the dear little plants which have fallen asleep nthe seeds during the winter months.

Songs "October Gave a Party."
"Come, Little Leaves."
"Jack Frost."

Story "The Leaf that was Afraid." Elson Reader, Book II

3 The Birds

Before having our talk about birds, I would have pictures of birds hung around the room for several days. Arouse the children's interest in the names of these birds and in their colors. Play bird games.

Bird Migration Flocking of the robins, the bluebirds and other summer birds; their disappearance; why they fly south. Arrival of winter birds.

Interest the child in *birds' nests*. A very interesting and helpful story, "Nest Builders," is found in The Hawthorne Readers, Story Land, Second Reader; also "The Magpie's Lesson," Elson Reader, Book II.

Stories
"The Crane Express."
"How the Robin's Breast Became Red."
"How the Cross-bill's Bill Became Crossed."

Game
"The Birds," New Jersey Course in Physical Training for Grades I to VI

October Games

(Continued from page 514)

To tag them he tried every manner of trick,
But always he found them a wee bit too quick.
It taught him a lesson; no more does he brag,
When asking the leaves to come down and play tag.

With the smaller children use this. Part of the children represent the oak leaves, the others maple leaves, or any leaves with which the children are familiar. If other leaves are used, substitute their names for oak and maple.

Oak leaves and maple leaves
Are playing in the yard,
And some have rosy faces,
They run around so hard.

"Tag!" says the maple leaf.
"You're it!" cries the oak,
And back and forth they scamper —
These merry little folk.

An oak leaf child tries to tag a maple leaf child before it can be tagged by a maple leaf child, and so on. A leaf tagged steps out of the game, or may become the same kind of a leaf as the one that tagged it. The side wins which has the most leaves remaining untagged, or which finally has the most leaves with all playing.

As rest exercises after gathering leaves, let the children make garlands of them. Use a tiny piece of the stem to pin the leaves together. If it is not possible to obtain real leaves, the children trace, cut, and color paper leaves. Leave on the stem and also a little bit of the branch at the end of the stem and at right angles with it. Pass this through a little slit in the end of the next leaf, and the garland or chain of leaves will be firmly connected.

If we can show the children the truth of the last two lines of the following poem, we shall not have labored in vain.

Hark! hark! O my children, hark!
When the sky has lost its blue,
What do the stars sing in the dark?
"We must sparkle, sparkle through."

What do leaves say in the storm,
Tossed in whispering heaps together?
"We can keep the violets warm
Till they wake in fairer weather."

What do happy birdies say,
Flitting through the gloomy wood?
"We must sing the gloom away —
Sun or shadow — God is good."

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UNCLE SQUEAKY'S COUNTRY STORE. By Nellie M. Leonard, author of "The Graymouse Family," etc. Illustrated in color by Carle Michel Boog. 8vo. 87 pages. New York: Thomas Y. Crowell Company.

The mouse folks have forsaken their attic home in the city for a country place by Pond Lily Lake. They like it so well that they spend a winter there. With the return of open weather, Uncle Squeaky decides to open up a store for the benefit of the community, which is a grand success.

The book has droll illustrations in color by Carle M. Boog.

GROWTH DURING SCHOOL AGE. By Paul Godin, M.D., translated by Samuel L. Eby. $3.00. net. Richard G. Badger, Boston.

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Talking Together

Address Editor, PRIMARY EDUCATION, 50 Bromfield Street, Boston, Mass.

Why do teachers wear out, or at least become stereotyped, far earlier than any other professional workers? Largely, we are persuaded, because they live too exclusively in the third grade, the sixth grade, or wherever they chance to be placed, instead of relating their particular grade to education viewed in all its aspects. Modern conditions, to be sure, force us all to be specialists, but if you investigate the cases of men and women who have grown old in service, while their intellectual vigor has remained unabated and their emotional reactions no less quick and varied, you will find them in every case to be those who have touched life on many sides, whose interests have embraced far more than the particular subjects which they taught, and who have a philosophy of life which gives them a sense of values. Such teachers as these were never very numerous, but the need of them is so keenly felt to-day, that we may hope the strength of the desire will call them forth in increasing numbers. The need has been voiced at Oxford, where so many movements have had birth, by Professor Foster Watson, in a course of lectures on "Ideals in Education," which have been summarized thus:

"The aim of the lecturer was to emphasize the larger issues at stake at the present time, and to insist upon the inclusion somewhere in the concept of education of the philosophical outlook on life as a whole. Looked at from the point of view of universal life and thought, education contents itself too readily with the narrowly environmental. Men are always most conceited, says Ruskin, of the most restricted service. The nineteenth century, engaged in the development of specialism, has saturated education with specialism. But, as human beings looking before and after, we may expect education to help us all, in due season, to a power of considering and forming for ourselves a sound perspective of the values of life. The ideal of higher education has been too much the absorption in a narrow center of interest and a colossal ignorance of all outside of it. This has led to a separatism of sympathy and interest in the common life and thought of the world. We forget the warning of Bishop Berkeley: 'Whatever the world thinks, he who hath not much meditated upon God, his own soul and the *summum bonum*, may make a thriving earth-worm, but he will indubitably make a sorry patriot and a sorry statesman.'

"The essence of education, from the point of view of knowledge, is that of 'self-estrangement' from the narrowness of the ordinary individual or group environment, to 'the dignity of a man,' as the Renaissance writers put it. This was deeply realized in the Middle Ages, which were ages of religion and of education based upon the synthesis of life. The Seven Liberal Arts were unified into a whole — *e.g.*, by Martianus Capella in his remarkable romance of "*De Nuptiis Philogiæ et Mercuriæ.*' Capella describes the marriage of the heavenly with the earthly, and the Seven Liberal Arts are the bridesmaids of Philologia, who stand for the encyclopedia of human knowledge. Hugo Grotius edited this allegorical account of the medieval unity of knowledge, whilst in his '*De Jure Belli et Pacis*' he exemplified the idea of the solidarity of the international basis of mankind amid all the clamorous differences between nations. Again, an excellent illustration of the medieval synthesis of life and thought is afforded by the famous fresco in the Spanish Chapel in the Church of Santa Maria Novella at Florence, by Taddeo Gaddi and Simon Memmi. In the age of the Renaissance the Northern leaders impressed upon their contemporaries the essential unity of all life and thought, the need of a philosophical synthesis on a religious basis. This was as characteristic of Erasmus as of Luther or of Calvin. But with the Renaissance there set in the process of the breaking up of the old synthetic outlook on life. After the time of Francis Bacon, particularly, the analysis of nature began, and in the critical and concentrated course of observation and experiment multitudinous new departments of knowledge arose and were summarized and organized into new sciences, until the idea of the synthesis of all knowledge was obscured.

"Education in various directions has thus tended to fall into the hands of specialism. The greatest need to-day is its emancipation. The first step is to recognize the transcendent value of a religious element in the early stages of education. The second step is, at the later stages of education, that the student should be helped and encouraged to form for himself, as a provisional working hypothesis, some philosophical outlook on life and thought. In the absence of any other positive religious-philosophical map of life, the lecturer recommended the careful consideration of Professor Josiah Royce's 'Philosophy of Loyalty.' The spread of a synthetic philosophical outlook on life is necessary as a corrective to self-centeredness of group and section, and also, in the long run, of selfish national aims."

A School Picture Gallery

Hoxton is not one of the beauty spots of the metropolis. Bounded on the north by the wan and weary waters of the Regent's Canal and on the south by the thoroughfares of Old-street and Hackney-road, it crawls in long files of dingy streets across the face of East London. Scarcely a blade of grass assaults its grayness, hardly a tree dares strike a note of green amid its dull monotony. Open spaces have been bartered for stuffy factories and workshops, and the air and light by which men live have been blocked out by buildings in which food and furniture are manufactured. No artistic compassion has tempered the ruthless materialism by which row after row of low, formless, brick hutches have been run up to shelter those whom fate has consigned to these regions.

Here and there above the prevailing one-story level, rise vaster buildings of red brick, unpretentious, but substantial. They are the London County Council schools, in which skill and patience struggle devotedly day by day to raise succeeding generations one step higher on the ladder of progress — struggle in spite of the overpowering negative influences of all that the environment involves.

St. John's-road School is externally no different from the rest; rather darker and more dingy than some, yet proudly displaying in its narrow forecourt a fair percentage of Hoxton's trees. It consists of the usual infants', girls', and boys' departments on three floors. The boys, indeed, can hardly be said to live on a floor; they inhabit a balcony surrounding the well that rises from the girls' hall to the glass roof. And the portion of this, external to the classrooms, with stone wall on one side and glass partition on the other, had long been a source of annoyance to the headmaster, till he hit on the bright idea of turning it into a picture gallery, adorned with a collection of good colored prints, representing western art from its birth down to the present day. With unfailing patience and aided by the generosity of some friends, he has developed his scheme in sixty oak frames, each containing from two to six insets — over 160 prints in all.

Under each print is mentioned the gallery in which the original can be seen and in most cases a critical note and an appropriate quotation from some poet are added. The notes are sensibly short and yet enlightening. The verses are chosen with taste; for example, under Fred Walker's

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"Harbor of Refuge" we find Roden Noel's lines:

They are waiting for the boat,
There is nothing left to do,
What was near them grows remote,
Happy silence falls like dew.
Now the shadowy bark has come
And the weary may go home.
By still waters they would rest
In the shadow of the tree;
After battle, sleep is best,
After noise, tranquillity.

Beside the English painters and forming an excellent contrast with them, are representative pictures of the French school, and reproductions from the galleries of Italy and Spain.

Has not this headmaster had something of an inspiration, and will not his boys have a chance of gaining an intelligent insight into the beauties of painting and sculpture — a a chance which is not often offered to pupils in many a more renowned school? In an age when material gain and material pleasures engross the attention of humanity, it is no small thing to have kindled, even in a corner, the torch of art; to keep it burning in the wilderness of Hoxton is an achievement. All honor, then, to this school for its courageous initiative and may it be followed by a host of imitators. — *From a Correspondent in London Times*

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And let parents remember, too, that by encouraging the boys and girls to enter this unique contest, there is not only added zest to Kodaking, but a fresh interest in the importance of brushing the teeth regularly, night and morning. The delicious flavor of Ribbon Dental Cream is an important help in forming that habit for health.

115 CASH PRIZES

Enter the photographs in the contest, for which prizes will be awarded as follows:

For the best photograph	$100
For the 3 next best . .	$ 50 each
For the 10 next best . .	$ 25 each
For the 101 next best .	$ 5 each
Total . .	$1005.00

Prizes will be awarded before January 1st, and winners will be announced in an early 1921 issue of several important magazines. In case of a tie, each will receive the full value of the prize tied for.

For rules of contest see page 519

An easy way to help boys and girls remember

"Good Teeth Good Health"

We suggest that you encourage those pupils who have cameras to enter the photographic contest described in this advertisement. It is a novel way to interest children in Good Teeth—Good Health. If your pupils are attracted by this out-of-school lesson, and enter the contest, you will have one more way to interest them in your school work on hygiene.

We can help you still further by sending the Colgate Classroom helps, which any teacher may have once each school year. They include sample tubes of Ribbon Dental Cream and interesting "Good Teeth—Good Health" booklets. Give your full name and shipping address, number of pupils, name of school and district, and name of your school superintendent or principal.

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Educ

PRIMARY EDUCATIO

NOVEMBER 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
THE PRIMARY EDUCATION COMPANY

BOSTON NEW YORK CHICAGO

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The Myers Mental Measure

By CAROLINE E. MYERS and GARRY C. MYERS, Ph.D., Cleveland School of Education, Cleveland, Ohio, and for two years Army Psychologist and Army Educational Expert.

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(57)

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I feel so tingly through and through,
I can't begin to play;
I couldn't add up two and two.
Because it's Circus Day!

I mean to buy a red balloon —
Good-bye! I'm on my way!
But don't expect me back too soon.
Hurrah for Circus Day!

— *Daisy D. Stephenson*

The Journal of Geography Changes Publishers

The Journal of Geography, the official organ of the National Council of Geography Teachers, is now being published by A. J. Nystrom & Co., of Chicago.

It is being edited by Prof. Geo. J. Miller, State Normal School, Mankato, Minnesota, who is also Secretary of the National Council. Under his editorship the *Journal* promises to be more than ever helpful to Geography teachers.

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Boston New York Chicago

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Day is dying! Float, O song,
Down the westward river,
Requiem chanting to the day —
Day, the Mighty Giver.

Pierced by shafts of time, he bleeds,
Melted rubies sending
Through the river and the sky,
Earth and heaven blending.

All the long-drawn earthy banks
Up to cloud-land lifting:
Slow between them drifts the swan,
'Twixt two heavens drifting.

Wings half open like a flower,
Only deeper flushing,
Neck and breast as virgin's pure —
Virgin proudly blushing.

Day is dying! Float, O swan,
Down the ruby river;
Follow, song, in requiem
To the Mighty Giver.—*George Eliot*

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58

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Round Shoulders	Lack of Reserve	Rheumatism	Torpid Liver
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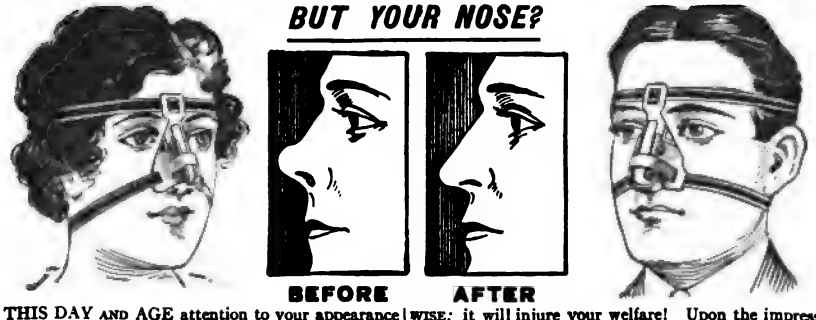

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Strange, how a sweet or sudden scent,
Faint with forgotten childhood, brings
From churlish Time's dead continent
Remembered things:

How some old, half-heard melody
Draws up the adamantine steep
A younger earth, a happier sky
Out of the deep.

Rest in your dim Sicilian Grove,
Dear Ghost of old Archimedes:
With all your art you could not move
Such worlds as these.

— Gerard Hopkins

Autumn

The hills and valleys are ablaze
With promises of Autumn days.

The sumach leaves are first to fly
Their scarlet signals to the sky.

Frail maple tips flush red and gold,
While the young oaks, in dress less bold,

Hide in the shallows and the glades,
Wearing browns of varied shades;

But, swaying plumes of radiance gay,
One flower wins the right of way,

And by its splendor queens the wood
Where Beauty's reign is ever good,

And Nature greets the graceful nod
That rules as with a Golden-rod.

— Frederic A. Whiting

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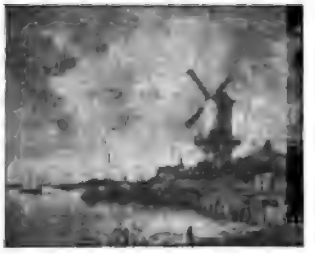

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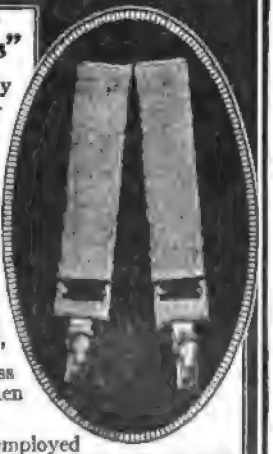

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Volume XXVIII NOVEMBER 1920 Number 9

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

"Beauty Thoughts"

Edith L. Boyd

THE old fashion of hanging embroidered mottoes on the walls of our homes has long since passed away, but frequently the curt reminder "Do it now," or "Keep smiling" confronts us from office wall or shop window, and pricks up the flagging will. Occasionally we see them elsewhere: a well-chosen one on some one's desk; above a friend's mirror, or on the dresser of a guest room, and though we may not realize it at the time, the repeated reading, or even the notice of the same idea, makes an impression on our minds.

Children are especially susceptible to the influence of a little apt, inspirational phrase or sentence. Who cannot recall the sentences of this kind that used to form the writing lessons? Trite they seem now, quite worn out, but we must not forget that they are new to children and, when read for the first time, strike their perceptions with all the force of a new discovery. They hold them in mind, too, and believe in them, and accept them to an extent that a grown person little dreams, although many of us can recall what they meant to us and certain help they gave us.

One splendid morning when the joy of life seemed overflowing, a teacher, just to express her own feeling, wrote on the blackboard below the day's date:

Every day is a fresh beginning,
Every morn is a world made new.

Then it slipped from her thoughts, until she saw the children reading it, and later found it written at the top of some of the exercise papers.

This gave her an idea, so next morning she covered the motto and asked who could repeat it. To her surprise almost all could do so, with a real appreciation of its meaning and a pleasure in saying the words. The teacher left this verse on the board for the remainder of the week, and while she made no suggestions about memorizing it, each child had done so, consciously or not.

Monday a new "beauty thought," as they came to call them, was put in front of the class. It was noticed at once and Miss Gale had it read aloud as part of the opening exercises, and mentioned that it would look well at the top of the study papers. That was enough; it appeared on every paper and at the end of the week it was the mental property of every child.

The custom became established and brought interesting developments. Every Monday there was an eager glance at the board first thing, to see what the new idea might be, and on one occasion when Miss Gale forgot to put it up, a dozen hands flew up to remind her. When Miss Gale was absent for a few days, the substitute teacher did not, of course, know this custom and the pupils missed their watchword and told their teacher this as a grievance. Sometimes she would write a different kind of thing for them as seemed called for by a special condition, a phrase of admonition, of etiquette, and during wartime, of patriotic or thrift ideas, and all were accepted with the same interest and earnestness.

"Use all your brain," faced the class one week and brought out the fact that we do not always do so, thereby causing loss of power as well as of results. Miss Gale was much touched when, at the end of the week, she commended the work of a certain slow, indifferent pupil, he said, "Every time I look up I see that motto and it keeps me agoin' hard's I can. Say, it fits right on to last week's one and shows me how to do it."

"What was that?" asked Miss Gale.

"'I can do what anyone can do,'" repeated Ben, with emphasis. "'Use all your brain,' that's how. I haven't been a doin' that."

He opened his tablet and showed on the back pages a copy of every motto they had had during the term.

Every day is a fresh beginning,
Every morn is a world made new.

(Continued on page 599)

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Making the Past Real II

By an Excursion to a Museum

Jennie L. Hendricks

Principal of Training School, State Normal School, Worceste r, Mass.

THE school excursion provides an excellent means for "making the past real." Children learn more real history from one such excursion than they can learn in a month from books.

Effective and beneficial as this method of teaching is, it is not used to any great extent in the American schools, for many teachers put forth two serious objections. First, the teacher finds difficulty in managing a large group of children when outside the classroom. This difficulty can be reduced to a minimum if the teacher will carefully organize her school, or better still, guide the pupils in organizing themselves into groups, making each group responsible to a leader whom they themselves have chosen. This can, at the same time, be made a most valuable lesson in civics, for are not the children thereby living in a little democracy where they are being trained by actual experience to meet the conditions which confront every American citizen?

Secondly, teachers often complain that children return from such a trip without having gained much accurate information. This objection, too, lies within the power of the teacher to eliminate. If the teacher first visits the museum herself, and then plans to give the children definite questions to be answered, or definite topics for which they will be held responsible upon their return, it will be found that the children have gained much from the experience. They will return not only with these definite facts, but will have learned incidentally much more. To send children to a museum without any preparation for what they are to see is of little value. Several lessons for reading, discussing, and preparing what is to be seen are very essential if the excursion is to be a success.

On our excursion to the Historical Museum at Worcester, we were studying the Indian relics. The children started out with these questions to be answered upon their return:

1 Be sure to write in Indian fashion the story written by Indian chiefs on three stones which you will see in the Museum.
2 Study the Indian boat and see if you can tell how it was made.
3 You will find three Indian toys. Be able to tell how they used them.
4 How did the Indians make their arrows?
5 Notice the dishes and tools. How and of what were they made?

For two days before we started on our trip, we used our history, reading, and language time in consulting books and discussing the Indians. Since the teacher had clearly in mind what they were to see, she could easily guide the work in such a way as to have the children well prepared for the trip. On a table at one side of the room, were placed many different Indian books containing illustrations, Indian legends and fairy tales, and much information concerning these people. The children were allowed to go to this table at any spare time and choose a book. The children felt that they were preparing themselves for this great excursion and were much interested in the reading. This type of silent reading has its greatest value in that it supplies a motive for a great amount of reading. They enjoy it and are anxious to be able to enter into the discussion which comes later, as well as to prepare themselves for what they are to see.

When the day of our visit arrived, we took plenty of time to organize ourselves into five groups, with a leader for each group. We then carefully considered in detail how essential it was for each individual to help his group and thereby make this trip a success. Without the least difficulty, and with absolutely no help from the teacher, after we had started, this group of twenty-five children went from one end of the city to the other.

The attendant at the Museum was expecting us and was most cordial in receiving us. He untiringly explained the relics to this attentive group and co-operated in every way to make the occasion one of benefit to the children.

Upon our return to the school-room, we found that we had plenty of material for much of our school work for several days.

We decided to make an Indian booklet, which was to contain all the work we were to do in connection with our study of the Indian. The covers, which were made during the drawing periods, were very simple. The children brought Indian pictures, which they pasted on the outside cover. With black and red crayon, they made plain borders and printed the title and their names. Some of the children displayed considerable ingenuity in imitating Indian designs and borders. Many of the booklets contained illustrations of the relics which they saw at the Museum. Some had pages of illustrations which had been cut from magazines and pasted upon the sheets of paper the size of the booklet.

Our first page was to have an account of our trip and what we saw. In preparation for this, we worked out together an outline upon the board and then gave the composition orally. Following is one of the stories written:

Our Trip

June 2, 1920, we took a trip to the Historical Museum. Just outsid the building we saw an Indian boulder used for pounding corn.

The first thing we saw in the building was a case of Indian relics. There was an old man who told us about these things. He showed us three stones which had Indian writing on them. The Indian chief who wrote them owned all the land around Worcester.

We looked under a table and saw an Indian boat. The Indians made this by burning out part of the log and scooping out the charcoal.

Then we turned our attention to some Indian toys. There were some stone discs which the Indian boys used to throw. The Indian boys used to play with tops and balls as we do, only theirs were made of stone.

In one case there were some arrow heads attached to the wood by reindeer sinews. Another weapon was a tomahawk head. The other things in the case were stone tools and dishes.

One page contained the forty-five spelling words which we had studied in connection with this work. This served as an excellent motive for our spelling lessons, for each child worked hard to make this page of his book a perfect one.

As the children entered the room one morning, they found displayed about the room twenty-five large pictures illustrating Longfellow's "Hiawatha." Under each picture were printed the lines of poetry which the picture illustrated. The children were given all the time they wished to enjoy these pictures. I was not surprised to have many requests for the whole story. This was read to them, selections were committed to memory and these selections copied for writing lessons into their note-books.

For the last page each pupil chose any topic about which he had read to write about. One of these will serve to illustrate what was done.

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Burial and Graves

The Indians look upon death as due to bad spirits. Some Indians dig the graves deep and others dig them shallow. In some tribes they bend the body into as small a space as they can. Other tribes they leave it straight.

The Indians put knives upon the graves so that they may hunt in the next world. They also lay many dishes over the graves of the women so that they may cook their dinner in the next world. What I think the funniest of all is the way they kill the owner's horse over the grave, so that the body can ride to the next world. If a boy has a dog, when the boy dies, the dog is killed so the dog can guard his soul.

Much of the material which we saw at the Museum had been collected in our own county, and the chief whose signature appeared upon one of the stones which we saw lived within two miles of our city. Lakes, rivers, and hills in this vicinity still retain the old Indian names. All these facts woven into our discussions made it possible for the children to feel that these people had at one time actually lived and walked upon the very ground which we traverse every day; that they were not simply personages which appear in books. They were making a beginning, at least, in feeling that history is something more than a story — it is a story of actual events which took place in the past.

Story Telling

Cora M. Campbell

IN telling stories to children two chief ends should be borne in mind, namely what story to tell, and how to tell it. Let us consider first what story to tell.

A story should have in it color, life and skilful blending of the familiar with the unknown. Action should be rapid, but not confusing, description should be vivid, but not prolonged. There exists a class of teachers and kindergartners who carefully eliminate from the stories they tell every suggestion of blood and struggle. Life is or should be for all of us full of vigorous action and wholesome struggle and the spirit of these too-attenuated tales is too feeble, not to say milk-soppish, to please the average child of Adam. The child who enjoys hearing the king say, "Off with his head!" is no more likely to be cruel than his soft brother reared on anæmic tales of the dear lion who never hurt people, but only roared at them. Such tales are untrue to nature and even to ethics, and leave unsatisfied that strong craving for the dramatic so characteristic of childhood. Every story worth telling has in it some kernel of truth, some touch of the good and the beautiful. Only a few of our folk-tales are objectionable on the score of cruelty or grossness; in most of them runs the life-blood of an upstanding race, adventurous yet idealistic. Have no fear of them, only see to it that in the telling the emphasis lies on traits of courage, kindness, beauty, and those exquisite touches of fancy that are found nowhere in such perfection as in some of our popular fairy tales, Andersen's for example, and the moral will take care of itself.

Choose stories dealing as far as possible with familiar objects, customs and nomenclature. If you say, "An ichthyosaurus came through the forest," will the children listen with breathless interest? They will not. Why should they? Ichthyosaurus is to them a sound without meaning, a mere concatenation of uninteresting syllables. But substitute "bear" and their attention is caught. Oh, yes, they know what a bear is, even if their acquaintance with him is second-hand from pictures or from the description given by other children. It is for this reason that English and Scandinavian tales please our children more than those of Japan or India. Red Riding Hood and the wolf come natural to the average child when Raleshak and the Jackal would not. Even the "Arabian Nights," with its Oriental background, should be preceded by stories dealing with a more accustomed environment.

Stories in which there is a romantic union of the savage and wild with the tenderly domestic have a special appeal for the child mind. This is the charm of the pretty Grimms' tale of Snow White and Rose Red and the bear who paid them a visit every evening, and of the popular Uncle Remus stories of Joel Chandler Harris. The child repeats in his development the history of the race, and primitive man, living close to the beasts, regarding them as familiar friends with mental and social attitudes like his own. Friendly converse between men and animals is not incongruous to the child mind, it is a delightful matter of course. The naivete of such stories fascinates the child unconsciously and has, on the other hand, a conscious attraction for the more sophisticated elder.

To familiar objects and surroundings should be added an element of the mysterious and improbable. In childhood we prefer romance to realism, and many a hard and barren life has had its only glimpse of something brighter and better in the memory of some lovely tale heard long ago. In Cinderella the hard life of the heroine and the familiar home surroundings at once catch the child's interest and sympathy, but it is the wonder-working fairy godmother who furnishes the charm of the story.

For small children the cumulative story, with its regularly recurring refrain and symmetrical growth of incident, has a great fascination. Like a child's pyramid of blocks the story is built up step by step to the climax, and like the pyramid of blocks it goes to pieces in a general catastrophe or unwinds itself step by step to a peaceful conclusion. "The Old Woman and the Pig" is a good example of this type of story. It satisfies the instinct for rhythm so deeply rooted in children, and the constant repetition pleases without wearying.

Let us now consider how to tell the story. Every teacher knows that to rouse interest in a given subject one must be truly interested therein oneself, or be able to present a convincing conterfeit of such interest. When you tell a story, try to be interested in that story yourself. Know it thoroughly, tell it with pleasure and your hearers will be interested and pleased too. Let your descriptions be brief but vivid, use pictorial words that strike upon the imagination. Robust verbs and colorful adjectives have been the salvation of many a story-teller. If you say, "The prince had a horse," you are not saying enough. Say, rather, "The prince had a beautiful white horse with a golden saddle on his back." This brings the picture vividly before the most unimaginative child.

Use words that the children understand. With small children, whose vocabulary and environment are limited to a very narrow range, this is really important.

When you introduce a dragon into the story explain what a dragon is; if a castle appears, define it for the benefit of the uninformed. Indeed one of the direct benefits of story-telling should be an increase in the child's vocabulary.

Use direct discourse. Do not say, "The king gave the youth three tasks." Say, "The king said to the youth, 'Now I will give you three tasks.'" It adds energy and makes the occurrence seem present and near, rather than past and remote.

Do not let the story drag. Speak slowly if you wish, but do not let the story move slowly. Older people are interested in the delineation of character, the elaboration of the plot; children are not. They want to go on with the story. A telling phrase, a lovely metaphor may, it is true, find a response in that unconscious poetry of which some children have so much, but after all "the story's the thing."

Like the bards of old, regard your story-telling as something more serious than pastime, more delightful than work, and you will have your reward.

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Projects for Primary Grades III

The Thanksgiving Project

Florence A. Powell

NOVEMBER, the month of "The First Thanksgiving," the story of the Pilgrims, to be a worth-while study, must become a living thing. When you begin the English period in the history of the Pilgrims, you have now as never before that bond between England and America brought directly home to the little children by letters, post-cards, souvenirs and soldier friends whom most children have or know. These souvenirs, with pictures of England, were placed around the room during the work of the first unit of the project.

From a number of Pilgrim pictures we selected one little Pilgrim maid to tell her story. The first verse of the poem was the story for the first poster.

Next unit was Holland. As little as the first grade children were, they very readily grasped the difference between the people, dress, and type of country compared to England. Many Dutch pictures, wooden shoes, a doll dressed in Dutch costume, also paper windmills constructed by the children were displayed in our room. With our old friends, the kindergarten blocks, we built the dyke and windmills; Holland, the land of flowers, afforded here the opportune time to plant our bulbs to bud for Thanksgiving. The story "The Leak in the Dyke," was used as a basis for the love of country and of the need of little children's service to their country. A dance to the song "In Far-away Holland," together with a number of selections of Holland, made the country one of great delight.

Several morning talks were given upon the manner in which we, as little children, should receive little strangers in our school and how to make them feel comfortable and at home.

The second poster was made now as the picture story of the second verse of the poem.

The trip on the *Mayflower* compared to our journey of to-day was a revelation. We compared the picture of the *Mayflower* with a picture of an ocean liner of to-day. A list was made by the children of what people of to-day take upon a journey and compared with what the Pilgrims took with them. Reasons were given in each instance.

The aim in studying this trip on the *Mayflower* was to snow the children the great need of doing for each other, and also the need of standing together for the good of all. A schoolroom of children with that motto can ONLY succeed.

The third verse and poster formed a basis of comparison as to the appearance of the new land, America, with that of England and Holland. Their first winter in this new country, their friendship with the Indians taught a lesson of service, also how we can endure hardships when one is doing what is right. Motto: "Right always wins."

The fourth verse and poster were the basis of the lessons in preparation, the farmer's preparation for winter, the birds' and squirrels' preparations, then the Indians'. We visited the third grade room, where the children had made an Indian village on their sand-table.

The fifth verse and poster was the summary of the story, the return of kindness and service. The return in form of a party. The story of the First Thanksgiving. When held? Who came? Where given? What was eaten? Why given? Compare the preparation at their home with that of the Pilgrims.

Morning talk, the meaning of Thanksgiving (giving thanks); children gave their reasons for being thankful, also the proper way to express their thanks. For example:

How we help mother.
How we help at school.
How we help each other.
Can we serve without money?
What makes the best kind of gifts?
Should we help without being asked?

These lessons, together with the story and the picture story, posters, and the making by each child one of these books, make a truly American Thanksgiving an American holiday enjoyed by all for all who live under our own Stars and Stripes.

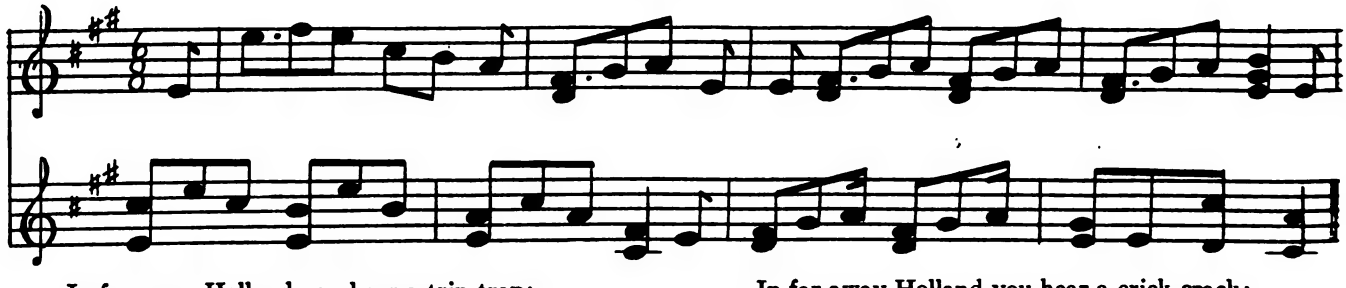
The Pilgrim Maid's Story

(The following poem, by Miss Powell, was illustrated by the children of Grade I-A in the Cleveland Observation School. We cannot give here a reproduction of all the pretty posters made by the children, as the contrasting colors cannot be shown by ordinary photography. Two examples, photographed in miniature, are shown.)

My father and my mother,
From England sailed away
To find a land of freedom
Where they could live and pray.

To Holland, where the flowers
Were blooming everywhere,
But the people were so different,
They couldn't quite *stay* there.

In Far-away Holland



In far-away Holland you hear a trip-trap;
The little Dutch children go clipity clap!
The ways of the water the good Dutchman knows,
A-sailing, a-rowing, a-skating he goes.

In far-away Holland you hear a crick-crack;
The busy windmills going click-i-ty-clack!
But what does the Hollander like more than these?
His many bright tulips that nod in the breeze.

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The *Mayflower* was their ship,
They sailed for many a day,
They landed on a great big rock
In Plymouth's peaceful bay.

Then a friendly Indian came.
He caught the fish and found the game.
He was so kind and was so brave,
He taught them how to store and save.

For winter was so cold and bare,
They had to save and then to share.
For in this big and lonesome land
They worked together, a happy band.

They set a day apart
To thank the Lord each year.
That's why we have Thanksgiving Day.
Remember that, my dear.

The Story of the Pilgrims

A Fourth Grade Project

Margaret Mackie

Introduction

In October, when my fourth grade class began to think of a Thanksgiving Day program, the idea of a dramatization of their own pleased them very much. Some spoke of a miscellaneous program, but they had had that kind from kindergarten through the third grade, so something new and different quite delighted them. I knew it would take a good deal of time, but after thinking it over, I saw how I could correlate reading, geography, history, art and language, so I decided to let them try it. We used such books as "Boys and Girls of Colonial Days," "Stories of Colonial Children," and "Stories for American Children." From these we obtained ideas about the customs, costumes, homes, food, clothing and ideals of the Puritans. We correlated our geography with this work to find where the Pilgrim's first homes were, then traced their journey to their homes in Holland and finally to the new homes in America. While obtaining our facts on the landing, the life in this country, and the homes, food and clothing of the Pilgrims, we were establishing, without knowing it, the history of one of the first great colonies of America. We brought in the art by discussing the dress, furniture, and music of these people; while language work was in evidence from the start, because self-expression and enunciation were the two big things for which we worked in the dramatization.

SCENE I

About one week was spent in securing the facts that we thought were essential for our whole story. These we divided into three parts, with certain ideas emphasized in each part. After we had this knowledge we were ready to put our ideas into words. In our first scene, the idea was the devotion of the Pilgrims to their religion — thus their reason for leaving England. The children made their own sentences, which were written on the board after the final decision of the class. We progressed this way each day until the first scene was finished. Then came the matter of fitting characters. This we did by letting different children take the same part and the class selecting the one who took the part best. The question might arise: Did only the best ones take part? Every child took some part in the dramatization. Those who did not do so well in the individual parts were Pilgrims or Indians, so every one felt a responsibility.

SCENE II

The second scene took place in Holland. This was worked out in the same manner as the first scene. The thought expressed was — the devotion of the Pilgrim parents for their children: therefore their reason for leaving Holland.

SCENE III

The main expression of this scene was the struggles and hardships of the Pilgrims, but through it all they stood firm in their faith in their God.

The furniture in our play was small, so as to fit the children. The Pilgrims, Indians and Dutch were dressed respectively.

The dramatization took six weeks of hard but interesting work, and the children, as well as myself, feel we shall never forget the story of our Pilgrim ancestors.

Dramatizatio ı

SCENE I — *Setting takes place in a secret meeting place of the Pilgrims in England. Pilgrims are in serious conversation when the leader calls the meeting to order.*

Leader I presume you know we are here to talk over some important matters. You know the King has ordered us to go to one church and to pay a tax. What shall we do about it?

First Man Let's stay here.

Second Man Let's go to America.

First Man That's too far and we have neither mone nor ships.

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A Pilgrim Sand Table made by the second grade pupils in the Cornish School of Plymouth, Mass., under the direction of Miss Helen F. Holmes. The houses and fort were made from cherry twigs and the people were cut from Thanksgiving post cards.

Third Man Let's fight the King and his men.
Pilgrims No, we are too weak.
Second Man Let's go to Holland.
Leader Those who are in favor of going to Holland say, "Aye!"
Pilgrims Aye!
Leader But where shall we get our money and ships?
First Woman Let's all save until we get enough to go.
Second Man Why! there's a Dutch ship in harbor now. I'll speak to the captain for passage as soon as we get enough money.
Leader (*approaching Pilgrims*) Now remember, we must keep this all a secret, for if the King finds it out, he'll put us all in prison.

(*Enter Officer from the King.*)

Officer (*handles leader roughly*) What's all of this about?
Leader Why! this is just a meeting.
Officer I thought I told you not to have any more of these meetings — so off to prison you must go.

(*Pilgrims follow, weeping and murmuring.*)

First Woman I knew this is just what would happen.
Second Woman Now, what shall we do?

SCENE II — *Setting takes place in Holland, in the house of Mr. and Mrs. Bradford. Mrs. Bradford is knitting, while Mr. Bradford is reading a paper.*

Mrs. Bradford Anna needs a new pair of shoes and I don't see how we can get them for her.
Mr. Bradford Oh! cheer up — I guess we can manage that some way.

(*Enter Elder Brewster.*)

Elder Hello, neighbors.
Mr. Bradford How do you do? Have a seat. (*Offers chair.*)
Elder How are you getting on?
Mrs. Bradford I was just saying that Anna needed a new pair of shoes and I did not see how we were going to get them.
Elder Brewster I guess we can manage that all right. The Dutch people have been very kind to us since we came here.

(*Enter two Pilgrim children, who have just come from school.*)

First child "Mutter," is there anything to eat? (*Looks in cupboard for food.*)
Mrs. Bradford No. You must not lunch now. I thought I told you last night that food was scarce and that you couldn't have anything between meals. Why! why don't you speak to Elder Brewster?
First child (*shakes hands with Elder Brewster*) How do you do, Elder Brewster?
Elder Brewster How do you do, children? How are you getting along in school?
Children Fine, sir.
Second child Mutter, we're going out to play with the Dutch children now.
Mrs. Bradford All right, but don't get into any mischief.

(*Exit children.*)

Mrs. Bradford Did you notice how my children are getting so much like the Dutch?
Elder Brewster No, I didn't.
Mrs. Bradford You see they called me "Mutter," and before we know it they'll be talking and dressing just like the Dutch children.

(*Enter six children for a Dutch dance — "Wooden Shoes," found in the "Progressive Music Reader," Book I. Elder Brewster, Mr. and Mrs. Bradford look on and notice their own children are also watching the dance.*)

Mrs. Bradford There! what did I say? Our children were watching that dance, and I'm surprised they didn't take part.
Elder Brewster Well, I'm surprised! I had never noticed it before.
Mrs. Bradford We must move, and right away, too!
Mr. Bradford Where would you like to go?
Mrs. Bradford Anywhere to get the children away from here.
Elder Brewster Would you consider going to America?
Mrs. Bradford Yes, if the rest of the Pilgrims would like to go there.
Mr. Bradford I'll call a meeting at once.

(*He leaves and soon returns with four Pilgrim men.*)

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First man I've heard about your troubles, Mrs. Bradford.
Mrs. Bradford Yes. My children call me "Mutter," and I know before long they will be just like the Dutch.
Second man You'd like to go to America?
Mrs. Bradford Yes.
Elder Where should we get money and ships?
Third man I'll lend my money.
First man So will I.
Second man So will I.
Mr. Bradford And I'll lend mine, too.
Mrs. Bradford Well, let's make our plans and leave as soon as possible. (*Exit.*)

SCENE III — *In America, in the home of Priscilla Mullins.* (*Priscilla is seated beside a table, knitting.*)

Priscilla Oh! I must hurry and get this done so Perseverance will have something warm to wear when she gets well. (*She hums a tune.*)

(*Enter Mother, who has been visiting the sick.*)

Mrs. Mullins Thou art feeling better, Priscilla?
Priscilla Yes, I am, Mother; but how are the rest of the folk?
Mrs. Mullins William Bradford is very weak. John Alden had a bad night, but is much better to-day.

(*Enter Miles Standish.*)

Miles I'm glad to see you looking so well and happy, Priscilla.
Priscilla Yes, but such a few of us are able to be up — what if the Indians should attack us?
Miles The Indians will never know how many of our number have died, for we bury our dead at night and level the graves even with the ground.
Priscilla (*beginning to cry*) Then we shall never know where the graves are, to put flowers on in the springtime.
Miles Never mind, Priscilla, everything will come out all right.

(*Enter Indian Chief, and Massasoit as interpreter, and two other Indians.*)

Miles (*rising*) Welcome, brothers!

(*Chief grunts.*)

Massasoit Big Chief says — Welcome, pale face.
Miles We are glad that you have come. (*Chief grunts.*)
Massasoit Big Chief says he comes to make peace with you. (*Offers peace pipe.*)
Miles You don't know how much this means to us.
Priscilla I'll go and get the rest of the Pilgrims to tell them the good news. (*Exit Priscilla: returns with the rest of the Pilgrims.*

(*Enter Pilgrims and arrange themselves in a group around the Indians.*)

Miles Brothers and sisters, these Indians have come to make peace with us. Now we will not have to build the new fort for protection.
Pilgrims Oh! we're so glad.

(*Enter Captain of the Dutch ship, who is about to return to England.*)

Captain My dear friends, I am about to return to England with the *Mayflower*, and I have come to see if any of you are tired of your new home and wish to go back with me.

(*Pause.*)

John Alden If any of you wish to go, all you have to do is to say so. We know life cannot be easy with us here — we face many dangers and hardships. If you want to go, just speak, and you shall return to England.

(*Pause.*)

Captain 'Twill be a fair journey at this time of year.

(*Pause.*)

Captain Do you realize that the nearest white man is more than five hundred miles south of you?

This Dutch village was made by Second Grade pupils in Montpelier, and is supposed to show the homes, windmills, black and white cows, goose girl, boy with milk cart, market place, etc. The canal between rows of houses does not show plainly in picture, neither do the little bridges nor tulips. LOUISE R. GLEASON.

(*Pause.*)

Elder Brewster We thank God who hath permitted us to come here. If we live, our faith will live. All we hope to do is to convert our savage brothers, so no matter what happens to us, we will continue to praise our Heavenly Father.
Captain Then I shall tell all England that I left you singing songs of praise. (*Moves toward exit.*) So farewell, my friends, farewell. May God protect you.
Pilgrims (*waving hands*) Farewell, farewell!

(*Pilgrims remain standing for a short time with bowed heads, then all sing, "Our Morning Song," found in the "Progressive Music Reader, Book II, page 8.*)

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A Project for the Second Grade

Part I

Trimming a Birds' Christmas Tree—a Bird Study Unit

Grace Emily Storm

Instructor in Kindergarten Primary Education, the School of Education, the University of Chicago

NOTE This project was worked out in a second grade in the University of Chicago Elementary School. Three half hour periods a week, for nine weeks, were devoted to the unit.

The trimming of a birds' Christmas tree was the basis and the motive underlying a bird study unit. The teacher wished the children to feel an interest and love for birds before they actually began to learn about them. Therefore the approach was made through the need of caring for and protecting the birds on the farm, since they had just finished the study of the farm as the source of food supply. They had suggested and constructed many things that helped the farmer in their representation on the sand-table. They were asked to name some of the animals that helped on the farm and to tell in what way each contributed. They named the cow that gives milk; the horses that plough the ground so that the grain can be planted; the hens that lay eggs, and other animals. They were told that there was something else that lives on the farm that helps — something that flies in the air and hops on the ground. Immediately the answer came, "The birds." The children were asked if they could think of how the birds help the farmer. "They eat insects and worms." "Why would that help the farmer?" "The insects and worms often destroy the farmer's trees and the farmer's grain. They hurt his garden." "If these things are harmed, will it matter to other people besides the farmer and his family?" "The farmer will not have so much fruit to send away to people in the towns and cities, nor so much wheat to make into bread."

"There are other reasons why the farmer likes to have the birds about." One little girl said, "They sing songs that delight us." "Yes, we are happier because we can hear the lovely songs of the birds. Is there any other reason why the farmer or anybody else likes to have the birds near? If we should spend the day in the country, what would make our day more pleasant?" "Our day would be more pleasant if we could see the birds." "Yes, their feathers are such lovely colors and they are so graceful flying through the air and flitting from branch to branch, that we like to look at them."

This discussion filled one period. The next period the class was asked if they would like to write a story about birds for a "Bird Book." This was done as a group composition, the children dictating the sentences to the teacher who wrote them on the board. Each child who contributed a sentence was asked to give it distinctly, so the others could decide whether or not it was worded clearly. Sometimes the teacher by a question or suggestion, got from the children a clearer and more concise statement than was given at first. The following story was the result of this lesson:

> Birds sing songs that delight us.
> Birds have pretty colors.
> We like to look at their pretty colors.
> The flight of birds in the air is graceful.

The next lesson was introduced by this question: "Are the birds on the farm now?" "Yes, some of the birds stay in the winter." "Why do not all the birds leave?" The fact was brought out that seed-eating birds can find food in winter. "How can birds find seeds when so much snow covers the ground?" "They have a hard time." "If the farmer wants birds in summer he must make the birds want to stay all winter. Who can think of one way of helping?" "By putting food out for the birds." "Since we have so much snow in winter that covers up everything for the birds, unless we do something to help them, they will starve. The farmer leaves his barn door open and has grain scattered on the floor. What do you think we could do right here at school to help the birds?" "We could scatter crumbs on the snow." "What would happen if more snow should come or the wind should blow? What could we do?" Several suggestions were made, among them this: "We could put a ledge or board on the window and put crumbs or other kind of food on that."

The teacher then added her plan to the list, and suggested that they make a birds' Christmas tree and trim it with things that the birds like to eat. The class were enthusiastic over this plan and voted to accept it rather than their own. Where should we place it? It was decided unanimously to place it just outside the double glass doors which opened on a terrace, so that we could watch the birds enjoy their feast. The children were asked to suggest food which the birds would like, and as each article was given the teacher wrote it on the board. The list was as follows: suet, bacon rind, doughnuts, bread, cranberries, seed, crackers, and cocoanut stuffed with suet. Each child chose what he wished to bring, pointing to the word in the list as he told the class his choice. Before the children went home that day a slip was given each child having the printed form of his article, so that he would be sure to remember what he was to bring. In this way he was incidentally acquiring new words for his reading vocabulary.

One of the class donated his tree which had been used at Christmas. It was about four feet high and was placed in the center of the group of children. Not more than three at a time were allowed to come forward and tie their food to the branches, using wire so that the articles could be fastened securely. After the tree was trimmed, the children helped to lift it outside. The question which the teacher left with them to think about was: "What bird or birds stay in this vicinity all winter?"

The next lesson was opened with the question, "How many found out the name of one bird that we may expect to get food from the Christmas tree." One child suggested the blue-jay; another said that the robin was here almost the whole winter, as it sometimes returned very early. The teacher told them that she thought of a bird that stayed all year and was the happiest and most cheerful bird we have. "He seems to be the happiest when there is a big snow storm. I saw him hopping about the other day looking and looking for food. (Here a picture of the chickadee was shown.) What is his name? Yes, the chickadee. Do you know why they call him that? Because when he calls he says, 'Chickadee-dee!' How many of us have seen the chickadee? Most of us have, but let us look carefully at the picture, so we'll recognize him when he comes to our Christmas tree for food.

"Does it look large or small to you? Yes, it is small. It is smaller than the English sparrow. What color would you call the chickadee? It is gray — what we call a slate color. What else can you say about this bird from its picture? Yes, it has white on it. Where? White edges on its breast. This little chickadee loves the pine and spruce trees. It likes to stay near the top of these trees, but it also likes to stay near the house. It is a very useful bird in summer-time because it eats a moth that hurts the

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trees. Since it is such a valuable bird in the summer we must keep it here. If you see it, listen to its cheerful call."

The robin was the next bird that the children looked for on the Christmas tree. One child spied a robin hopping on her lawn the last of March, so all the others were watching eagerly for a glimpse of one searching for food on our tree. In this lesson the children supplied most of the information, that which the teacher contributed being the family to which the robin belonged and naming the robin. They enjoyed greatly this little poem which was given to them in connection with the study of the robin:

When father takes his spade to dig,
Then robin comes along,
He sits upon a little twig,
And sings a little song.

Or if the trees are rather far,
He does not stay alone,
But comes up close to where we are
And bobs upon a stone.—*Lawrence Alma-Tadema*

The following is the story which the class dictated about the robin:

The robin belongs to the thrush family.
He is smaller than the blue-jay.
The Pilgrims named the robin.
The robins are the first birds to return in the spring.
They eat worms.

The blue-jay was one of the most popular birds studied. Perhaps it was because of a statement which the teacher made at the beginning of the study to the effect that the blue-jay was a misjudged bird — that the blue-jay wasn't altogether the quarrelsome and greedy fellow which people as a rule make him out to be. From this time on he was a martyr in the eyes of the children and assumed a saintliness of demeanor which would make the blue-jay quite puffed up were he but aware of it. This is the story as the teacher told it:

"The blue-jay belongs to the crow family. He is a very noisy but jolly fellow. Many people think that he quarrels a good deal, but he doesn't quarrel as much as people think. Perhaps it is because he is so loud, but much of the time he is just chatting. The only time he is quiet is when he has a nest to look after. Then he is quiet because he does not want anyone to find the nest. The blue-jay is a great singer and is also a mimic. That means that he imitates the songs and calls of other birds.

"A woman once had a tame blue-jay who liked to hide what he could not eat. This bird seemed to think that the safest place to hide things was about this woman. He would try to stick currants or a piece of dry bread in her hair. He would try to tuck a dead worm under the ruffle of her dress. He loved to play with matches and seemed to think they were just made for him to hide. One day he found a match and looked for a good crack in the floor where he could hide it. Then he began to hammer it in so that it would stay. But he struck the lighting end of the match and it went off with a sharp crack. This frightened the blue-jay so that he never played with matches again.

"The blue-jay feeds mostly on caterpillars and worms in the summer time. It feeds these to its young and in this way a great many harmful caterpillars are destroyed."

The study of the canary was approached by the question, "I wonder how many of you have birds at home that you protect and care for every day?" Immediately several answered and said that they had canaries. "Does your canary ever tell you anything?" "Yes, I think he tells us a great many things in his songs." "Listen and I will tell you what my canary says to me:

"My eyes a re beady black,
Just tell me how I wink!
I can do it, I am sure,
Faster than you think.

"My ears, you'll never guess
Just where I have them hid,
I have them covered o'er
With a little feather lid.

"My nostrils small are in my bill,
Two little pin holes fine,
All covered o'er with a feather frill,
Would you like a nose like mine?"

By the time the unit of study had progressed to where several birds had been taken up, it was well along in March and the children were anxious to go bird hunting. So accordingly, at least once a week, an hour was given to an excursion to Wooded Island in Jackson Park, to see. not only the bird which we were studying, but others they could learn to recognize. These excursions were a source of great joy to them. Some took along bird glasses and bird guides. For the latter they were encouraged to buy Reed's "Bird Guide, Land Birds East of the Rockies." They were intensely proud of these little books, and while it wasn't possible for them to read and understand all of the description given for each bird, they could get the name and certain words and phrases. The teacher felt that it was an excellent incentive for reading, one that was called forth by a real need. The children were taught how to write in the date under the picture of the particular bird which they recognized. Frequently, in the presentation of a particular bird, both the picture and the stuffed specimen were used. Every child procured a picture of each bird studied from the Mumford Company.

When the unit was begun, close correlation was made with the art work. Wishing to have a record of all that they found out about birds, each child made a book in which to put his stories and pictures. These books were made of a gray-green construction paper, with the letters of the title and the name of the pupil cut from manila paper.

The first composition in the book was the one given at the beginning of this article. All during the study the children were hunting for pictures in magazines at home to illustrate these first points, so the next few pages were not the same in all the books. To take one book for illustration the child mounted a picture of two birds near their nest on a branch, one singing and the other working on the nest. Underneath was written: Birds eat insects. Birds sing.

To carry the idea further, the next page showed the picture of a beautiful garden, and at the bottom of the page were drawn free-hand some weird and strange looking creatures, which evidently were meant to be insects, because of the inscription under the picture which read: Insects destroy trees and gardens.

The rest of the book consisted of pictures and compositions about the following birds, each of which was written after the study of that bird: chickadee, blue-jay, redheaded woodpecker, house wren, brown thrasher, catbird, goldfinch, redstart, bronze crackle, ring-necked dove, and chimney swift. As the compositions were dictated by the children, they were written on the blackboard by the teacher. After being read by the class, they were printed in the school printing shop and each child was given a copy of every composition for his book. Manila paper was used for the leaves. The picture of the bird was mounted and under it was pasted the slip having the composition. The last page bore a free-hand drawing by the child of the Birds' Christmas Tree.

These are some of the compositions written by the children:

The Red-headed Woodpecker

This bird belongs to the woodpecker family.
The woodpeckers eat insects, grasshoppers, and beech-nuts.
The woodpecker drills his nest with his beak.

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The House Wren

This bird belongs to the wren family.
The wrens like to live near a house.
Their song is like a bubbling brook.
The wrens eat insects.

The Brown Thrasher

The brown thrasher belongs to the thrasher and mocking-bird family.
He eats insects and worms that destroy trees and gardens.
He builds his nest in a thorny bush because he is a shy bird.
The brown thrasher thrashes the ground with his tail.

The Catbird

The catbird belongs to the mocking-bird family.
He sings a sweet song and says "mi-ou."
The catbird eats moths and insects.
He is not shy like some birds.
He builds his nest in a bush near a house.

At the close of this study it was felt that the most important attainment from this project was an interest in and love for birds. Since children do not care to learn about things in which they have no particular interest, the knowledge of birds which they gained was due to the genuine interest aroused when they took steps to care for the birds in winter. Without such a project the information obtained would not have been as vital, but would have tended to be more or less mechanical.

Pages from the Children's Booklets

(Written by the IIB Grade)

Birds

Birds sing songs that delight us.
Birds have pretty colors.
We like to look at their pretty colors.
The flight of birds in the air is graceful.

Birds eat insects.
Birds sing.

Insects destroy trees and gardens.

Birds

Seed-eating birds have strong beaks.
They can crack seeds with them.
The woodpecker's tongue is sharp and sticky.
Birds' eyes are magnifiers.
Birds have sharp ears.
Birds can hear insects.
Ducks' feet are like paddles.
Birds with long wings soar about in the sky.
Birds with short wings do not fly far.
Birds use their tails as rudders.
Birds stop their flight with their wings.
Birds use their wings for protection.

The blue-jay belongs to the crow family.
He eats insect eggs in the winter.
He eats caterpillars in the summer-time.
He is friendly and kind to other birds.
The blue-jay is a mimic.

Health Chores

A Hygiene Project

Katrina Stoelzing

OUR First Grade pupils have helped in doing the health chores, as outlined by the National Tuberculosis Association, by learning these health rhymes. Drill in memory work, too, was the result.

We discussed each rhyme and emphasized the point for which the particular rhyme was given. We learned one each week, thus covering a period of twenty weeks of Hygiene work. Daily reviews are necessary in order to keep the rhymes ready for practical use; for instance, when a child coughed and forgot to use his handkerchief we would politely recite, "Cover every cough," etc. This helped out in making the rhymes clearer and also in explaining the lesson. These rhymes are all original, excepting No. 6, which was so appropriate, and we needed it.

We made posters by using large sheets of construction paper. The pupils were asked to bring a picture which would illustrate a subject, as, "Exercise or Rest," etc. Each one tried to bring the prettiest and brightest one he could find in his home. This involved the co-operation of the parents. The teacher gave out patterns for the letters, spelling words to be pasted on the posters, naming each word.

During the last semester of the work we made Health Books. We used note books having large pages and wide ruled spaces. Ou the right side of the page we pasted an appropriate picture illustrating the rhymes, which we copied on the opposite page. Each child chose his own picture which, in his estimation, best suited the rhyme. When questioned why they chose certain pictures, many good answers were given which showed they understood what we aimed at.

1 We are the Health Crusaders,
  We do our Health Chores well,
  We want you to know about them,
  Just listen and we will tell.

2 While I am young is the time to grow strong,
  My schoolmates are helping the good work along.
  I'll try to follow the rules of good health,
  Then I'll have joys and friendships and wealth.

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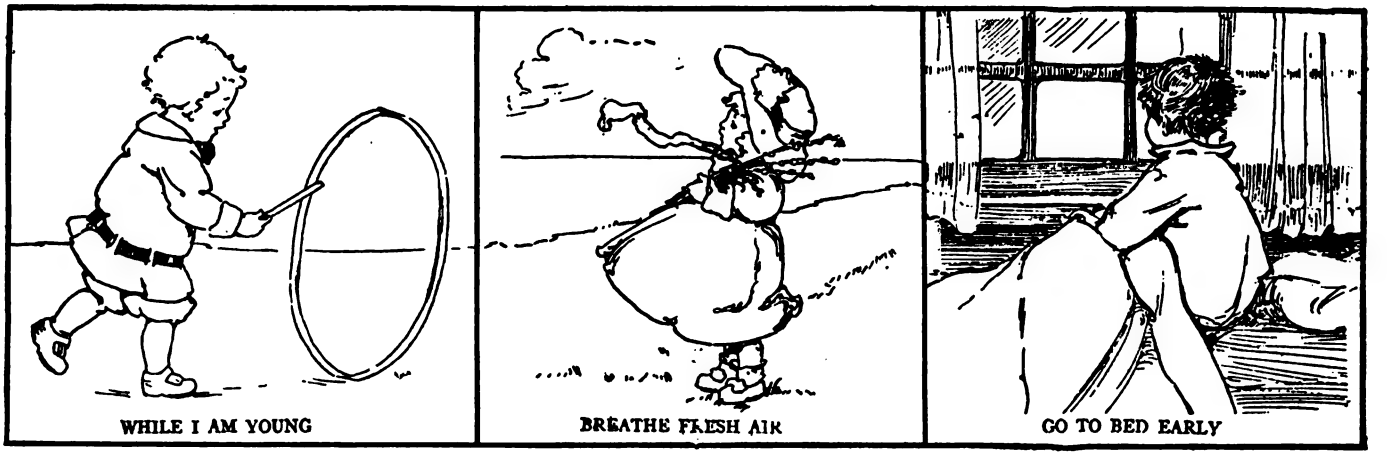

3 You smile at me and I'll smile at you
And that will make one smile grow into two,
You smile at sister and I'll smile at brother,
Then we'll all smile at father and mother.

Posture

4 I sit up straight when I'm at school
And stand up straight at home,
If I keep up this practice
Good results will be sure to come.

Cleanliness

5 I use my toothbrush two times a day,
To drive the toothache germs away,
I clean my nails and comb my hair
And dress myself with greatest care.

6 Cover every cough and sneeze,
If you don't you'll spread disease.

7 I never put money or pins in my mouth,
Or do I spit on the floor,
There are so many germs right now
And that will help to make more.

8 Before I go to bed at night
I take the soap and water
And wash my hands and face right clean,
As everybody ought to.

9 Flies are dirty, don't you know
They carry germs wherever they go?
We have good screens and always try
To keep things clean and swat the fly.

10 I'll take a bath three times a week,
Then I can keep quite clean,
It will make me want to smile and work
And "laugh a lot" between.

Weight

11 I watch my weight and then I know
That I am very sure to grow;
I eat pure food and rest and play,
Then I am well and strong alway.

Food and Drink

12 My mother prepares such well cooked food
I eat it slowly and then it tastes good;
I eat at meal times, three times a day,
Then I have strength for work and for play.

13 Six glasses of water every day
Will drive disease away.

14 Tea is bad, coffee is worse;
We drink water, Safety First.

15 The milk I use I'm always sure
Is sweet and fresh and very pure.

Rest

16 If you wish to be happy, little girl or boy,
Then go to bed early and wake up with joy.
For folks who are up too late at night
Always feel so cross and cannot do right.

17 I rest my eyes quite often
And bathe them every day,
And when I feel I'm weary
I run outdoors to play.

Exercise

18 Take long walks in the morning sun,
Then your day's work will be easily done,
Breathe fresh air, it makes you grow,
And gives your cheeks a healthy glow.

19 Play out doors as much as you can,
Then you won't need an electric fan,
Play good games and play them fair,
In the pleasant morning air.

20 Sing a song of sunshine,
Drive away that care,
Children who do not worry
Always will "get there."
Though sometimes they're thinking
Of a task that's long,
Yet you'll hear them singing
A glad working song.

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A View of the Walled City of Manila

Geographical Reading Lessons

Picture Journey Over the Philippines for American Children

Mary E. Polley

Instructor in Education, Philippine Normal School, Manila, P. I.

CHILDREN of the United States, I wonder if, in your home geography lessons, you have met the little brown children of the Philippines. They live under the same dear Stars and Stripes that you do, though it would take you twnety-eight or thirty days to reach them, sailing on an ocean steamer from San Francisco to the southwest, across the Pacific. Would you really like to come across and let me take you for a trip over their beautiful island home?

If you would, open your eyes and get your imagination to work; for this is to be a picture journey, some of the pictures being very real ones and others being word pictures which you will have to change in your mind to fields and hills, men and women, boys and girls, or perhaps to birds and beasts. You must have a good map of the Philippines with you, for good travelers always carry a map and find on it every place which they visit.

Cottage Shaded by Clumps of Bamboo

Since I cannot come across the Pacific to get you, we shall imagine you are already here in Manila Bay and that I have gone out to meet you. I should wish you to arrive at sunrise or sunset, for then Manila Bay is most beautiful.

Behind you, at the mouth of the bay, rise the fortified rocks of Corregidor, and in front of you lies the old walled city of Manila, with its arched gateways and watch towers reminding one of the feudal days about which you have doubtless read. In those days, you know, every lord protected his castle by a wall and a moat and, with brave knights and yeomen, defended it against the attacks of his foes.

Once there was a moat around old Manila, too, but the government has filled it up and now in its place there are beautiful sunken gardens, used for recreation grounds.

But you must not think that these walls surround the whole city of Manila. Long ago Manila outgrew her walls and began expanding to the north, the south, the east, until to-day she is a large cosmopolitan city with a population of 284,000.

And now I shall put you in an automobile, and after one ride over Manila, hasten you to the railroad station. From there we shall travel far into the provinces.

Since this is only a picture journey, and it pleases me to first show you provincial life in northeastern Luzon, let us suppose we have at length made our journey by rail from Manila through the provinces of central Luzon, which we shall visit again later, and are now at a railroad station of La Union. I have brought you here to see real Filipino life, so I am going to help you into these two-wheeled carramatas at the station whence we shall start off up the village street.

You think, perhaps, that this sleek little Filipino pony is too small to carry you, that he is only a year-old colt. But try him, and you will find that he can travel along the road at a very satisfactory gait. The pity is that sometimes the Filipino pony is not well fed and cared for. Then he is a pitiful looking little creature and it is very hard indeed for him to carry a heavy load.

On the road are other two-wheeled vehicles, carts drawn by patient carrabaos and oxen. They are carrying loads of rice, vegetables, fruit, and people to the market of San Fernando.

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Tagalog Girl Cooking

Tagalog Girl, Dressed for a Reception

Tagalog Girl of the Middle Classes

Carromata

Women Returning from Market

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These women with baskets of rice upon their heads are already coming home from the market.

This narrow street is very like the streets of other provincial villages and towns. It leads up to the center of a large town, where we shall find an open shaded square called the plaza. There are few lone farm-houses in the Philippines. People live together in villages like this, called "barrios." Around these barrios lie the agricultural lands of the Philippines. Probably the land around this barrio belongs to small farmers living in the barrio, but often a barrio is built on the plantation of a large farmer, and all the people of the barrio are his tenants and laborers. This is especially true of the large plantations of central Luzon and of some of the other sections of the Islands.

A central town, together with the barrios and land lying around it, forms a municipality. See how close together the houses of this barrio are. As in the walled city of Manila, they are built close up to the narrow street, leaving no room for front yards. While this is the usual way of building in the Philippines, you will find some houses set back in beautiful gardens of tropical shrubbery. You saw some such places in Manila.

The gardens here are behind the houses. In them we find beds of tropical flowers and foliage, and little nooks shaded by banana plants, or by the wide spreading branches of a mango tree. In some gardens there are other tropical fruit trees.

You may pick papayas, bread-fruit, jack-fruit, oranges, tamarinds, and other fruits strange and new to you. Bread-fruit and jack-fruit belong to the fig family.

Palms and clusters of feathery bamboo shade the road and the little cottages, lending to the humble homes of these simple people a quiet charm and picturesqueness.

Here is a new cottage. Like the others, it is of bamboo and nipa, and is raised four or five feet above the ground, a wise provision against the dampness of the rainy season. The posts that support this house are of bamboo, but some houses have posts of wood. We must enter the house by a bamboo ladder at a back door. The rafters and the light framework of the walls are made of bamboo. The walls are covered with nipa leaves, laid on like shingles on a roof and held down smoothly by slats of bamboo, except on the kitchen, where the long leaflets hang down free from the midrib, giving the wall a shaggy appearance. Many houses here are of this shaggy type.

The roof, too, is thatched with nipa, while the floor is made of strips of bamboo. In the living-room the windows are covered with sliding shutters made of a matting woven of splints of bamboo.

The kitchen window has a nipa and bamboo shutter raised and lowered on a bamboo pole. Withal we have a very pretty, neat little cottage. How would you like to have it for a play house?

Plenty of fresh air comes in through the open windows of these houses and through the spaces between the bamboo strips of the floor, unless perhaps the space beneath the house is enclosed and used as a granary or stable. Fortunately, due to the work of the health service and of the public schools, stables under houses are becoming less and less common.

To be sure, all houses of a village are not alike, but there is much less variety in the houses of provincial towns and villages than in the houses of your home town. Some very pretty and comfortable houses have walls made of bamboo matting. In towns far from nipa swamps, the roofs are commonly thatched with cogon, a tall coarse grass which grows rank on uncultivated lands.

The furniture of these simple houses consists of a few chairs, perhaps a plain home-made table, a bench, and some soft mats woven from the fiber of the buri palm. These mats are the beds of the poor and middle-class people of the Philippines.

Even in the poorest houses there are usually pillows stuffed with kapok, a tree cotton. By day pillows and mats are commonly kept on a shelf hanging from the rafters.

In the little shed-like kitchen at the back of the house a fire is burning in a pottery stove, like those on the river boats in Manila. In the pots on the stove are rice, fish, and vegetables for the mid-day meal. In some homes of the Islands we find no such pottery stoves, but in one end of the kitchen is a box of sand and dirt raised on four legs. In this box an open fire is built. Pots are supported over this fire on tripods or on three stones. Even in the best provincial homes and in many elegant city homes, cooking is done in very primitive ways. But you would be surprised at the dinners of many courses that are prepared over primitive stoves with primitive cooking utensils. Moreover, Filipinos are fast absorbing western ideas, and with them the modern cooking stove is finding its way even into provincial homes.

A happy, simple, kindly people live in the middle homes of this barrio. If you should stop to chat with them for a while, they would surely ask you to dine with them. Here is a family at their humble lunch of rice, vegetables and dry fish; but, should you consent to dine with them, they would prepare fried chicken, an omelet, and a cup of thick native chocolate for you. You are surprised that the poorer people use their fingers for knives, forks, and spoons. We hope that in a generation from now this custom will be of the past.

We are coming now into a district where the houses are larger and better and the streets are a little wider. That is because we are near the plaza of a provincial town.

Here we are at a market. Much of the buying and selling of the Philippines is done in the open market. This is a modern sanitary market of concrete, such as now stands in many towns of the islands. You see there are counters on which the sellers display vegetables, rice, corn, fruits, beef, pork, fish, eggs, tobacco, cloth, stockings, slippers, combs, and practically all the necessaries of Filipino life in the provinces. Here, in one end, are cages of chickens, turkeys, and ducks and baskets of little pigs. Did you ever see live pigs carried to town in baskets? It is a very common sight in the Philippines.

These modern sanitary markets, which are replacing the old shacks of ten years ago, are due to the efficient work of the health service and the bureau of public works. In the old markets, in rude bamboo booths, or in the open, men and women squatted on the ground, or on bamboo floors, while they displayed their wares to the public.

By far the most interesting feature of the market are the people. Do you not think they are a comely people, with their rich brown skin and large brown eyes? The women have great masses of black hair, done high on their heads, though some of the young girls follow the new European styles of hair-dressing, while the little girls wear braids and ribbons, just as little American schoolgirls do. The women are small, but straight and graceful, like those we saw this morning going home from market. You wonder why all the women are dressed in long skirts with trains pinned up out of the dirt. You think, no doubt, that such a dress is more appropriate for a reception or a ball-room; but for all occasions the Filipino woman wears the same style of dress, only for church and for social functions her dress is made of more elegant materials than the one she wears for home and street.

You should see her dressed for a reception! She is a dainty little maiden, charming and gracious. Her skirt is of silk or of some pretty European cloth, heavier than the delicate transparent cloth of her camisa or waist. But the figures and colors of skirt and camisa harmonize perfectly. Her camisa and the sedately folded kerchief or panuelo about her shoulders is often made of "pina," a cloth woven of pineapple fiber, or it may be made of delicate "sinamay," a hemp cloth. You wonder why the full sleeves of the

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BULLSEYES AND TARGETS SAY THE BELLS OF SAINT MARG'RETS

(From "The Bells of London Town," illustrated by Gordon Browne. Published by the Society for Promoting Christian Knowledge)

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A Department for Story Tellers

Children's Stories—A Study of the Fable

Laura F. Kready

Author of "A Study of Fairy Tales"

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Part I

IN this study of the fable, we shall consider: (1) The fable as a literary form; (2) the suitability and value of the type to child-study; (3) the main great contributions of this type; (4) the possible reaction of the child to the study of the fable; (5) individual fables, examples of forms, quotations; and (6) proverbs.

The fable is the simplest type of animal story. As a literary form it is especially interesting, because the type has taken its characteristics from the classic which first expressed its story in that form, "Æsop's Fables." And while the form is marked by great simplicity and the classic a single volume, yet learned authors like Goldsmith and Dr. Johnson, critics like Bentley and Lessing, and great men like Martin Luther, Benjamin Franklin, and Abraham Lincoln have spent their time upon it and considered it a literary model. Of the latter it is said that "Æsop's Fables" developed in him that remarkable love for stories for which he was so famous all his life. No single book except the Scriptures has had such widespread popularity. Indeed it ranks as one of the five great European books of the world, the Scriptures, "Æsop's Fables," and "Robinson Crusoe" being the first three.

Addison has said: "Among all the different ways of giving counsel I think the finest and that which pleases most universally, is the fable, in whatever shape it appears." "The flower of subjects is enough," said LaFontaine.

Babrius has said of "Æsop's Fables":

'Twas the Golden Age when every brute
Had voice articulate, in speech was skilled,
And the mid-forests with its synods filled,
The tongues of rock and pine-leaf then were free,
To ship and sailor then would speak the sea;
Sparrows with farmers would shrewd talk maintain;
Earth gave all fruits, nor asked for toil again.
Mortals and gods were wont to mix as friends,
To which conclusion all the teaching tends
Of sage old Æsop.

Andrew Lang, speaking of the opportunities Æsop missed, has written the following as introduction to Caxton's "Æsop's Fables," by Joseph Jacobs:

He sat among the woods, he heard
The sylvan merriment; he saw
The pranks of butterfly and bird,
The humors of the ape, the daw.

And in the lion or the frog—
In all the life of moor and fen,
In ass and peacock, stork and log,
He read similitudes of men.

"Of these, from these," he cried, "we come,
Our hearts, our brains descend from these."
And lo! the Beasts no more were dumb,
But answered out of brakes and trees;

"Not ours," they cried; "Degenerate,
If ours at all," they cried again,
"Ye fools, who war with God and Fate,
Who strive and toil; strange race of men,

"For *we* are neither bond nor free,
For *we* have neither slaves nor kings,
But near to Nature's heart are we,
And conscious of her secret things.

"Content are we to fall asleep,
And well content to wake no more,
We do not laugh, we do not weep,
Nor look behind us and before;

"But were there cause for moan or mirth
'Tis *we*, not you, should sigh or scorn,
Oh, latest children of the Earth
Most childish children Earth has borne."

. . . .

They spoke, but that misshapen Slave
Told never of the thing he heard,
And unto men their portraits gave,
In likenesses of beast and bird!

The beast fable arose in a primitive age, when men firmly believed that beasts could talk and reason. Most nations developed the beast-tale as part of their folk-lore, when the story was told for its own sake. But there were two nations who are especial examples of making a general practice of using the beast-tale to teach a moral truth. These two nations were Greece and India, and in both nations the fable, through special circumstances, was raised from folk-lore into literature.

As a literary form the fable is to be distinguished from the proverb, the parable, and the story. The parable is intended to convey a hidden or secret meaning other than that contained in the words themselves; it is a truth set forth allegorically to teach something of the higher life. The tale is a narration of events, either real or imaginary, long or short, with a moral purpose or without. The fable is a highly specialized form of the story, it is a short narrative with a distinct moral purpose to represent human motive and to improve human conduct, or to create a laugh. It is a maxim of practical wisdom or truth in the concrete form of a story. The characters of a fable are animals, who must possess their natural attributes, yet be presented so as to show man his own humanity reflected in the beasts. As Felix Adler has put it: "The peculiar value of the fables is that they are instantaneous photographs, which reproduce, as it were, in a single flash of light, some one aspect of human nature, and which, excluding everything else, permit the entire attention to be fixed on that one."

The fable, therefore, must be a narrative marked by unity, simplicity, and great clearness to make its moral transparent. Its characters must be rather few and distinctive, exhibiting a few very distinguishing traits. Its animals must have the power of speech and its rocks and trees are endowed with life. All the parts of the narrative of the fable must intensify the moral, to make it stand out with force. Dodsley has said: "'Tis the simple manner in which the morals of Æsop are interwoven with his fables that distinguishes him and gives him the preference over all other mythologists. His Crow, when she drops her cheese, lets fall, as it were by accident, the strongest admonition against the power of flattery." While the characters of the animals are made to depict the motives and passions of men, they retain in an eminent degree their own special features of craft or counsel, of cowardice or courage, of generosity or rapacity. Unity of design, the moral closely woven in with the narrative, and wise choice in the introduction of animals, constitute the main excellency of the "Fables of Æsop."

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While the fable is truth stated in story form, the proverb is truth in gnomic or general terms. Both are a form of metaphor. If you take a fable and extract its meaning you get a proverb. If you take a proverb and amplify it, make it concrete, you get a fable. The fable is the imaginative or poetic expression, the proverb the scientific and reflective expression of a given truth.

The presentation of the fable is of value to the child, first, because it assists to a cultivation of the imagination, it leads the child to put himself in another's place and thus avoid selfishness and hard-heartedness, it develops sympathy and the power of realization; secondly, it develops emotion and the discrimination of emotion in others, it gives a power of action and perception; thirdly, it teaches great truths which are part of the wisdom of the ages and the tested experience of the race; fourthly, it acts as a moral stimulant and helps to stimulate the formation of ideals; and fifthly, in its study the child feels himself a brother to the beasts, a comrade to nature, to the trees, plants and animals, and thus it develops his humanity.

The fable as a literary form is perhaps better suited to the child than any other form. It is simple, direct, has unity, has one point, few characters, and does not go into unnecessary detail. It speaks to the imagination in giving a few pictures with large strokes and with picturesqueness; it appeals to the emotions because it impresses a single emotion very forcibly; its truth is concerned with the familiar beasts and our own hearts, so it is easily comprehended; it has the quality of humor and demands of its audience a mental keenness, a rapidity of attention and perception; and its form is not so lengthy, therefore it does not become wearisome to the child.

The main contributions to literature of this type are the fables of Greece, "The Fables of Æsop," and the fables of India, "The Fables of Bidpai." Fables of all nations are interesting, fables of China, Japan, Persia, Russia, and the North American Indian; they have all entered into literature. As Thackeray, in "The Newcomes," has said: "So the tales were told ages before Æsop, and asses under lions' names roared in Hebrew; and sly foxes flattered in Etruscan; and wolves in sheeps' clothing gnashed their teeths in Sanskrit, no doubt." But the history of the fable has shown that all classic fables — and the transmission of the fable has been almost entirely literary — can trace back to Greece and India. Since this is true, the child should make a study principally of "The Fables of Æsop" and "The Fables of Bidpai." In modern times we have the "Fables of LaFontaine," French classics which have no English counterpart; "The Fables of John Gay," English, and the more recent "Fables of Bulwer Lytton." In this study we shall limit ourselves to Asop, Bidpai, and Lafontaine, with a quotation from Gay.

Æsop and the Fables of Æsop

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The life of Æsop is shadowed in mystery. The only trustworthy notice of Æsop is a passage in "Herodotus." Speaking of one Rhodopis, he says: "She was a Thracian by birth and was a slave of Iadmon a Samian. Æsop, the fable-writer (meaning story-teller) was one of her fellow-slaves." That Æsop belonged to Iadmon is proved by many facts, and among others by this: When the Delphians, in obedience to the commands of the oracles, made proclamation that if anyone claimed compensation for the murder of Æsop, he should receive it, the person who at last came forward was Iadmon, the grandson of the former Iadmon the Samian, and he received the compensation. Perhaps in this connection it might be interesting to note that in the judgment of some, the piece of English prose which surpasses all others in sheer beauty of language and portrayal of emotion and imagination, is the imaginary conversation, entitled "Æsop and Rhodope," an imaginary conversation between Æsop and Rhodope, by Walter Savage Landor. This conversation is of especial interest here, as it draws the character of Æsop as very wise and good and trustworthy.

Æsop is supposed to have been born about 620 B.C., at Sardis, on the island of Samos. He was brought to Athens and enfranchised by Iadmon, the Samian, his master's grandson.

Æsop did not write down the fables; we do not know of any written collection of fables he made. He told them as they were handed down to him from generation to generation, by oral tradition. He did not invent the fables, for they were in Greece before him. He made them current and popular, and put them to a new use. In his day free speech was becoming established in democracies like Greece, but as yet tyrants ruled. Æsop used the fable with a distinct motive, to prove a point in an harangue, or to create a jest, or in after-dinner speeches. Later it was used by scholars with their pupils as an exercise in oratory, style, and grammar. The fable early became associated with the name of Æsop, because he made use of it as a political weapon. Socrates, when in prison, had tried to put in verse some of the fables of Æsop he remembered. And a reference in Aristophanes shows that Athenian audiences connected Beast-Fable with the name Æsop. Mr. Jacobs considers the mirth-producing quality of the fable as the reason for its association with the name of Æsop by the Greeks and Romans. The Beast-Fable is a form of the Jest, and in all ages it has been the tendency of the floating jest to cling round a name, as Poggio, Skelton, Peele, the Widow Edyth, and Joe Miller. The fables of Æsop do not appear in the classic writers of his day because they were a form of folk-lore current among the people. Writers did not tell their audiences what they assumed was so well-known and familiar.

Æsop traveled and visited Athens, where he told to the citizens who complained of the rule of Pisistratus, the "Fable of King Log and King Stork." Many very interesting stories are told displaying the wisdom and cleverness of Æsop in replying to the questions or commands of his masters. These appear in the life of Æsop in Townsend's edition and come from the life by Planudes. These all testify to the homeliness of his person, the brilliancy of his mind, capable of sublime ideas, his keen judgment, and unusual common-sense.

Æsop won his freedom. On a day of public fasting among the citizens of Samos, an eagle descended, snatched up the public ring, and later dropped it in the lap of a slave. Æsop offered to unfold the mystery of the omen and claimed publicly as his reward, his freedom from Xanthus. The City Praetor then replied that if Xanthus refused to free Æsop he himself would proclaim him free. Then Æsop, addressing the people, said: "Ye citizens of Samos! The eagle, you know, is the monarch of birds; and as the public ring was dropped into the lap of a slave, it seems to forbode that some of the adjacent kings will attempt to overthrow your established laws, and entomb your liberty in slavery." And immediately Xanthus gave Æsop his freedom.

Soon afterwards the Samians were asked to pay tribute to Crœsus of Lydia. Crœsus agreed to suspend the tribute if Æsop, their sage, would be sent instead. Æsop advised against this, so the Samians agreed, sending ambassadors instead, but Æsop accompanying them. Arriving at the court of Crœsus, Æsop gave himself up voluntarily and

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won the favor of the King by proving by his eloquent speech how exalted a mind dwelt in his deformed body. Here he met Thales and reproved Solon for discourtesy to the King. Crœsus offered to grant any demand of Æsop, whereupon he asked for reconciliation with the Samians, which was granted.

After this Æsop spent some time as a sage at the court of King Lycerus. On one occasion he was given permission to travel, and he set out for Delphos, where the temple of Apollo was. The Delphians paid little attention to his eloquence and Æsop reproached them. So fearing he might speak publicly against them to other peoples, they determined to destroy him. They secreted a golden cup from the temple in his belongings, and then following him out of their city, found it in his baggage and accused him of stealing it from the temple. Æsop understood their strategy and attempted to save his life by several noble utterances of fable, but the Delphians persisted. Finally, while Æsop bravely defended his life with the only means at hand of one who is being wronged by his enemies, that of hurling back at them his low estimate of them as the vilest and most worthless of men, they dragged him to the edge, hurled him from the precipice, and to his unfortunate death, 564 B.C. The Athenians erected a statue in his honor, by the sculptor Lysippus.

There were eight fables which were current in Greece before the fall of Greek independence. The earliest beast tales referred to in literature are: "The Nightingale" — *Hesiod;* "The Fox and Ape" and "Eagle and Fox" — *Archilochus;* "The Piper Turned Fisherman" — *Herodotus;* "The Eagle Hoist with His Own Petard" — *Æschylus;* "Sheep and Dog" — *Xenophon;* "Horse, Hunter, and Stag" and "Fox, Hedgehog, and Dog-Ticks" — *Aristotle;* "The Heron and Eel" — *Simonides;* "The Ass's Heart" — *Solon;* "The Serpent and Eagle" — *Stesichorus;* "The Serpent and Ass" — *Ibycus;* "The Fox and Hedgehog" — *Ion;* "The Countryman and Snake" — *Theognis;* "The Transformed Weasel" — *Strattis;* "The Serpent and Crab" — *Alcæus;* "The Dog and Shadow" — *Democritus;* "The North Wind and Sun" — *Sophocles;* "The Hare and Hounds and the Two Crabs" — *Aristophanes;* "The Ass in Lion's Skin" — *Plato;* and a dozen from Plutarch and Lucian.

The question naturally arises, How early was Æsop's name connected with the Fables? Demetrius of Phaleron, born 345 B.C., one of the leading Attic orators of his day, was placed at the head of Athens, 317 B.C. Here he tyrannized for about ten years, when he was put out of office and fled to Alexandria, where he turned from action to thought. For twenty years he produced book after book, and formed the nucleus of the world-famous Alexandria Library. He was a kind of Grecian Grimm. He collected the sayings of "The Seven Wise Men of Greece" and "Greek Proverbs" from the people. He probably collected, also from the people, "The Assemblies of Æsopian Fables," 300 B.C. This is the earliest collection of Greek Beast-Fables, about two hundred in number, and thus, from the written manuscript, the name of Æsop was connected with the Fables.

Another interesting question concerning Æsop is, Where did the form used in the fable come from, and when was it first used? It has been proved that about eighty of "Æsop's Fables" originally came from India and the form of the fable is also traceable to India. There have been four theories of the transmission of fables: (1) Due to a common Aryan heritage, Grimm; (2) Due to a common human tendency to take metaphor for reality, Max Muller; (3) Due to borrowing from one another, Benfey; and (4) Due to the identity of the human mind at similar states of culture, Tylor and Lang.

The idea of the fable probably originated in India, where Buddha, the great ethical reformer, Sakamuni, used the beast tale for moral purposes. These were "The Jatakas," or sacred "Birth-Stories of the Buddha," giving the former adventures of Buddha in the guise of other animals. Some of these were folk-tales in India long before they were adapted by Buddha in the fifth century B.C. Kasyapa was the last of the twenty-seven Buddhas preceding Sakyamuni. Of him it is said, "The birthplace of the Blessed One was called Benares, Brahmadatta the Brahmin was his father." All the classical fables which are Jatakas begin, "Once on a time when Brahmadatta was reigning in Benares." There probably existed a separate collection of "Jatakas" by Kasyapa, as early as 400 B.C., before Greek contact. They were carried over to Ceylon in archaic Pali in complete form about 241 B.C. They were sculptured on the Stupa of Bharhut and other shrines.

About 50 A.D. this Indian collection of Kasyapa reached Alexandria, where they were translated under the title "Libyan Fables," by "Kibises." They came to the western world in this way. A freedman of Annius Plocanus, sailing the Erythrean Sea, was caught by a monsoon, was carried out to Ceylon, taken captive, and learned the language. His accounts of Rome so impressed the King of Ceylon that he decided to send an embassy to Rome, which he did, a prince and three nobles, with the freedman. They interviewed the Emperor Claudius, 54 A.D., and from one of them Pliny probably obtained his account of Ceylon; and from one of them the "Fables of Kybises" were procured.

The eighty Indian fables in Æsop are from three Indian sources, and the dates vary from the fifth century B.C. to 1000 A.D.

In India Buddha adopted the Jataka form of teaching a moral just as Christ used the parable. This Jataka form is the origin of the fable form. That the moral is not a part of the fable is proved by the fact that so many morals miss the point of the fable.

The Jataka form is shown in the following tale, taken from "Indian Fairy Tales,"* by Joseph Jacobs, this variant is the one which contains a plausible motive and is likely the original:

The Ass in the Lion's Skin

At the same time, when Brahma-datta was reigning in Benares, the future Buddha was born one of a peasant family; and when he grew up, he gained his living by tilling the ground.

At that time a hawker used to go from place to place, trafficking in goods carried by an ass. Now at each place he came to, when he took a pack down from the ass's back, he used to clothe him in a lion's skin, and turn him loose in the rice and barley fields. And when the watchmen in the fields saw the ass, they dared not go near him, taking him for a lion.

So one day the hawker stopped in a village; and whilst he was getting his own breakfast cooked, he dressed the ass in a lion's skin, and turned him loose in a barley-field. The watchmen in the field dared not go up to him; but going home, they published the news. Then all the villagers came out with weapons in their hands; and blowing chanks, and beating drums, they went near the field and shouted. Terrified with the fear of death, the ass uttered a cry — the bray of an ass! (*Story of the Past*)

And when he knew him then to be an ass, the future Buddha pronounced the First Verse. (*First gatha*):

> This is not a lion's roaring,
> Nor a tiger's, nor a panther's;
> Dressed in a lion's skin,
> 'Tis a wretched ass that roars!

But when the villagers knew the creature to be an ass, they beat him till his bones broke; and, carrying off the

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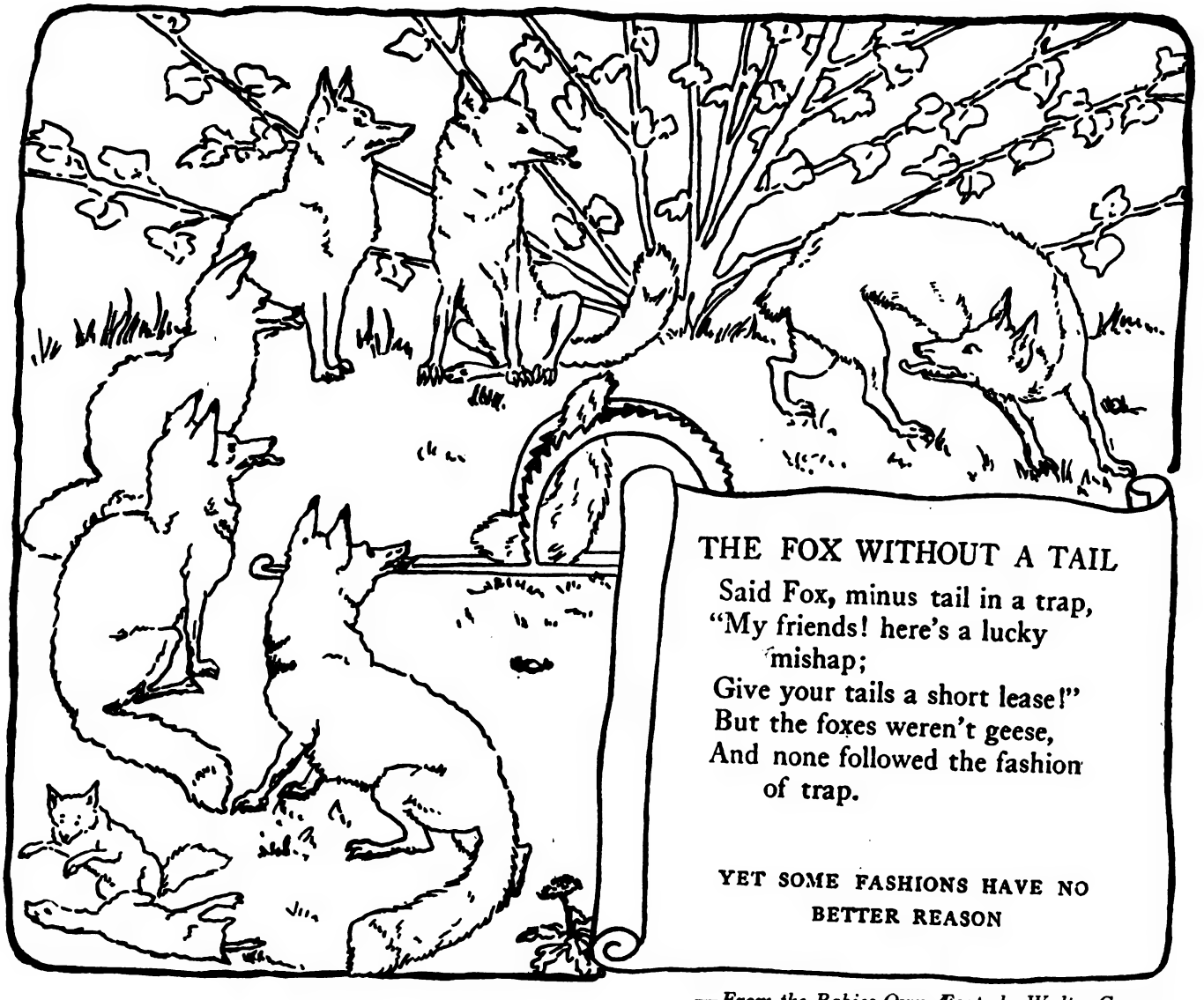

—From the Babies Own Æsop, by Walter Crane

lion's skin, went away. Then the hawker came; and seeing the ass fallen in so bad a plight, pronounced the Second Verse (*Second gatha*):

> Long might the ass
> Clad in a lion's skin,
> Have fed on the barley green,
> But he brayed!
> And that moment he came to ruin.

And even whilst he was yet speaking the ass died on the spot!

In this tale, the Story of the Present might be the first paragraph, or it is omitted. The tale proper is The Story of the Past, and the *gathas* are the two moral verses.

In the Middle Ages, in the ninth century, eighty fables of Phædrus were turned into prose by Romulus at the schools of Charles the Great. Another prose collection was made by Ademar about 1030 A.D. But the home of the fable in the Middle Ages was England. Collections of Babrius had gotten into many nations. One was attributed to the Persian sage, Syntipas. This was translated into Syriac and Arabic under the name Loquam. A larger Arabic "Æsop" of one hundred and forty-four fables was printed in Paris, 1644. This larger Arabic edition was brought to England after the Third Crusade of Richard I and translated into English by Alfred, an Englishman, 1170 A.D. Alfred was assisted by a learned Jew, Berachyah, who made his own collection entitled, "The Fox Fables" or "Mishle Shualim." In America Dr. Jeremiah translated from the Arabic one hundred and sixty-four fables, entitled "The Fox Book."

The fables became very popular in the Middle Ages. Among the Normans was a famous tapestry at Bayeux attributed to Matilda, Queen of William the Conqueror. It contained a dozen Æsopic fables, among them "The Wolf and the Crane," "The Fox and the Crow, "The Eagle and Tortoise," and "The Wolf and the Lamb." John of Salisbury in the thirteenth century, bore from the Pope the apologue of "The Belly and Members." Richard Cœur de Lion, after retiring from captivity, 1194 A.D., rebuked the Barons for ingratitude with "The Man, Serpent, and Lion," who were all rescued from a pit by a peasant. The collections of examples for the use of the clergy in their sermons, were filled with fables. Many fables are to be traced to the monks of the Middle Ages and the stories of their *Gesta Romanorum*. Chaucer gave "The Fox and the Geese" in "Nonne Prestes Tale," and Lydgate gave "The Churl and the Birds." "Reynard the Fox," the mediæval beast-classic, permanently placed into literature a number of these fables current in the Middle Ages.

With the invention of printing about 1480, the European "Æsop" was compiled by Heinrich Stainhowel, putting together the "Romulus," selections from "Avian," "Babrius," and a few from "Alfred's Æsop," with a legendary "Life of Æsop." Stainhowel's was a German translation to a Latin text. Jules Machault, a monk at Lyons, trans-

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lated it into French. In 1484, eight years before the discovery of America, using Machault's translation, William Caxton, at "Westmynster in thabbey," printed the English "Æsop." Then followed editions in German, French, Italian, Dutch, and Spanish, until to-day in the British Museum there are five hundred numbers under the heading "Æsop," one hundred and twenty English editions.

The fable was very popular during the Reformation. Martin Luther translated twenty fables and Melancthon valued them next to the Scriptures. About 1546 a second edition of "Planudes" was published at Paris. In 1585 the first spelling reformer, W. Bullokar, used Æsop to show his more perfect way of orthography. In 1610 a learned Swiss, Nevelet, published the best collection of Æsop to date, and it is to this collection that its universal popularity is due. It contained one hundred and thirty-six new fables from a manuscript in the Vatican. In 1709 a Latin edition was published by Nilant. In 1668 Lafontaine published in French, six books of his fables, rendering the old fables into easy verse.

At the close of the seventeenth century, the popularity of "Æsop's Fables" was increased by the critical researches of Dr. Richard Bentley. The principal critics of Æsop have been, Benfey and Fausböll on "Oriental Sources," Crusius on "Babrius," Oesterley and Hervieux on "Phædrus," Mall on "Marie de France," and Lessing on the "Fable."

Of the important English editions following Caxton, one by Sir Roger L'Estrange, 1694, added new fables, numbering five hundred, and new applications. One hundred and eighty-eight of its fables passed by way of Germany into Russia and there gave rise to the School of Krilof. Krilof, the Russian fable-maker, born 1768, wandered among the common people along the Volga and then returned to the village belfry, where he would write fables. He became the friend of the Prince, lived in his home and taught his children. After his death the children of Russia contributed to erect a monument to him in the summer garden of Moscow.

A study of the fable in the schools should include those which have the most direct universal appeal, those which show the large, broadening, simpler emotions of life, especially ennobling ones or those which teach nobility. Fables which present the complex feelings, are not so easy to follow, are not so well suited to the study of the child. Love, fear, courage, hope, faith, kindness, and gratitude illustrate the simpler virtues, A study of the fable should include also those fables most frequently referred to and those which show the cleverest insight into life. The point of view is self-interest, good conduct is the conduct that pays.

The following analysis may be helpful with suggestion:

"The Cock and the Pearl" — *Phædrus;* quoted by Bacon and Stevenson. A jewel is worthless to one who cannot use it. Wisdom of the Cock.

"The Wolf and the Lamb" — *Indian;* quoted in Shakespeare, "Henry IV., Act I, Scene 8. Any excuse will serve a tyrant. Plea of the innocent, defence of the innocent, and conquest of tyrant through overthrow of justice.

"The Dog and His Shadow" — *Indian;* changed by Marie de France. Same as "King Lion and Sly Jackals of Old Deccan Days." Have a care lest you lose the real thing of value by grasping at the shadow.

"The Lion's Share" — *Indian.* Same theme in "Brother Wolf Falls a Victim," in "Nights with Uncle Remus." You may share the labors of the great but you will not share the spoil. Greed and injustice. Gave the popular expression, "The lion's share."

"The Wolf and the Crane" — *Indian.* One of the "Fables of Kybises." Appeared in the Bayeaux Tapestry. Gave Greek Expression, "Out of the Wolf's mouth." Gratitude and greed do not go together.

"The Town Mouse and the Country Mouse" — *Phædrus and Horace Satires.* Better poor fare in peace than rich fare in fear.

"The Fox and the Crow" — *Indian and Phædrus.* Used in the Bayeau Tapestry. Never trust a flatterer. Delightfully written in verse by Bernard Barton.

"The Lion and the Mouse" — *Indian.* Greek form got into Egyptian literature, 200 A.D. Little friends may prove great friends. Gratitude and courage.

"The Frogs Desiring a King," told by Æsop to the Athenians. Told in "Reynard the Fox." Better no rule than cruel rule.

"The Wolf and the Kid" — *Phædrus:* folk-tale remain. Cowardice. Shows strong contrast and is very picturesque. The weak will not fear the strong at a safe distance.

"The Fox and the Stork" — *Phædrus and Plutarch.* Might have been an after-dinner speech. Could be dramatized.

"The Jay and the Peacock" — *Indian.* Included by Thackeray in Prologue to "The Newcomes." Could be dramatized. Gave expression, "Borrowed plumes." Vanity. "Fine feathers do not make fine birds."

"The Frog and the Ox" — *Phædrus.* Referred to by Thackeray; by Carlyle in "Miscellanies." Same theme in Lewis Carroll's "Melancholy Pig." The wise know their own limitations.

"Androcles" — *Phædrus.* Quoted by Seneca; dropped out of Æsop; included in Day's "Sandford and Merton"; probably Roman. Gratitude.

"The Hart and the Hunter" — *Indian — Phædrus.* Charm of still life and action. Wonderful word-picture.

"The Belly and the Members" — *Bidpai, Mediæval Prose Æsop, Plutarch.* Told by Agrippa to prevent Plebeians seceding from Patricians, in early Rome. Referred to in the Bible and Shakespeare. Co-operation.

"The Fox and the Grapes" — *Phædrus and Babrius.* Gave the expression, "Sour grapes." It is easy to despise what you cannot get.

"The Fox and the Lion" — *Indian and Mediæval Prose Æsop.* Quoted by Plato and Horace. We fear that which we have not faced. Child might write what the Fox said to himself.

"The Fox and the Cat" — *Marie de France and Grimm.* Practical wisdom.

"The Shepherd's Boy—*Babrius.* Included in "Mayor's Spelling Book." Appears in literature in varied forms. Popular expression, "To cry 'Wolf.'" A liar will not be believed when in dire necessity he speaks the truth.

"The Tortoise and the Birds" — *Babrius.* Picturesque. Never trust an enemy. In the Bidpai spoken by the Linnet to illustrate a refusal to heed good counsel.

"The Ass in the Lion's Skin" — *Jataka.* Referred to be Socrates; also by Thackeray. The voice indicates the true character.

"The Two Fellows and the Bear" — *Avian.* General wisdom. Never trust a friend who deserts you at a pinch; sincerity is the test of friendship. Children could invent a similar tale.

"The Fishes and the Little Fish," same theme as "A bird in the hand is worth two in the bush." Hold fast what thou hast. Child could write a story about a present-day merchant, using this fable.

The Crow and the Pitcher" — *Indian.* Necessity is the mother of invention. Kiplingin "Just So Stories," in "How the Whale Got His Throat," the "Man of infinite resource and sagacity." Perseverance. Child could originate a fable to express the same truth.

"The Laborer and the Nightingale" — *Oriental.* Source of Lydgate's "The Churl and the Bird." Never believe a captive's promise. Keep what you have. Sorrow not over what is lost forever.

"The Fox and the Mosquitoes". Only fable to be traced to Æsop himself. Told by Aristotle, used by Roman Emperors and Plutarch.

In considering the possible reaction of the child to the study of the fable, the fable, like the fairy tale, is material from which may be expected a return similar to that discussed in the author's "A Study of Fairy Tales," pp. 119-154. Reaction may take any one of four large forms: conversation, inquiry, construction, or artistic expression, in painting, drawing, music, or drama. The form of reaction in harmony with the fable and the original occasion of its being told, is to imagine a situation which might call forth the fable, so that the motive which prompted the fable-speaking is made plain. In the realization of the fable the child should see the fable objectively. First, just what is it that Æsop wanted to say and had to say? What did he choose to do with it? What beasts did he choose? What was their character? In the oral retelling of the fable, to get the oral expression, we must remember that entering into the motive gives action, entering into the thought gives form, entering into the feeling gives color to the voice, and entering into the images gives reality. However, the oral expression must be expected after the fable has been studied in literature. And as literature the child must realize the fable, according to the same general standards which have been applied to the fairy tales in "A Study of Fairy Tales," he must realize the fable as emotion, as imagination, as truth, and

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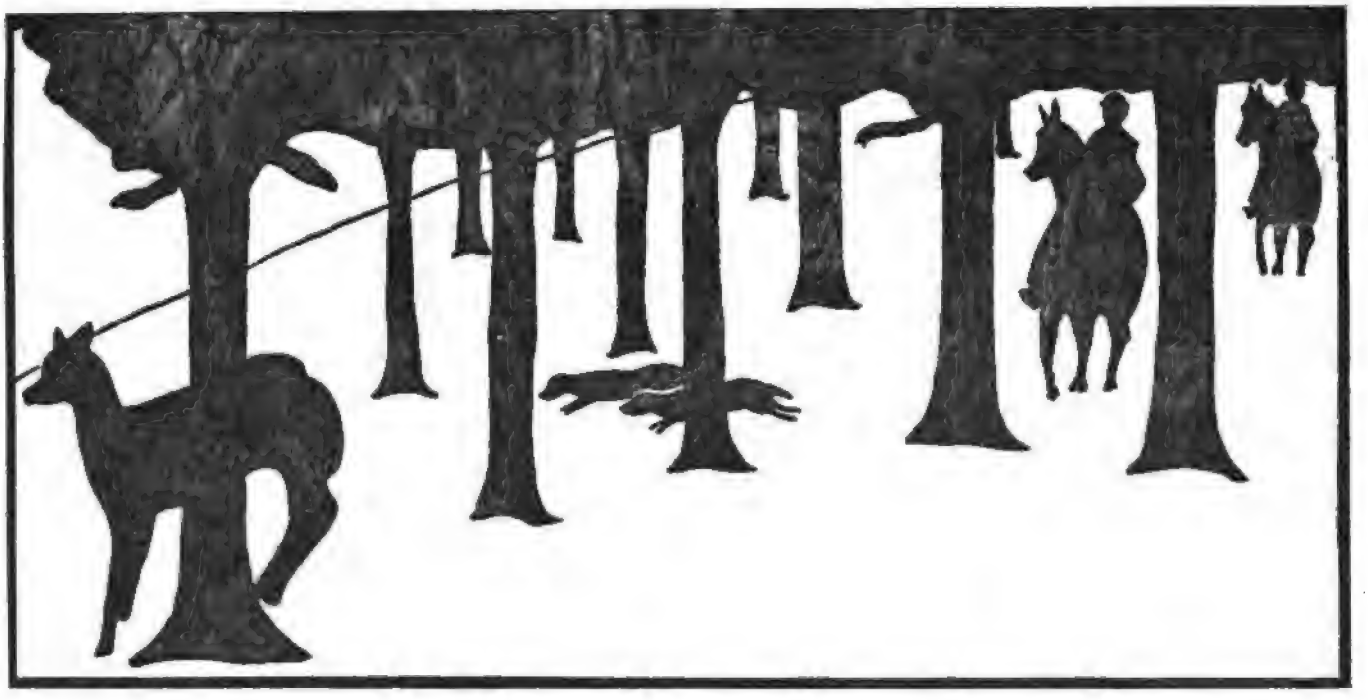


Hunting Poster Made by English Children

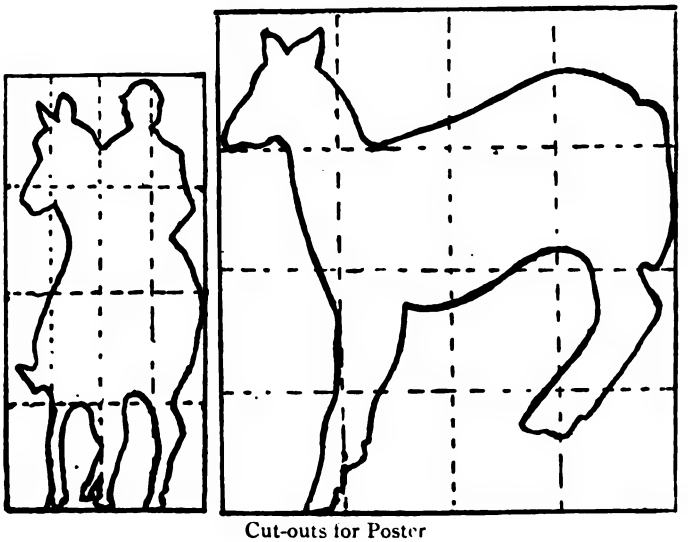
Cut the animals from black paper and mount on white. Folding the paper and using the creases as a guide is a great help to the children when cutting out difficult animals. M. W., *Liverpool*

as form; he must see the emotions displayed, the pictures presented, the truths which are told, and the point that is made, and he must realize the fable as a short story, as setting, as plot, and as characters.

The custom of using the fable for a particular motive is illustrated by the earliest fable attributed to Æsop by Aristotle. Æsop, again at Samos, as counsel for a demagogue, being tried for capital offence, said the following fable:

Th Fox, Hedgehog and Dog-Ticks

"A Fox, in crossing a river, was swept down into a cleft of rock, and being unable to get out, was for a long time in a sorry plight, and a number of Dog-Ticks fastened on her body. A Hedgehog strolling by, happened to catch sight of her, and was moved by compassionate feeling to inquire if he should remove the Dog-Ticks from her. The Fox, however, would not allow him to do so, and being asked the reason, replied, 'Because these have already taken their fill of me, and do not now suck much blood, but if you take these away, others will come, and in their hunger will drain up all the blood that is left.' 'Yes, and in your case, men of Samos,' said Æsop, 'my client will not do much further mischief, he has already made his fortune; but, if you put him to death, then will come others who are poor, and who will consume all the revenues of the State by their embezzlements.'"



Cut-outs for Poster

The variety of reaction which may be secured from the child is well illustrated by "Æsop's Fables" because so many minds have reacted famously to the classic and the possibilities of almost any reaction may be illustrated from genuine literature.

If the child wishes to illustrate a fable in drawing or painting, he may receive a suggestion from the many wonderful illustrations of "Æsop's Fables," from the rude wood-cuts of the original Caxton, or the old chap-books, or the engravings of the famous Bewick, or the drawings of Kate Greenaway, Tenniel, Randolph Caldecott, Walter Crane, and Boutet de Monvel, or in your own day the more recent illustrations of Boyd Smith, Arthur Rackham, the two Detmolds, Milo Winter, and Richard Heighway.

As the proverb is the moral point to be extracted from the fable, it would be interesting for children to make a collection of proverbs, to keep a class-book of proverbs to be read at the close of the year, having been compiled from the classics used during the year. The study of the fables naturally would stimulate to such a collection which, having been begun, could be extended to include proverbs from fairy tales of the Japanese, Chinese, English, North American, European, and Hindoo nations, "Asop's Fables" and "The Fables of Bidpai," "The Arabian Nights," the Bible, "Mavor's Spelling-book," "Franklin's Almanac," Shakespeare, "Reynard the Fox," the poets, Thomas a Kempis, Epictetus, Marcus Aurelius, the Greek Philosophers, Emerson, William Hazlitt, and many other writers.

(*Continued on page 575*)

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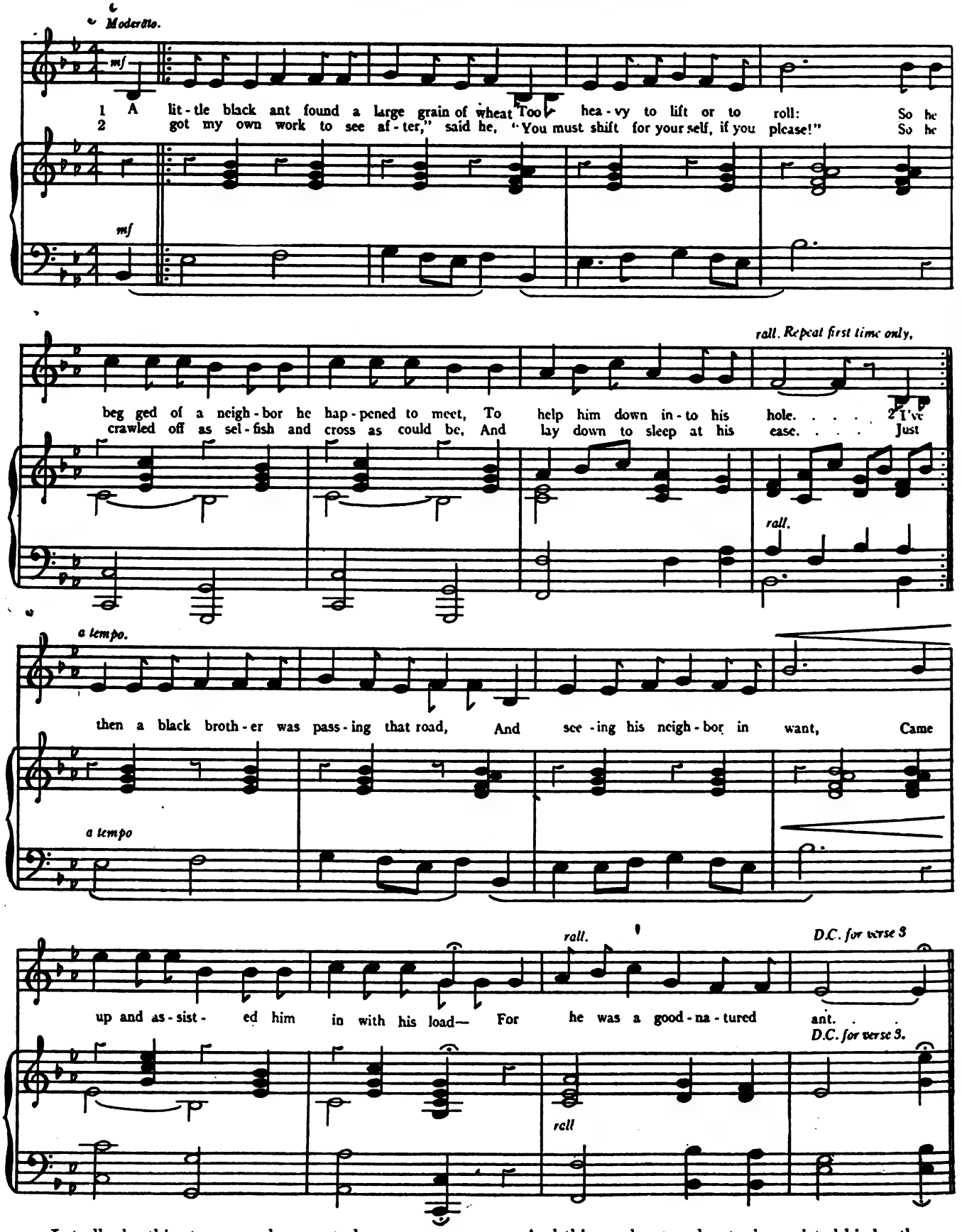
The Little Black Ant



Let all who this story may happen to hear,
Endeavor to profit by it;
How often it happens that children appear
As cross as the ant, ev'ry bit!

And this good-natured ant who assisted his brother
May teach those who choose to be taught,
That if little insects are good to each other,
Then children most certainly ought!

(From "Songs for Little Children," by T. W. Stephenson, B.A. Published by Henry Frowde, Hodder & Stoughton, London, England.)

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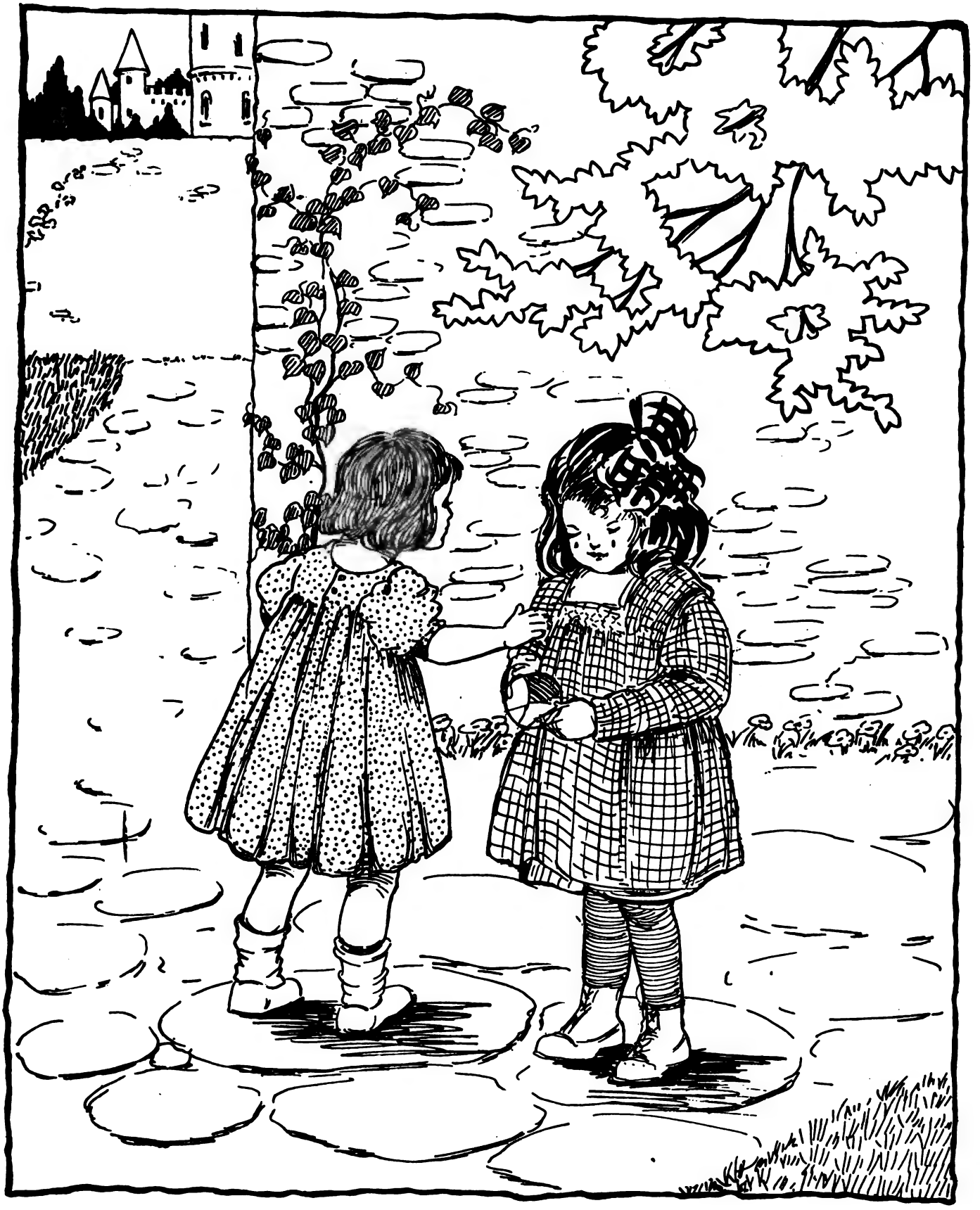

How often it happens that childnen
appear
As cross as the ant, ev'ry bit!

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Arithmetic in Grade II

Helen F. Driscoll

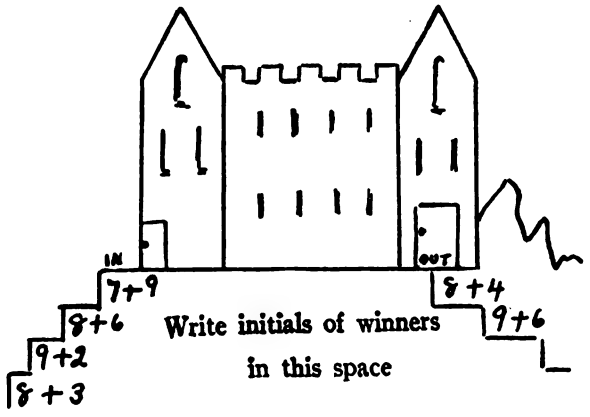
IN teaching the number combinations in this grade, it the drill work that is the most important. "Drilling" is monotonous unless it is varied.

The following devices are simple but effective, and children enjoy the "make believe" element in them. When I have not been able to draw what I wanted, such as an automobile, I took advantage of pictures found in advertisements.

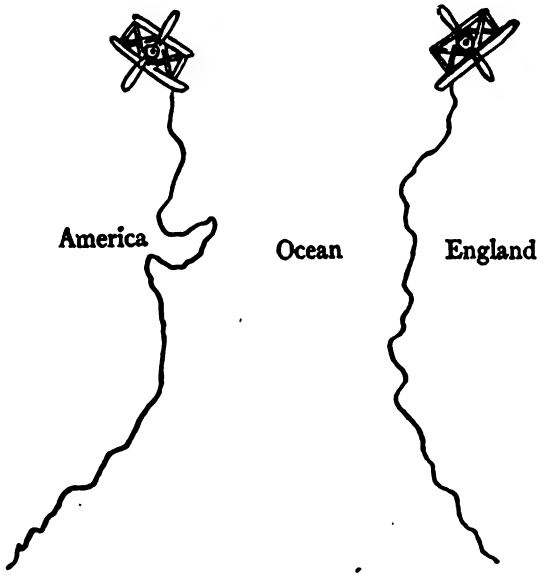
These devices conserve time and energy and materials. Perhaps they may suggest others.

ARITHMETIC GAMES

Board devices for combination drills:



A Visit to the Giant's Castle



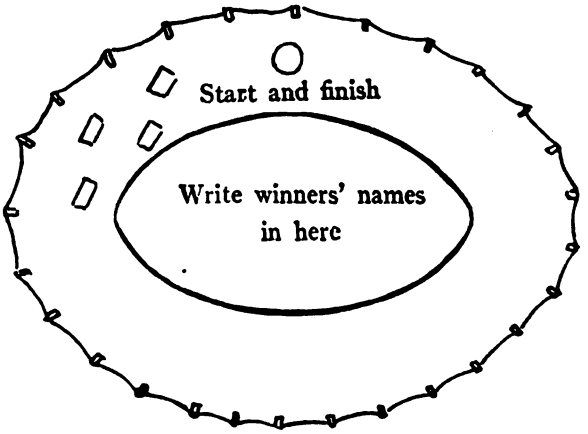
Air-plane Race

Children are divided into two sections. Draw a line on floor as a dividing line for the two countries.

Cut airplanes from magazines. Write a list of combinations on board. When the contestants have recited the list of combinations correctly, they step over the line, thus making believe they are in another country. Two children can say combinations at the same time, only beginning from different starting points in lists. When the contestants "fly" back to their own starting place again, they recited different quotations, or the same reversed.

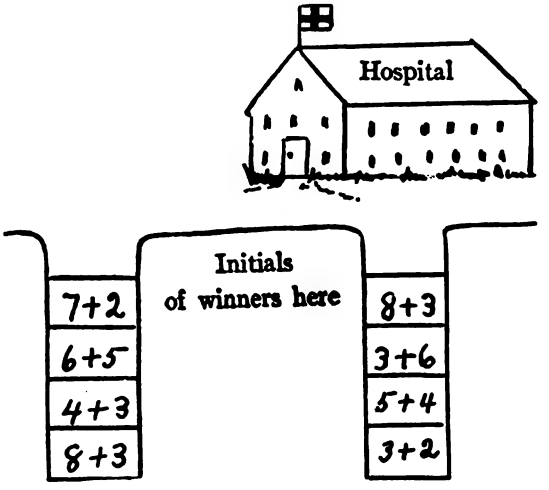
Sometimes there isn't time for the children to "fly" back to their own "country" on the same day. So they stop over and see the "sights" by looking at post cards or scenes of the "country" in which they are stopping. The next day they "fly" back.

Those failing to give right answers mus try again.



Auto Racing

Cut from magazine advertisements automobiles in the action of racing. These may be found in advertisements of tire concerns. Draw a race course on the board. Number the autos. Paste autos one ahead of the other, or together, at the same starting point. Write a list of combinations on the board, or use flash cards. Two or three children may be tested at the same time. Those failing have tire trouble and miss a turn. Write winner's names on the board.



Over the Top

Draw a picture of a trench, as shown. Divide the class into two patrols. Those failing to climb up ladder by giving concrete answers to combinations, are sent to the hospital as slightly wounded, wounded, or severely wounded. The degree of wounds is shown by different colored chalk when writing initials of those failing. Those that go "over the top" have their initials written on "side" of the trench or given some other honor.

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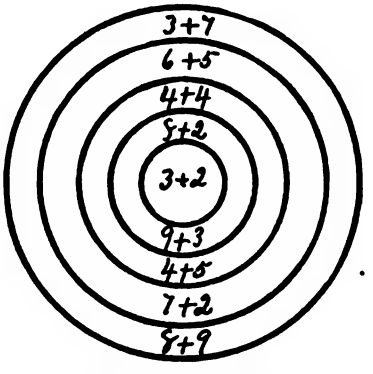
Hobby Horse Race

The cut-outs are found in the advertisements for this plaything. I use the advertisement that illustrates a boy and girl racing. Draw the race course and paste cut-outs in the position desired.

Playing Teacher

Write a list of combinations on the board. The teacher points to numbers in order and then "skipping" about. If the child, being tested, does not fail, then he becomes the teacher and chooses his pupil and so on.

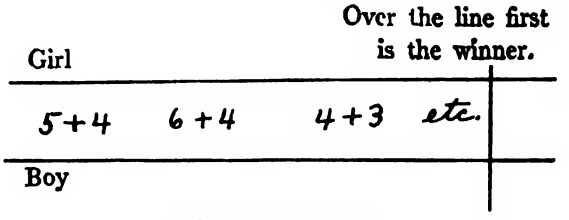
We try to teach the children to be kind to animals. If children must be given shot guns, let us show them that shooting at a target is better fun because no one is killed. Draw a picture of a target.



For the weapon, find a picture of a shot gun among the advertisements. Paste cut-out on a piece of cardboard and cut around it. When the child says the combinations, he shoots (in make believe). If he fails to give the correct answer, then we say his shot went astray. The boys like this game. The girls like to use a ball or bean bag, and try to hit the right circle when they give the answers.

See How Strong You Are!

If the child can say all the numbers, he hits the bell. Every time the child says an equation, he hits the cross with the pointer which he has in his hand. Of course every time he strikes the spot where the cross is, the black block in the center "rises higher and higher."



Playing Poison

Children try to cross the brook by stepping on "stones" and giving the correct answer of combination on each stone. Those failing are "poisoned."

Reading the Message

Cut a pattern of a carrier pigeon in motion of flying. Then trace around pattern on the board. Trace several birds. On each attach a message in form of a combination. The children read the messages by giving correct answer to each combination.

Seasonal Problems for Grade Four III

Bertha Toelle

A Thanksgiving Dinner

"OH, Alice! I have just received a letter from Grandma, saying that she will spend Thanksgiving Day with us."

"Well, Mother, isn't that just lovely? Let's give her a little Thanksgiving party while she is here. I will help you prepare the dinner and decorate the dining-room. Harry and Dick can gather some autumn leaves, and we will make them into garlands and hang them across the room. Our lovely chrysanthemums will be in bloom by that time, and we can use them for a center-piece. At the base of the vase we can bank plenty of fruit."

"To-morrow is market day and I think we had better decide what we are going to have for the dinner. First and most important is the turkey. We need not worry about the turkey, as Father has bought a live one, weighing 15 pounds, for $7.50. In market they are selling for .$53 a pound. How much money did we save? Dressed turkeys sell for $.64 a pound. If our turkey loses 3 lbs. in dressing, what would it cost dressed? We will stuff our turkey with oyster dressing, so we shall need 1½ pints of oysters. If they cost $1.50 a gallon, what must we pay for them?

"Sugar is so scarce this year that I think we had better do without cranberries."

"Oh, no, Mother! A turkey dinner would not be complete without cranberries. If we buy a quart of them at $.10 a pint, and a pound of sugar at $.25 a pound, what would the cranberry sauce cost?"

"We shall need ¼ peck of white potatoes at $2.50 a bushel, and the same amount of sweet potatoes at $3.00 a bushel. What shall we have to spend for potatoes?"

"Alice, which would you rather have, canned corn or peas?"

"Well, Mother, you remember we have a case of corn, which Father bought at the Army Food sales. There were 24 cans in it, and it cost $2.75. What did 2 cans of corn cost? If we bought it at the store, we would have to pay $.24 a can. At that rate, what would we have to pay for a case of corn at the grocer's?"

"As long as we did not have to buy the corn, I think we can have another vegetable in addition. Let us have some creamed asparagus, as that is delicious. It costs only $.40 a can."

"Don't forget we shall need a relish, so we had better buy some celeryand olives. Celery is $.15 a bunch and olives are $.40 a quart. What will 2 bunches of celery and a pint of olives cost?"

"What shall we have for dessert? A Thanksgiving dinner seems incomplete without pumpkin and mince pie. Let us estimate how much a pumpkin pie would cost. A small pumpkin will cost $.25; a pint of milk, at $.18 a quart; 4 eggs, at $.66 a dozen; ½ lb. of sugar, at $.24 a lb. How much would we save, if we bought a pie for $.40, instead of making one?"

"For the mince pie we shall need a pound of mince-meat at $.40 a pound. How much more would the home-made pumpkin pie cost than the mince pie?"

"We must not forget to buy some fruit for our centre-piece. We can use 1 dozen oranges at $.60 a dozen, 1 dozen apples, at $.60 a dozen; 1 dozen bananas, at $.45 a dozen; 2 lbs. of malaga grapes, at $.30 a lb. How much will our fruit cost?"

(Continued on page 601)

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Daily Helps and Suggestions for the First Four Grades III

Effie L. Bean

Principal, Kosciusko School, Winona, Minn.,

November

FIRST AND SECOND GRADES

Language

FIRST WEEK

Monday Tell a story for reproduction. Talk about it.

Tuesday Reproduce above story. Let some child begin the story and another finish it. If the story is very long, it may be told by several pupils.

Wednesday Prepare to dramatize the above story. What shall we do?

Thursday Dramatize above story.

Friday Repeat above.

SECOND WEEK

Monday Language game for teaching the correct use of "I" when used with another name, as "Mary and I."

Let one half of the pupils select partners. Let each couple go to some part of the room and consult as to where they shall play they are. The teacher then claps her hands to call the school to attention.

Teacher Mary, where have you been?
Mary Helen and I were up town.
Teacher What did you do up town?
Mary Helen and I bought a new dress.
Teacher John, where were you?
John James and I were in the woods.
Teacher What did you do in the woods?
John James and I were gathering nuts.
Tuesday What is a capital letter?
Take your readers and turn to the first story. Do you see any capitals?
Where are they?
Develop the idea that words at the beginning of sentences begin with capital letters.

Wednesday Repeat Monday's game.

Thursday How does a sentence begin? Let us look in our readers again.
Do you see a capital not at the beginning of a sentence?
How many can you find in the first story?
What kind of words are they?
How do you suppose you would begin your own name?

Friday Capitals continued.
How do we begin the days of the week? The months?

THIRD WEEK

Monday Poem, "How the Leaves Came Down," by Susan Coolidge. Tell or read it to the children. Talk about it one stanza at at ime.

Tuesday Let us learn the first stanza.

Wednesday Memorize the second stanza.

Thursday Memorize the third stanza. Review the other two.

Friday Review lessons on capitals.

FOURTH WEEK

Monday Tell a story for reproduction. Talk about each character.

Tuesday Reproduce above story.

Wednesday Dramatize above story.

Thursday Repeat language game for teaching the correct use of "I" when used with another name.

Friday Dramatize a story.

History and Geography

FIRST WEEK

Monday Now that cold weather is coming how must we dress?
What kind of clothing do we wear in winter?
Name as many articles as you can that are made of wool?
Where does wool come from?

Tuesday A study of sheep raising.

Wednesday Continue above. Sheep shearing.

Thursday Preparation of wool for market.

Friday How was the wool prepared for use in early days?
Have you ever seen a spinning wheel?

SECOND WEEK

Monday In connection with the study of spinning, tell the story of Arachne and the goddess Athena.

Tuesday Describe a woolen mill. If at all possible, a visit to such a mill is most valuable. If such a trip is impractical, pictures followed by graphic descriptions can be made exceedingly interesting.*

Wednesday Continue the study of a woolen factory.

Thursday Continue above.

Friday Complete study of wool.

THIRD WEEK

Monday Begin a detailed study of the grocer.
Describe the interior of a grocery store.
Does the grocer have anything in his store which is not for sale? (Counters, shelves, scales, etc.)

Tuesday Does he need any help?
What does the delivery boy do?
How can he find the people whose goods he is to deliver?
If the grocer has a large business, can he wait upon all the people himself? Who helps him?

Wednesday Why is a bookkeeper necessary?
Do all people pay cash when buying goods? Why not?
Which kind of customer does the grocer like best? Why?

Thursday Of what use is a telephone to a grocer?
Where does the grocer get his goods?
What does "retail" mean? Wholesale?

Friday In what ways are the farmer and grocer interdependent?

Spend this entire week upon the study of the harvest, which culminates in Thanksgiving.

Nature Study

FIRST WEEK

Monday The Squirrel.
Have you ever seen a squirrel? When? Where?
What color was it? What was it doing? Describe it.

Tuesday What does a squirrel eat?
Where does he obtain his food in winter?
What kind of a home has he?
Is the squirrel of any use to us?

Wednesday Make a seed collection. Ask pupils to bring to school seeds of every description: those which are used for food, those which are weeds, etc. Sort these seeds as to kind and use.

Thursday Continue above. Mount these seeds (in bottles) on large cardboard sheets.

*See "Stories of Industry," Vol. II. Educational Publishing Company, Boston, New York, Chicago.

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Friday General discussion of seeds. Study their appearance and use.
Which kinds should be cultivated?

SECOND WEEK
Monday Have you seen any bluebirds or robins lately?
Where have they gone? Why?
Will they come back? When?
Where are the bees and butterflies?
Tuesday Who has come to destroy our gardens?
Who comes in the night and makes pictures on our windows?
Tell some of the things Jack Frost does.
What effect does frost have on vegetables, water pipes, your hands, feet and faces?
Wednesday Memorize a poem about Jack Frost.
Thursday Continue above.
Friday *Complete poem.*

THIRD WEEK
Monday Preparation for winter.
How do the birds get ready? (Migrate south.)
How do the animals get ready? (Put on heavier coats, store food, go to sleep in caves, etc.)
How do plants get ready? (Leaves fall, seeds ripen, buds form on trees, etc.)
Tuesday How do people prepare for winter?
(Store food and fuel, put on storm doors and windows, bank cellars, rake yards, cover flowers, don warmer clothing, etc.)
Wednesday Study of cabbage.
Bring one to school for observation, one with a root, if possible.
What part of the plant do we eat?
Does it grow, above or below ground?
Of what does the edible part consist? (Leaves)
Thursday When is cabbage planted?
What must we look out for? (Cabbage worms)
What brings the cabbage moths and worms? (The white butterfly deposits the eggs on the cabbage.)
What kind of a root has a cabbage?
When is cabbage ready to be eaten?
Friday Do you have cabbage to eat during the winter?
Where do you get it?
Tell of the different ways in which cabbage may be prepared for the table.

FOURTH WEEK
Monday Study of the pumpkin.
Bring one to school. Describe its outer appearance.
How does it grow?
Is it a fruit or a vegetable?
Let us cut our pumpkin. Of what does the center consist?
How are the seeds arranged?
Tuesday Open one of the seeds. Note the tough outer skin.
Which part of the pumpkin do we eat?
What must be done before it is ready to eat?
How is pumpkin usually prepared?
Do you like pumpkin pie? Does it look like apple pie?
When is Thanksgiving?
Name some things you should like for your Thanksgiving dinner.
Wednesday Turkey.
Have you ever seen a live one? Where?
Show the pupils large, distinct pictures of the turkey.
Note head and neck, long tail and strong wings.
Are the feathers the same on all parts of the turkey?
Where does he like to roost?
Does the turkey wander far from home?
Thursday Why do turkeys need strong wings and long legs?
What do turkeys eat?
Do they lay eggs?
Why do people raise turkeys? Are turkeys hard to raise?
Shall you have a turkey for Thanksgiving?
Friday Thanksgiving dinner guessing game.
I am a part of a Thanksgiving dinner.
I am round.
I once grew on a vine.
I was baked in an oven.
Everybody likes me.
What am I? (Pumpkin pie)

Arithmetic

FIRST WEEK
Monday Count by 2's to 14.
Count backwards by 2's from 14 to 2.
Tuesday Practice writing figure 5.
Review others.
Wednesday Count by 3's to 12. Individual work.
Thursday Recognition of figure 6. Review others.
Friday Review lesson on the pint, quart and gallon.

SECOND WEEK
Monday Begin simple combinations such as $1+1$, $2+1$, $2+2$, $3+1$, $3+2$, $2+3$, $1+2$, etc. Let each child begin making a number booklet showing these combinations by means of small pictures, seals or paper cuttings or drawings. Let the booklet contain abiout 12 pages.
Tuesday Teach names of the following symbols, $+$, $-$, $=$.
Wednesday Arrange on page 1 of the booklet the following combinations:

$1+1=$
$2+1=$
$3+1=$
$4+1=$

Instead of figures use pictures, as 1 flag + 1 flag = 2 flags.
Thursday On page 3 arrange the following combinations:

$1+5=$
$1+6=$
$1+7=$
$1+8=$

Friday On page 3 arrange the following combinations:

$2+2=$
$2+3=$
$3+2=$
$2+4=$
$4+2=$

THIRD WEEK
Monday Recognition of figure 7. Practice writing 7's on the blackboard.
Tuesday Count by 4's to 12.
Review counting by 3's to 12.
Wednesday Recognition and writing of figure 8.
Thursday Review counting by 3's and 4's.
Friday Continue work on number booklets.
These may be as simple or as elaborate as the teacher wishes.

FOURTH WEEK
Monday Count by 3's from 12 to 3. Individual work.
Tuesday Count by 4's from 12 to 4. Individual work.
Wednesday Recognition and writing of figure 9.
Thursday Have figures from 0 to 9 inclusive, in both script and print, on cards. Have several of each. P[illegible] around the room.
John, bring me all the 2's.
Helen, see if you can find all the 8's, etc.
Friday Continue above figure recognition drill.

(Continued on page 586)

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The Wind

When the wind is cross on a winter's day
And he blusters all down the street,
The leaves go scampering out of his way
Like pittery, pattery feet.
Pittery, pattery, rustle, they go!
And the old wind follows "Ho Ho! Ho Ho!"

He comes and thumps on the nursery pane,
And he shouts "You must let me in!"
He's much more fierce than the wettest rain,
And the glass is most terribly thin!
"Shivery, shivery, shake!" laughs he
Bang, bang! Bang, bang! Bang, bang! That's me!"

But whenever he comes and I'm tucked in bed
And the dark is as dark can be,
He cries in the chimney and in my head
Like the cries of the ships at sea;
And it isn't the window that shivery shakes,
But me at the horrible tales he makes.

For all the bedroom is angry waves,
And the big ships sink and die,
And under the bed is the coral caves
Where the poor dead sailors lie.
Oh! whenever the wind talks to you at night,
Just cover your head with the clothes quite tight.

—*"Nursery Lays of Nursery Days," by M. Nightingale*

Two Story Stand-Ups

Ruth Ash

Little Jack Horner and Jack-be-Nimble

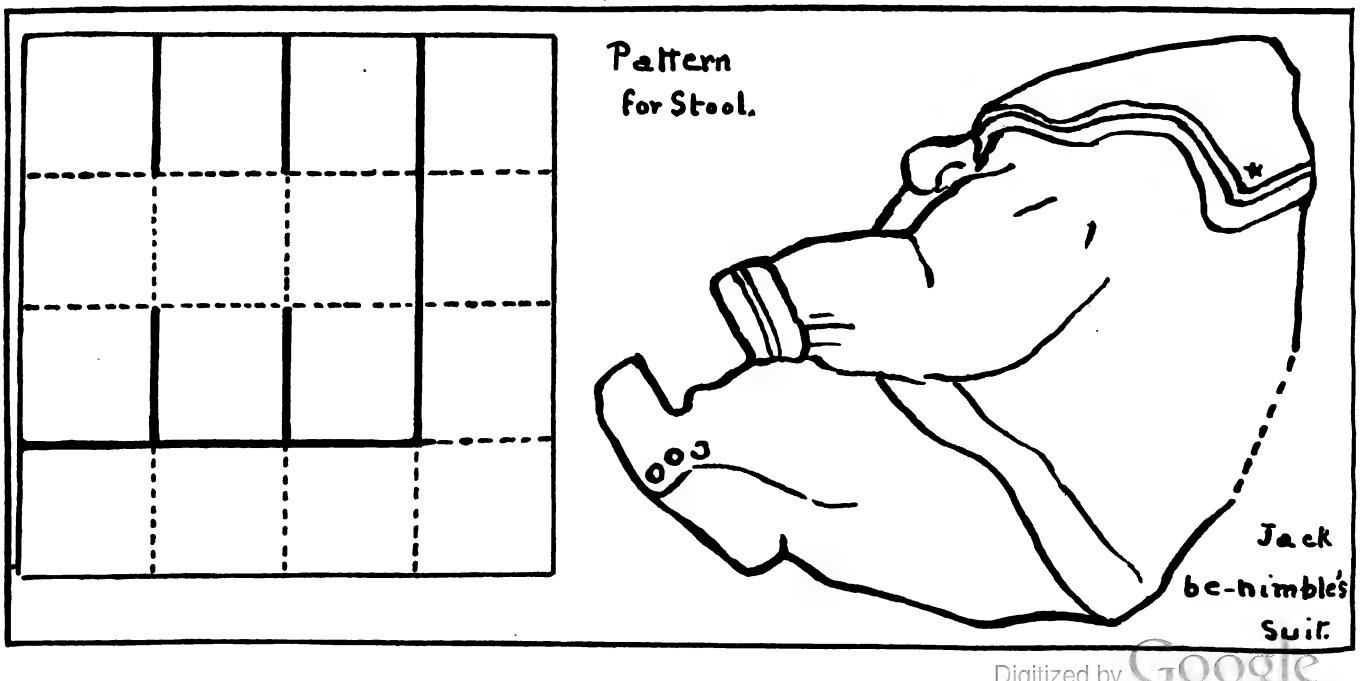
These are two of the most popular of the Mother Goose ryhmes and they lend themselves exceedingly well to illustration and dramatization. These patterns can be used either for poster pictures or for stand-up toys, which are reversible. When the various parts are assembled, they are splendid patterns for the wooden toys.

Directions for Making

The pieces are outlined and cut from colored construction paper or from white paper and then colored with crayola or water color. It is well to make the bodies from a heavier paper, or tag, as they are then more durable, though some qualities may be too heavy for a child to cut.

The bodies are light tan; Jack-be-nimble's suit is blue and Jack Horner's is gray; the pie pan dark gray and the pie tan. The stool is of brown, made on the sixteen squard fold as the diagram shows, folding on dotted lines ane cutting on heavy lines. The square to be used should be eight inches, thus making a stool two inches high. The corner squares are lapped on top of each other under the middle square and pasted, then cut the legs.

To make the figures the paper is folded double and the dotted line of the pattern placed on the folded edge, that both sides may be cut at once. Paste the bodies together about halfway down. Bend the laps on the feet of Jack-be-nimble inward, lap on top of each other and mount on cardboard about two and a half inches square. Then put on the clothes. The laps on the legs of Jack Horner are bent inward and lapped and pasted to the stool. The pie is placed between his two hands and covering the elbow on both sides.



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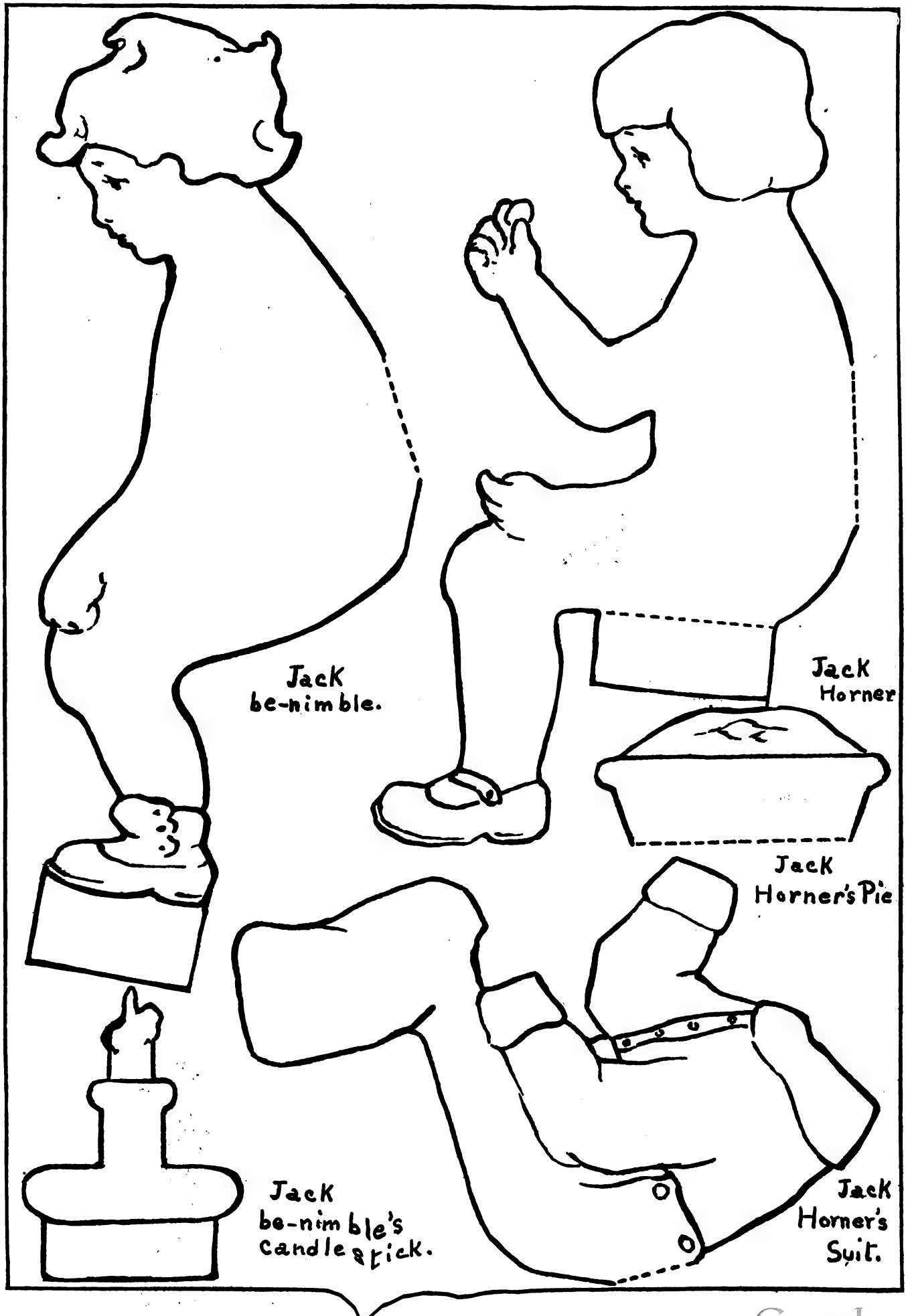

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Ideas to Try

Number Games

Mary Campbell

WHEN interest lags from much formal drill in review work, as it is most likely to do during the first months of school in the fall, we take a few minutes for a number game, which always creates new interest and stimulates good class spirit. As a special treat, we have a free play period of thirty minutes on Friday afternoon, when the children are allowed to choose their favorite games. The following are ones liked by second grade.

Hull Gull, Odd or Even

This game is to be played as a drill game, after odd and even numbers have been presented in the usual way and are thoroughly understood. Ten to twelve beans are given to each child. Two rows face each other across the aisle. The first child puts any number of beans in his right hand, closes it, holds it out to his neighbor across the aisle and says, "Hull Gull, Odd or Even?" Child number two guesses. If he guesses correctly, he takes all the beans in number one's right hand. If his guess is incorrect, he must pay one to make the guess correct. For example:

First child (*holding beans*) Hull Gull, Odd or Even?"
Second child Even.
First I have five; give me one to make it even.

To be of value the work must be quick, with no hesitation as to the number.

Whirl the Arrow

This game may be used as a drill for quick work for sums, difference, multiplication or division.

Material required is a set of cards, 3″ x 5″, each with a number ranging from 1 to 12. Also a circle with numbers around the edge, with a hand or arrow to whirl from the center. The cards may be made from tablet backs, using large calendar numbers for the figures, while the circle is an ordinary piece of cardboard about 15″ across. The arrow may be made by boring a hole to a narrow ruler and fastening to the center of the circle with a rivet.

DIRECTIONS FOR PLAYING A captain for each side is chosen and he chooses a given number for his side (as many as he can get about the table conveniently).

Sometimes boys are pitted against girls, sometimes one row against another row. Each child is given one of the 3 x 5 cards. The leader whirls the arrow and it stops, say at 5. He then quickly adds 5 to his number and gives the sum. The leader on the opposite side has a turn, and so on, each side playing alternately for any given time.

If any child calls the wrong answer, it scores a point against his side, the aim, of course, being to have no adverse score. Larger numbers are given out upon the small cards for subtraction, and the number on the dial taken away from the one held. In multiplication any number being drilled upon may be given.

This has been found to be a very valuable as well as a very interesting game, and is a most excellent one for the free play period.

Number Spin

For this game we use a square of cardboard, 16 x 16, and a large washer or other round piece of metal. The cardboard is divided into four inch squares, each square having a large figure in its center. The numbers are from 2 to 12 (with the more difficult ones repeated). Sides are chosen, with a leader for each side. The teacher gives a number to start. Say we are working on sums using 2 then she will select 2 as our number. Each child in turn spins the washer by holding it lightly between the thumb and first finger of the left hand and giving it a quick turn with the right. *As soon as it falls* on a number, he must call the sum of that number and the given number, 2. For example, if it falls on 12, he must at once say, Four teen," or "Two, twelve, fourteen." The score is kept as in the game of "Spin the Arrow." This also lends itself well to differences and multiplication.

Domino Game

This game is especially good in the free play period so popular in many schools.

To play, each child is given eight (or any desired number) of domino cards cut in halves.

Two sit at a desk. The little cards are turned face down on the desk. The first child begins by placing his top card face up and saying its name. The second child names the first card, turns his own, places it on top of the other and says the sum. For eaxmple, John turns a five, says, "Five." Mary says "Five," turns a three and says, "Three, eight." If Mary makes a mistake in giving her answer, she must keep that one to try again and John will dispose of his cards first, which is the object of the game. The play continues in this way till a given signal, when a change of partners is made, creating new interest.

Educative Seat Work

Florence A. Powell

Cut a number of pictures and titles separately. Enclose in an envelope, upon which is pasted a sample set. Match picture and title — title must be placed over picture.

HELPING MOTHER

BABY STUART

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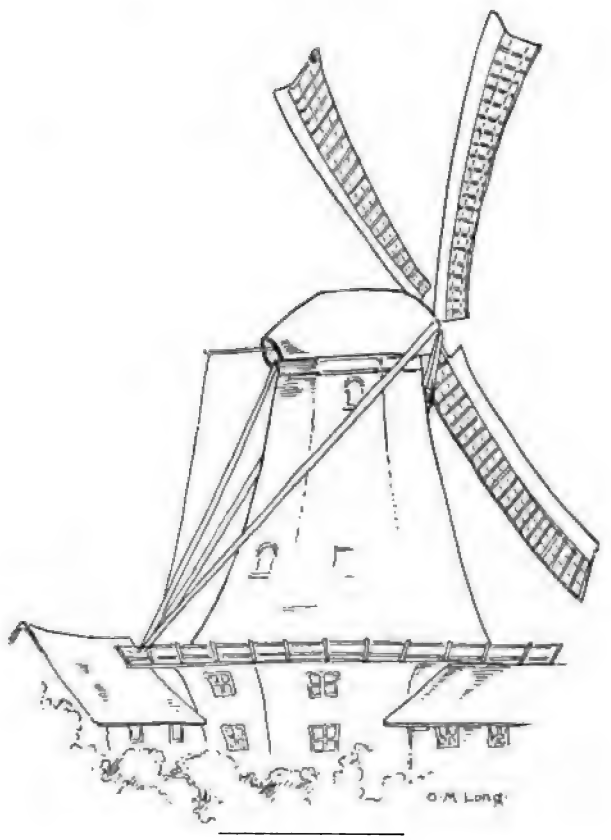
WINDMILL



"Color Movies"

Elizabeth Barnhart

The children are always enthusiastic over "color movies," as we call them. Besides teaching the names of the colors, the making of the "screen" and "film" gives several valuable drawing lessons.

First the children learn how to draw circles, by marking a strip of paper with dots four inches apart, putting a pin through one dot and a pencil point through the other, and with the pin end for the center describing a circle on white drawing paper. Then cut the circle out and fold it through the middle three times, making eight "reels" for their film. With small children I give this much in one lesson, using print paper so that each child can have all the paper he needs to get a true circle with no ragged edges. Before the next drawing period, at least one seat period, and more if necessary, is devoted to making circles, cutting and folding them. The good ones made in practice time are saved for practicing the color work. I tell the children how many, many pictures have to be taken for each "movie" and how often the same picture has to be taken over and over before it looks just right, and what long days of work their actor friends put in, and they take real pleasure in making and coloring their "screens" as many times as are needed before perfect work is obtained. When the children can make, cut and fold good circles, each child makes one from good white drawing paper. These I collect and save until the color work is good enough to put on them.

The next drawing lesson we devote to learning to put even washes of the six colors and black and brown, one color on each segment of the circle. We start with red, then orange, yellow, green, blue, violet, black and brown. I include the last two in order to give the children a chance to learn to read those words as well as the other color words. On the back of each segment, the name of the color is written. During this period I write the color words in a row on the board and call on the children to tell which color to put in the square I draw beside each word. This is left on the board until the next seat period for reference. For the next practice work, I make several circles on the board, writing the color words in different places on the segments, and ask the children to color their practice circles the way the words tell them. I tell them how the pictures for a "movie" are taken, not in their order in the story, but all the pictures in one place at the same time; and then how they have to be cut apart and pasted in their order in the story. All this as preface to the next occupation of cutting the segments of these "mixed-up" pictures apart and laying them in the right order. At the end of this lesson, each child is given an envelope in which to put his segments and we save them for seat work whenever a drill on color seems advisable.

During the last drawing lesson, each child makes a nine-inch circle from gray construction paper, lays one of the perfectly cut segments on it, so that the point touches the pinhole at the center, and traces around it. I allow them to work in pairs at this, one child holding the segment in place and the other tracing, as few small children can hold such a small pattern and trace around it at the same time. Then a hole is punched through the segment and the line is cut nearly all around. Then with a paper fastener to hold the colored circles back of the gray "screens" and a heavy paper tab pasted to the back of the "reel," extending out an inch or so, and used by the children in turning the circle around, so as to show the "pictures" through the opening in the gray paper, the "movie show" is ready to take home for the edification of the family, and often to the benefit of younger children, who enjoy attending the movie and calling off the names of the pictures, as much as the "show men" enjoy running their film.

Health Song

F. M. C. W.

TUNE: "Oats, Peas, Beans, and Barley Grow"

We wash our face and comb our hair,
Clean our teeth and nails with care,
Polish our shoes and change our dress,
And give our mother a little caress.
Then off to school we trip, tra la,
We skip and skip, tra la, tra la.

Play our games and lessons learn,
Then home again we backward turn,
Tra la la la, la, la, la, la,
Tra la la la, la, la la la,
Play our games and lessons learn,
Tra la la la, la la la la.

At the words "Tra la la la," etc., the children may skip in a circle or out of the room on their way home.

Any suitable motions may be introduced by the teacher.

Spelling Device

Fay La Vere Enloe

The following is a little plan which I use to make my pupils realize the value of their daily recitation in connection with their monthly spelling grade.

In a small record book I keep the name of each pupil, followed by his spelling record. Every time a child misses a word a vertical mark is made after his name. Every time he turns some one down, a circle is placed to his credit.

The child understands that every time he misses a word, it takes two off his final grade, but he also knows that every time he turns some one down, it adds one to his final grade, so that if he misses a word, he must turn two people down if he keeps his grade from falling.

When the child sees how much depends on his daily recitation, you will notice that he at once takes more interest in his daily spelling lessons.

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Through Grade Two in Hand-Work II

Bess Dixon

NOW a bright, attractive blackboard poster was planned. Before our Pilgrims started to Holland we learned many interesting things about the country. After hearing "The Dutch Twins," by Lucy Fitch Perkins, and reading "Ned and Nan in Holland," by Olmstead and Grant, we felt as if we had actually visited that country. Then we planned our blackboard poster.

We showed one Holland home with its surroundings. Green chalk made the grass, dark blue chalk made the sky and canal. Out of tablet paper a Holland house was cut and then colored red The windmill and tree trunks were colored red also, as "Ned and Nan" told us that the windmills and tree trunks were painted the same color as the house.

Wooden shoes were in evidence. There were tulips in shoe flower pots, shoes hanging on forked sticks to dry, and shoe boats on the canals.

Other things were in and near the canal Ducks swam in it and waddled along its banks. The much petted storks stood on one foot in the canal or hunted eels in its depths.

Hollanders, themselves, were not forgotten. "Ned and Nan" were watching their ducks, the father was going to his windmill, and the mother stood near the house. A typical Holland milk wagon was passing.

You should have heard the lectures given. They embodied ideas concerning:

I The Hollanders
  1 Dress
  2 Occupations
  3 Amusements
II Holland Houses
  1 Inside
  2 Outside
III Windmills
  1 Uses
IV Shoes
  1 Kinds
  2 Uses
V Animals
VI Milk wagons
  1 How decorated
  2 How drawn
  3 Type of milk cans

Reading was correlated with this hand-work also. The children liked to play that they were receiving telegrams. These telegrams pertained to their posters. A telegram was sent to each child and that child did as the telegram said. *Examples:* Georgia, find a windmill. Sadie, spell the name of the flowers in the wooden shoe flower pots. Theodore, write the name of the place where we see the shoe boats, the storks and the ducks. Margaret, draw a weather-vane. Pauline, find a Holland story in one of our readers.

How quickly these things were done! How eager they were to be good readers, so that they could receive and interpret the telegrams quickly!

Then came the Pilgrims' reasons for leaving Holland and coming to America. "Mary of Plymouth," by Otis, was extremely interesting and gave us many ideas for our next poster. We depicted the Pilgrims in America.

To the left, about a foot of space colored blue allowed us to portray a suggestion of the ocean, with Plymouth Rock on its coast and the *Mayflower* anchored near. On the rest of the blackboard length, white chalk was used, to show the snow-covered ground and the gray sky. Log houses were cut and pasted in a row, close to the ocean. A dense forest formed the background. Away back in this forest were the wigwams and Indians.

A touch of color was given this poster also. The wigwams were colored light brown and, in many cases, the children designated the tribe by making a picture on the wigwam. The Indians' faces were copper colored. Their suits and their head-dress feathers were colored also. The tree trunks were dark brown; the bare branches a lighter brown. The log houses were light brown and Plymouth Rock was light brown ,with 1620 printed on it in dark brown. The hulk of the *Mayflower* was gray, with *Mayflower* printed on it in black. Thus, two more blackboard posters found a place in our schoolroom.

There was more paper cutting connected with this month's work. We had a table of things made by Pilgrims. We hung a large, white poster above this table. On this poster, in letters cut from black paper, appeared the name of our display:

THINGS MADE BY PILGRIMS

Then slips one-half by one and one-half inches were cut, and the names of things on display were written on them. Each slip was then pasted or pinned to the thing designated, *viz.*:

Quilt square
Home-made soap
Pine-knot candle
Butter paddle
Clam-shell spoon
Goose-quill pen
Gourd dipper, etc.

Down to the present day the last paper cutting correlations were brought. Colored pictures were cut from catalogues and magazine advertisements. Both of these posters were number correlations. The dinner, planned for four, was based on actual prices in our city last November. As we had to buy carefully, just enough of each type of food was prepared for that dinner. There must be no waste.

The poem, "Over the River and Through the Wood," suggested a "To Grandmother's House" poster.

How to Economize Time in the Schoolroom

Theo Markworth

Principal, Lutheran School, Des Plaines, Ill.

IN the days of the "Little red schoolhouse," the curriculum consisted mainly of the three R's, History and Geography. The teachers during that period could devote considerable time to drills in these branches. Since then, times have changed, and with this change has come an enlarged course of study. The natural consequence is that the teachers of to-day must gauge their time, in order to attain the required standard.

Promptness

In order to economize time in the schoolroom, it is imperative that the school day begin and end promptly. In order to accomplish this, an instructress ought to be in her classroom at least fifteen to thirty minutes before school begins. All pupils, upon their arrival, should be obliged to take their respective places, to arrange their books, to review their studies, etc. If this be done, the teacher at the stroke of nine in the morning, or whenever the session begins, will be able to get a "flying start," so to speak. There will be no need of waiting for pupils to file into the room with their wonted noise and commotion.

Preparation

The teacher should also have the subject-matter to be taught well organized. This, of course, will require preparation, and that, probably, preparation at home. She must equip herself with the necessary knowledge, so that she can impart it without hesitation to her class. Were she to use her text-book constantly, her recitations would prove to be uninteresting. The pupils might become restless and, in time, unruly. To re-adjust the discipline would entail the loss of valuable minutes.

Record Books

Another feature that should not be overlooked in economizing time is the daily record book. Even if it is only used to note down the numbers of the pages and lessons to be heard for the next day, it is indeed a time-saver. Think of the delay resulting from a teacher's asking her pupils: "Children, where shall we find our lesson for to-day?" A friendly argument might arise among the pupils as to the exact number of the page and lesson.

Distinct Answers by Pupils

The question-and-answer method is used a great deal in our schools. If we do not insist upon the children's giving their answers distinctly, we shall be tempted to repeat them for the benefit of the other pupils. A habit thus formed is hard to be got rid of; but we must overcome it, otherwise more valuable minutes will be gone. In this category also belong the ejaculations that many teachers employ when expressing their pleasure or displeasure with answers given, as, for instance: Good! — Not right! — Correct! etc. They, too, are thieves of precious time.

Self-control

Every now and then will occur something in a schoolroom which will require a rebuke or an admonition. Let us be on our guard lest these so-called "scoldings" take the dimensions of a sermon, and probably extend into a "fourthly" or "fifthly." Do as little of this during the actual school-time as possible. Rather call the culprit to your desk during the recess periods or after school, and have a heart-to-heart talk with him. This may accomplish more than an open rebuke before the class — and you have economized time. Do not enter into a lengthy discussion of a breach of discipline with your culprits; but if a pupil has a just complaint to make about an apparent injustice hear it some other time.

Distribution of Books, etc.

Books, papers, etc., that must be distributed during a recitation should be given out, if possible, during the preceding recess period, so as to save time during the actual recitation period. This also holds true when tests are to be given. Whenever possible, the test-questions should be written upon the blackboard before school-time. A convenient map may be drawn over them. When the time for the test arrives, the map may be raised — presto! — time saved!

Separating Essentials from Non-essentials

A teacher who adheres too closely to her text-books, and who has not the skill of separating essentials from non-essentials, also is in danger of losing precious time. It may happen that she will spend more time on the non-essentials than upon the essentials. To be able to select the most important points, necessarily pre-supposes that the teacher be conversant with them. She can read the lessons to be taught and underline the main facts. She can even ask her pupils to do the same, and thus give them an opportunity to delve immediately into the important facts, and thus also save time.

Judicious Hearing of Memory Gems

We Lutheran teachers demand our pupils to memorize Bible verses, hymn stanzas, the chief parts of our catechism, etc. Our object is, not only to sharpen the pupils' wits, but also to give them memory treasures "that fail not, where no thief approacheth, neither moth corrupteth." Now it is usual to assure ourselves that each individual child has studied his part. This, however, does not necessitate that each one of them must recite the complete part to be learned. It would be waste of time to do so.

Economy of Time Imperative

Those of us who were fortunate enough to have had charge of a country school, with its six to eight grades, have had a good opportunity to learn to economize time. We were compelled to "throw together" grades in order to reach our goal. Now let us not delay in effecting changes that will gain for us precious minutes in our classes. Procrastination, you know, also is a thief of time. Let us re-adjust ourselves, so that we may get the greatest possiblo benefit out of our school time. Minutes lost cannot be regained.

Children's Stories

(*Continued from page 565*)

Sometimes men of affairs of our own day like the late Andrew Carnegie, put into the form of proverbs the guiding maxims of their lives. The following list of proverbs may give a suggestion of a "Child's Book of Proverbs."

Proverbs may be classed under heads, relation to duties, virtues, etc. They must be brief, pithy, and significant. They are useful as pegs in the memory to which long chains of moral reflections may be attached. They serve as guide-posts to duty and give clear directions at critical moments. They act as first principles of conduct which may always be applied to moral divisions. And it must be remembered that he who repeats the words of another puts himself into the character of that other for the time being.

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Supplementary Reading and Language Lessons

How Saburo San Found the Royal Flower of Japan

Nell Hampton Dick

(A True Fairy Story)

ONCE upon a time, many, many years ago, just outside the city of Tokio, there lived a poor man by the name of Osaka San. He worked each day gathering bamboo for the workmen who were building houses, or in doing any odd job that he could find, in order to earn his daily bread.

He and his wife and five little children lived in a bamboo house just at the outskirts of a bamboo forest. Very, very often they went hungry, many times having nothing to eat but a small portion of rice, the seeds of the bamboo, or a dry crust of bread. As Osaka San grew older it became harder to secure work, and as he was a kind and loving father, his heart was filled with sadness as he saw his family suffering for food and clothing.

Saburo San, his oldest child, was now ten years old, and his childish face was sober and growing sad, too, as he saw his father and mother worn and sad from hard work and poverty. He, too, worked and gathered wood to sell.

One day in November he had been working alone, gathering wood and tying it in bales for to-morrow's sales. He grew tired and lay down to rest on a moss-covered bank where the purple asters, the ox-eye daisies and the corn-marigolds were blooming.

He looked up at the flowers as they nodded and swayed in the breezes and touched them with his little brown hands. He loved the flowers and the birds — they were his playmates. Suddenly a voice clear and sweet said, "Saburo San, why are you so sad? Why don't you fly kites and play as other little boys do?"

To his surprise, he saw perched on the top of one of the purple asters, a tiny figure, not over six inches tall, dressed in a shimmering robe of silver and gold, wearing a crown studded with gems, and carrying in her tiny hand a silver wand.

"Why, dear fairy," said Saburo, rubbing his eyes to be sure he wasn't dreaming, "dear fairy, how can I be merry and play when I see my poor father and mother so sad, and my little brothers and sisters going hungry? I do all I can to help them, but each day times grow harder and food and clothing more scarce. Who are you, dear fairy, that you ask me this?"

The fairy swung from the purple aster to a corn-marigold nearer Saburo, and her face seemed to grow more beautiful as she said, "Saburo, I am the Flower Fairy and this mossy bank is my throne. I have the power to bring happiness to any of the friends of the flowers. I have been watching you, Saburo — I know how kind and tender your heart is. I know how you work and help your father and mother, and help care for your little brothers and sisters. I know that you love my subjects, the flowers, for I have watched you care for them and guard them. For all this I have a blessing for you, Saburo. You shall be the guardian and take to the Emperor the flower that shall become the royal flower of Japan."

Then the Flower Fairy touched the blossoms of the purple asters, the ox-eye daisies and the corn-marigold with her wand, and the petals began to enlarge and unfold until each blossom became a large, globe-like, feathery ball.

For a moment Saburo stood speechless at their wonderful beauty, then he clasped his hands, exclaiming, "Oh, good fairy, how beautiful! how beautiful!"

"Gather them," said the Flower Fairy, "and take them to the Emperor."

Saburo reached out his hands to gather the wonderful flowers, but he suddenly dropped them, saying, "Dear Fairy, I don't want to spoil the beautiful flowers — let them stay here forever — they are so beautiful!"

"Gather them," the Fairy commanded. "I have the power to call forth more."

So Saburo gathered them until his arms were full. Then the Fairy said, "Take them to your father and tell him to go with you to the Emperor."

"But, dear Fairy," began Saburo — but there were only the purple asters, the ox-eye daisies and the corn-marigolds nodding in the breezes.

Saburo hastened home with the wonderful flowers. He found his father weary and sad, for he had received but a bare sen for all his wood that day. He looked up with astonishment as Saburo stood before him. He had seen many beautiful flowers, but never before had he seen any so beautiful as these. Then Saburo told him of the Fairy and all that had taken place. "Come," he said, "come with me, father, and we will go to the Emperor — these flowers are for him."

They soon reached the Emperor's palace and Saburo asked if he might see the Emperor. At first the high officials refused to admit him, but when they noticed the gift he carried, they knew that the Emperor had often wished for some flower that was beautiful enough to be the royal flower of his empire. So little Saburo was ushered into the presence of the Emperor. He bowed low and laid the flowers at the monarch's feet, who gave an exclamation of surprise and delight when he saw them. He questioned Saburo about the flowers, wanting to know just where they grew.

"They came from near my home, in the edge of the great bamboo forest, but there are no more like them," said Saburo. "They just suddenly appeared and I gathered them and brought them to you."

"If you can get flowers like these for me, or give me the secret of how to get them to grow in the royal gardens, you shall never want for anything," said the Emperor.

Osaka San and Saburo hastened back home with the wonderful news and there was rejoicing in the little home, for the Emperor had liberally rewarded them for the gift of the flowers.

The next day, as Saburo was eating his lunch on the mossy bank, the Flower Fairy came again to the nodding, purple aster. With a gracious smile she extended her wand and motioned for Saburo to come near. Then she told him how to take the purple asters, the ox-eye daisies and the corn-marigolds, and by cultivating them and giving them certain care and attention they would grow each year into beautiful flowers — as beautiful as the ones she called forth the day before. "This is my reward to you, Saburo," she said. "The secret shall be yours until you choose to give it to the Emperor, who will reward you greatly." Then she suddenly disappeared.

So the dainty bamboo green house, with its oiled paper roof, was built near the little home, and in time wonderful chrysanthemums — purple, white and gold — single, double and semi-double — grew in marvelous beauty. Then the Emperor came one day and the secret became his, and the family moved from the little cottage, for they were to be the gardeners and care for the chrysanthemums in the royal gardens of the Emperor. So to-day the chrysanthemum is the royal flower of Japan.

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The Courtship of Miles Standish

Bertha Toelle

(For Grade IV)

John Alden and Priscilla

CAPTAIN MILES STANDISH strode to and fro through the room, in his simple dwelling at Plymouth, viewing his weapons and hunting implements. John Alden, his friend and companion, was writing a letter at a pine table by the window. As he wrote, he was often interrupted by the proud Captain, who boasted of his deeds and his soldiers, who were always ready to meet the Indians.

For a long time Miles Standish stood at the window and sadly gazed upon the hill, where lay buried his dear wife, Rose Standish, and many other Pilgrims. For a while he paced the room in thought and then seated himself by the window and read, while John Alden was busily writing important letters which were to go to England by the *Mayflower* in a day or two. These letters told of the terrible winter at Plymouth and were full of the fame of the Puritan maiden, Priscilla.

As he wrote, thoughts of the beautiful Puritan maiden were uppermost in his mind. Upon finishing his work, he was very much surprised and embarrassed to hear certain intentions of Miles Standish. After the death of Rose Standish, the Captain became very lonely. He wished to offer his heart and hand to Priscilla, but since he was timid, he asked that John Alden bear his message to her. John Alden could hardly refuse, since he and Miles Standish were such close friends. Nevertheless, he was reluctant to go.

His heart burned within him as he sped on his journey through the forest, for he, too, loved Priscilla. On his way, he stopped now and then to gather some wild flowers for her.

As he approached her home, he could hear her singing, as she sat at her spinning-wheel. Hardly had his feet touched the doorstep, ere she rose to greet him. When she told John Alden that she had been thinking of him he was dumb with delight, and he stood before her speechless, giving her the flowers for an answer. He thought of the first great snow of the winter, when he had made a path for her, and she had welcomed him to her fireside that he might warm himself. What a golden opportunity he had lost! Had he but spoken then!

They sat and talked of the beautiful springtime, and of their friends in England. Priscilla wished herself back in her old home because she felt lonely and wretched. John Alden realized that this was an opportune time to deliver his message, so he told her very bluntly that Miles Standish had sent him to ask for her hand in marriage. The more ardently John Alden pleaded the cause of Miles Standish, the more indignant Priscilla became. At length, quite forgetful of herself, and with merry laughing eyes, she said, 'Why don't you speak for yourself, John?"

Hearing this, John Alden rushed to the seashore like a madman, perplexed and bewildered, saying, "It is my fault that she has chosen between us." He beheld the *Mayflower* riding at anchor, and the thought came to him that it would be better for him to return on the morrow to England on the *Mayflower* than to remain in Plymouth, claim the love of Priscilla, and face the wrath of Miles Standish. Turning from the shore, he hurried along in the twilight to the home of Miles Standish, who was anxiously waiting for an answer.

John Alden related all that had happened and how Priscilla had rejected the offer of marriage from the brave Captain. Up leaped the Captain of Plymouth and stamped on the floor! Choking with rage, he shouted, "John Alden, you have betrayed me! Let there be nothing between us save war and hatred!"

In the midst of his anger, a messenger appeared in the doorway, bringing rumors of danger and trouble with the Indians. Buckling on his sword, the Captain strode away to the council and left John Alden alone. The Elders of Plymouth impatiently awaited the arrival of Miles Standish, for they were undecided how to answer the Indian challenge, which consisted of two arrows tied with a rattlesnake skin. It did not take Miles Standish long to decide. He took the rattlesnake skin, filled it to the jaw with powder and bullets, and handed it back to the savage, saying, "Here, take it! This is your answer!" Silently the savage disappeared through the forest.

Early the next morning, before the village awoke from its sleep, the brave Captain, with ten warriors, led by an Indian guide, marched northward to quell the sudden uprising among the savages.

At daybreak many assembled on the seashore to bid farewell to the *Mayflower*, which was to return to England. Foremost among them was John Alden. After spending a restless night, he determined to return to England and to try to forget his anguish. Just as he was ready to step into the boat, he turned and beheld Priscilla standing dejected among her friends. Her sad imploring look caused him to turn aside from his purpose, and decide to remain, that he might protect and support her in her weakness. He stood on the shore and watched the *Mayflower* as it sailed out of the harbor.

As he turned around, he found Priscilla standing by his side. She feared that he was offended and had come to seek his forgiveness. He, too, owed her an apology for his actions. They were both willing to forgive and clasped hands in friendship. Casting a last look at the *Mayflower*, they walked homeward together, and their friendship grew dearer.

Meanwhile Mlies Standish was marching northward to meet the Indians. After a march of three days, he came to their encampment. Immediately they wished to barter for muskets and powder. When Miles Standish refused, two Indian braves stepped forth and displaying sharp knives, insulted him, saying, "He is a little man; let him go and work with the women." Indignant at this insult, Miles snatched a knife from one of the braves and plunged it into his heart. In the fight that ensued, the other brave

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was killed by a bullet. The head of the Indian brave was brought back and displayed as a trophy of war on the roof of the fort. All the people rejoiced at this sight except Priscilla, who was thankful in her heart that she had not married Miles Standish.

The autumn came and in the village all was peace again. Meanwhile John Alden had built himself a new home from rough hewn timbers of the forest. The roof was covered with rushes, the door was wooden barred; in the lattice windows were panes of oiled paper. Near the house he dug a well, and around it he planted an orchard. Close to the house he built a stall for Raghorn, his snow-white bull. ften when his work was finished, he followed the path-

O through the forest to the home of Priscilla. One day wayas he sat watching her, at her spinning-wheel, he compared her to "Bertha, the beautiful spinner," who was very thrifty and industrious. That he might not be idle, she asked him to help her unwind the yarn and thus be a model to all Puritan husbands. As the two sat winding yarn, a messenger entered and brought the news that Miles Standish had been slain by a poisoned arrow, during a fight with the Indians. It was feared that the town would be burned and all the people murdered. John Alden, however, did not realize the impending danger, for he was overjoyed in being released from the wrath of Miles Standish. He pressed Priscilla to his heart, forever claiming her as his own, and exclaimed, "Those whom the Lord hath united, let no man put them asunder."

Time passed swiftly, and the wedding morn of Priscilla arrived at last. The Elder and the Magistrate and all her friends assembled to witness the simple marriage ceremony, after the Puritan custom. Lo! when the service was ended, a sombre and sorrowful form appeared on the threshold! The bridegroom stared at the strange apparition and the bride hid her face on his shoulder. The figure was none other than the brave Captain, whom the people had mourned as dead. He clasped the hand of John Alden and said, "Forgive me! Let all be forgotten between us, and may our friendship grow older and dearer." Bowing, he saluted Priscilla, and wishing her much joy and happiness, he exclaimed, "No man can gather cherries in Kent at the season of Christmas." The friends were so amazed and eager to greet the Captain that they quite forgot the bride and groom. Gradually the gathering disbanded, for each had to resume his daily work. John Alden did not wish his bride to walk to her new home, through the heat of the noonday, so he brought out his white bull, covered it with crimson cloth, placed a cushion for a saddle and seated her upon it.

Slowly the bridal procession made its way through the forest to the new home. All nature rejoiced with the happy lovers, whose memory will ever remain fresh with the youth of the world.—*Adapted from H. W. Longfellow's poem, "Courtship of Miles Standish"*)

Seat Work and Dictation Based on Andersen's Fairy Tales

(For Grade IV)

Laura Rountree Smith

THE SILVER SHILLING

The Story — Part I

Once upon a time a shilling came from the mint, crying, "I am now going out into the world."

It journeyed far and wide in the country where it had been made, and was handled by people young and old, spendthrift and misers.

One day it started in real earnest on a long journey, for a gentleman had it who was traveling to foreign lands.

The gentleman did not know that he carried the coin, for it had slipped to the bottom of his purse. On finding it, he said, "Very well, you will have to travel with me now."

The silver shilling lay among strange, foreign-looking coins. Some of the coins were French and some Italian. He soon found, when he was taken out of the purse, he was slipped back again, so he felt he must be distinguished.

He did not know for a long time where he traveled, though the other coins mentioned the towns through which they passed.

One day the shilling discovered that the purse in which he lay was open, so he peeped out to see something and he fell into the gentleman's pocket. Later, when the gentleman's clothes were carried into the hall, out fell the shilling, unseen by any one, and there it lay while the gentleman continued his journey.

By and by, the shilling was discovered and placed with three other coins. With satisfaction he thought, "Now, I shall see something, meet people, and learn their customs."

First Day Take Part I of the story from dictation.

Second Day Copy.

A shilling is an English coin.
It is made of silver.
Its value in our money is about 24 cents.

(Study foreign coins, if you can obtain them; study specially a shilling and compare it with our quarter.)

Third Day (Write answers in complete sentences)

What is a mint?
What did the shilling cry as it came from the mint?
Where did it go? Who held it?
Whom did it journey with?
Did the gentleman mean to take it?
What coins did the shilling lie among?
What became of the coin when the purse was open?
What did the shilling say when placed by three other coins?

Fourth Day Rewrite this part of the story in your own words, and continue to study coins, such as a quarter, half dollar, dollar, and gold piece. Describe everything seen upon them, and draw pictures of each.

Fifth Day Write a short story of a quarter that went on a journey. Tell who first owned it, into whose hands it passed, and what finally became of it. Imagine ten articles a quarter can buy. Different members of the class can take different pieces of money on an imaginary journey.

The Story — Part II

Some one, on seeing the shilling, remarked, "That coin is false, good for nothing." The shilling said that remark cut like a dagger, and then it went on to relate its own adventures. The shilling said, "People said of me, 'We must lay the false shilling away in the dark.' I was very unhappy and decided I had better get lost as soon as possible.

"One day I was paid a poor woman for her day's work and she said, 'I must pass on this shilling. I will hand it to the Baker. He can afford to lose better than I.'

"The Baker, however, said, 'That is a false shilling.' He would not receive me. I knew I bore a genuine stamp, but in this foreign country I could not even buy a loaf of bread.

"The woman said, 'Since I cannot pass you off, I will call you a lucky shilling, and drill a hole through you, so no one else will be deceived.'

"The poor woman drilled a hole through me, and putting a string through the hole, gave me to a neighbor's child to wear round her neck. The child was so happy she kissed me, and wore me day and night.

"The child's mother said, 'Perhaps you are really a lucky shilling.' She cut the string that held me, laid me in vinegar, filled up my hole and rubbed me until I became

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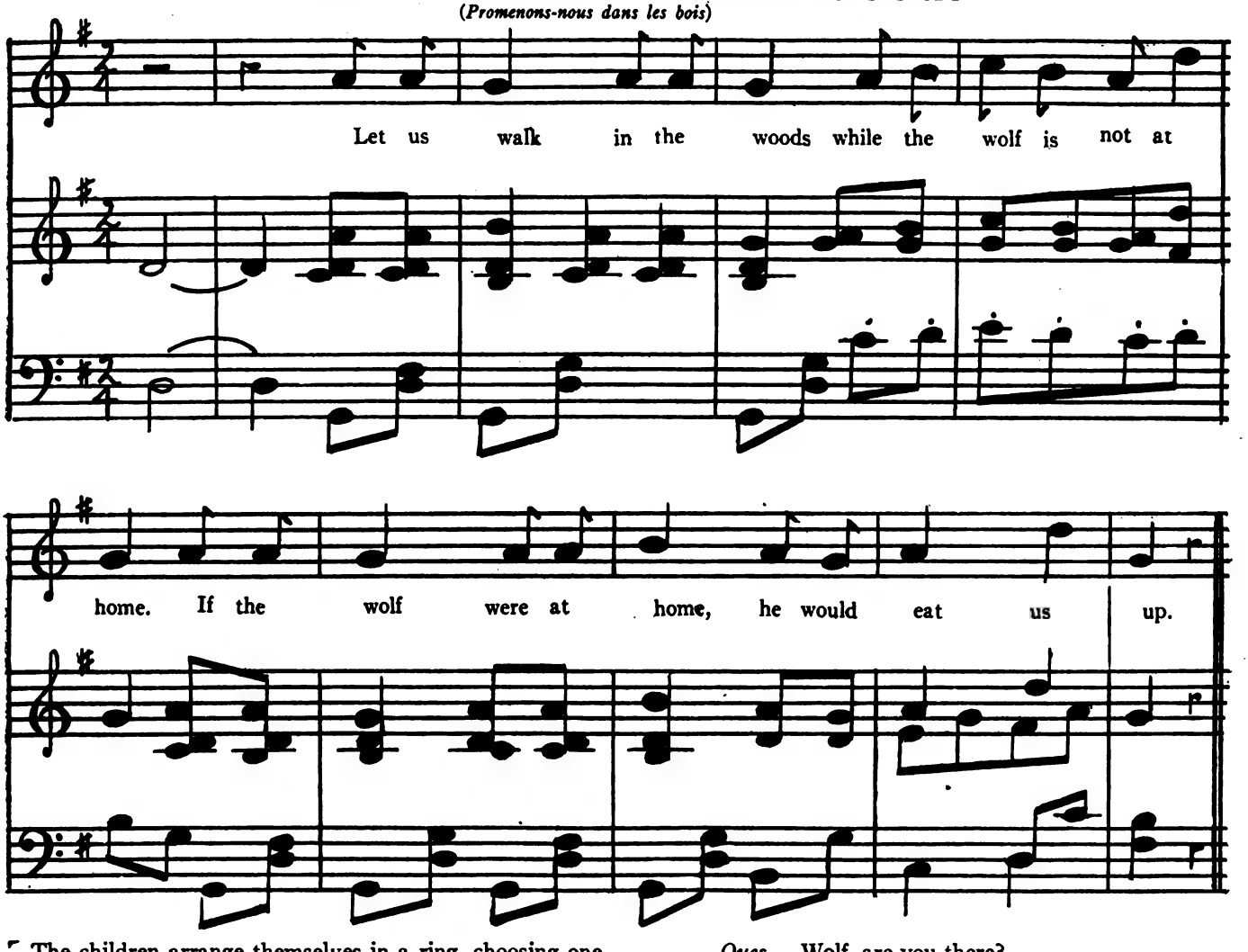
Some French Singing Games III

E. L. Lyon
Cheltenham, England

Let Us Walk in the Woods

(*Promenons-nous dans les bois*)



The children arrange themselves in a ring, choosing one for the wolf, who stands in the center, while the other children walk slowly round in time to the music, standing still at the end of the verse to ask the question to which the wolf replies.

Ques. Wolf, are you there?
Ans. Yes, I'm putting on my shirt.
Repeat "Let us walk," etc.

Ques. Wolf, are you there?
Ans. Yes, I'm putting on my trousers.
Repeat "Let us walk," etc.

Ques. Wolf, are you there?
Ans. Yes, I'm putting on my coat.
Repeat "Let us walk," etc.

Ques. Wolf, are you there?
Ans. Yes, I'm putting on my boots.
Ques. Wolf, are you there?
Ans. Yes, I'm putting on my hat.
Repeat "Let us walk," etc.

Ques. Wolf, are you there?
Ans. Yes, I'm putting on my hat.
Repeat "Let us walk," etc.

Ques. Wolf, are you there?
Ans. Yes, I'm getting my gun.

Directly the wolf gives the last answer, the children all cry, "Run!" and rush to the nearest wall, with the wolf in pursuit. The child who is caught becomes the wolf.

---

quite bright. Then she sold me to a lottery man. Whether she gained the prize or not I did not ask, but I lay with the lottery man in his drawer for a long time, until one day, a traveller saw me, and I expected again to hear the cry, 'False, good for nothing.'

"To my surprise, he cried, 'Here is a good coin, a shilling from my own home. I will take it home.'

"How happy I was! I was called a 'good coin,' and I was going home where everyone would know me.

"I was wrapped carefully in paper, and occasionally displayed to the traveler's friends, his own countrymen, who called me 'interesting.'

"I did not brag, for I have seen often that interesting people remain silent.

"When at last I reached home, how thankful I was, for I knew I was made of good silver and had a genuine stamp. though I carried a hole to the end of my days. I am so happy I will tell you now what I really believe: 'IF WE ARE

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For Language and Picture Study

John Morgan

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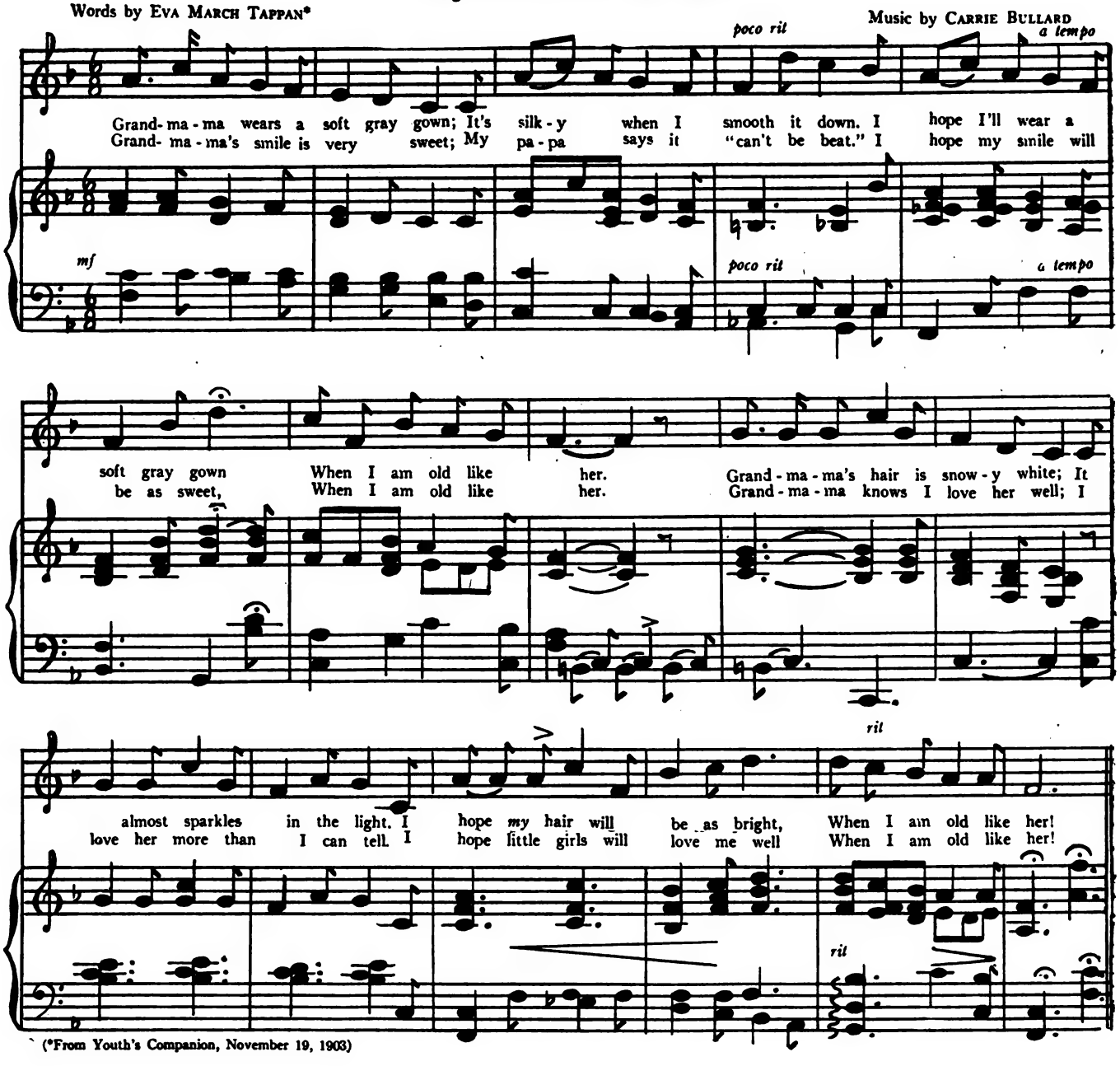
My Grandmama

Words by EVA MARCH TAPPAN*

Music by CARRIE BULLARD



(*From Youth's Companion, November 19, 1903)

REALLY TRUE AND HONEST, SUSPICION IS NOT GOING TO HURT US, AND EVERYTHING WILL COME OUT RIGHT FOR US IN TIME.'"

FIRST DAY Copy from cards on which Part II of the story is written.

SECOND DAY Copy in fancy lettering —

The coin is false — good for nothing.

Cut and paste letters also to make this sentence.

THIRD DAY Describe the feelings of the shilling as it was passed on. Was it fair to give it to a poor woman? Did the Baker receive it? What did the woman call the shilling? What did she do with it? Describe the child who wore the shilling around her neck.

Describe the mother who sold the shilling to the lottery man. Imagine that it brought her the prize. Tell what the prize was (something longed for in that household for a long time). Write a complete story, using these suggestions.

FOURTH DAY Write as a copy, "Here is a good coin." Write this part of the story in your own words and copy —

"Interesting people are often silent."

THIRD AND FOURTH WEEKS Rewrite the entire story in your own words. Rename it "The Thankful Shilling." Make a booklet to take home which will contain the story and much valuable information you learn about money.

Study in your dictionary "The value of foreign coins." Learn the value of 4 farthings, 12 pence, 21 shillings, 20 shillings, 5 shillings.

What money in the United States is actually worth its face value? How much alloy in proportion to gold do gold coins of the United States contain? In the silver dollar, how much alloy and how much silver? Which coins are the standard of value and which represent their face value?

Find out all you can about paper money.

In what denominations are gold certificates issued?

How should we save money and why? How can you open an account at a bank? If you deposit a shilling or twenty-five cents in a bank every week, how much money will you have saved in a month? In six months? In a year?

Copy: "If we are honest, everything will come right for us in time."

What lessons can we learn from the story?

(*Continued on page 600*)

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Little Hollanders

Lyle Wilson Holden

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THIS little entertainment is well adapted to children in the fourth grade or any of the grades lower than this. They will enjoy wearing the quaint old-world costumes and doing the folk dances. Eight, sixteen or twenty-four children are the best numbers to use so that the last dance will contain the proper number.

The costumes are easy to make, and the illustration shows quite clearly the style and general appearance. The girls' dresses may be of bright blue and should be very full in the skirt. Around the neck should be worn a broad white collar or a kerchief crossed in front. A white apron and a peasant's cap of white muslin complete the costume. The boys may wear blue trousers and a red blouse, with a small, tight cap, as shown in the picture. Instead of the trousers shown they may wear, if it is wished, the full Dutch breeches which are peculiar to certain parts of Holland. Both boys and girls wear red stockings if possible. If these are not available, use white ones. If it is not possible to get wooden shoes, some old leather ones may be painted, or shoes may be made from stiff cardboard in imitation of wooden shoes.

The children enter, two at a time, holding hands and keeping step to the music. Lift the leg rather stiffly from the hip and preserve a great gravity of manner. The first pair take their place just at the left of the center front of the stage, the next just to the right, the next to the left of the first pair, and so on until all are in a line across the front. They all together bob a courtesy to the audience and then recite in concert.

Oh, we are little Hollanders
From near the Zuyder Zee;
Our dress and manners are quite strange
As you can plainly see.

And just as strange we believe you think
Our little country, too,
Its dykes and windmills and canals
Are queer's our wooden shoe.

There is one thing that we can say
For Holland, though it's small;
Of lands throughout the earth it is
The cleanest one of all.

Now watch us close, and we will do
A folk dance queer for you,
And then perhaps another one
Before we say adieu.

The children take positions in couples an equal distance apart in a large circle and execute the Klapp Dance, singing the words and keeping time to the music given below. Some form of the Klapp Dance is familiar to the peasants in nearly every country of Europe.

Klapp Dance

Now with your hands go clap, clap, clap,
Now with your feet go tap, tap, tap,
Then have a care, my partner there,
Or in our fun you'll have no share.

During the first two lines the couples promenade around in a circle, keeping time to the music. They clap their hands and tap their feet in a pronounced manner at the proper time.

Upon the words, "Now have a care," they all stop, the partners facing each other, and nod their heads and shake their forefinger playfully at one another. On the last line each one twirls around in his place and finishes the song with an alternate clap and tramp of the feet.

Continue the game until all have gone around two or three times. Then the first couple take their place at the front, and the others follow the same as in the entrance. Again they speak in concert the following verses:

We hope you liked the old time game;
We tried to do it well,
For in our games and dances we
Seek always to excel.

Now we will soon our stations take,
And with a right good will
We'll dance for you, with pleasure keen,
A sprightly Dutch Quadrille.

The music starts, and joining hands, the couples, in step to the music, march forward and form a square or squares. Four couples make a square, each couple standing on one side of the square, facing the center. Therefore either eight, sixteen, or twenty-four children had better be used

Directions

1 Bow to corners. Each boy bows to the girl at his left.
2 Bow to partners.
3 All join hands and circle to the left. (Once around)
4 Allemand left. Each boy goes to the left and turns girl around with left hand. He returns to place beside his partner.
5 First four right and left. The first and third couples cross towards each other, the girls passing through to the right of the boys;

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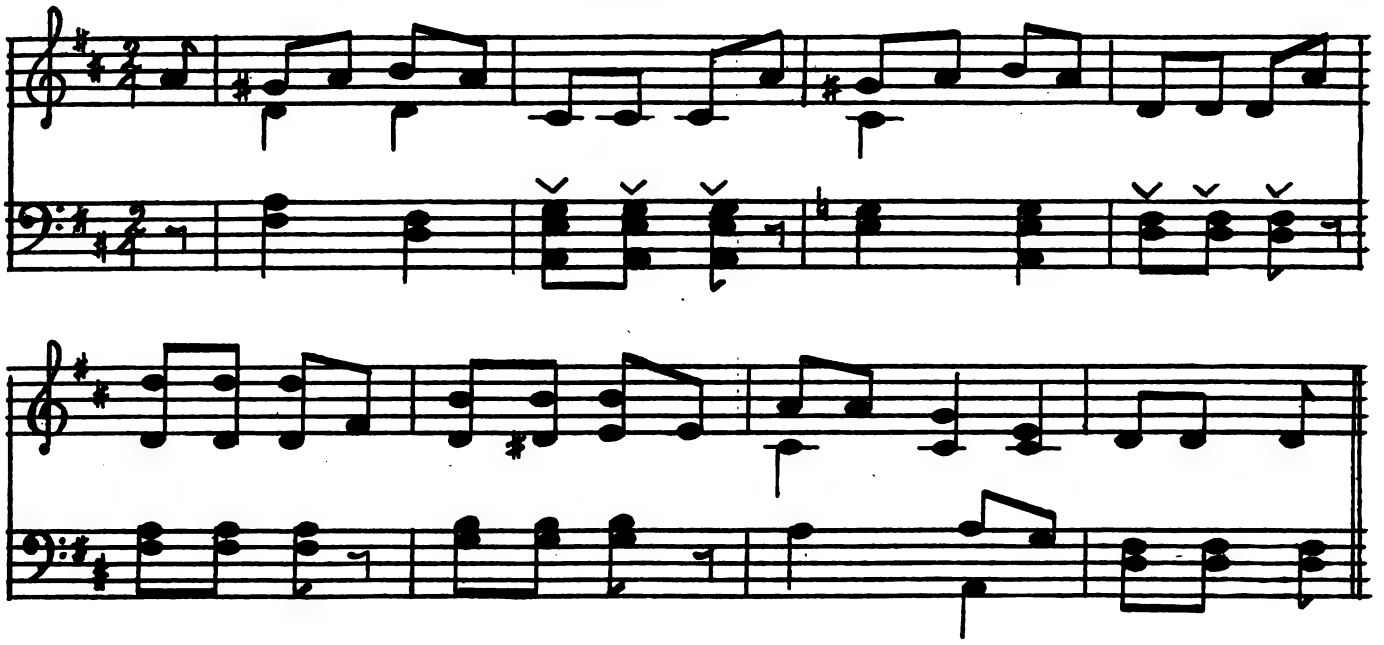
Klapp Dance



partners turn at the opposite side and come back in the same way; turn partners to place.

6 Two girls change. The same two girls cross over and are turned by the opposite boy, return and are turned to place by partners.

7 Balance four. Take partner's hands and promenade across to opposite side and back again.

8 Allemand left. (Same as 4)

9 Side four right and left. The second and fourth couples repeat 5 in the same way.

10 Two girls change. The second and fourth couples repeat 6 in the same way.

11 Balance four. Second and fourth couples repeat 7 in the same way.

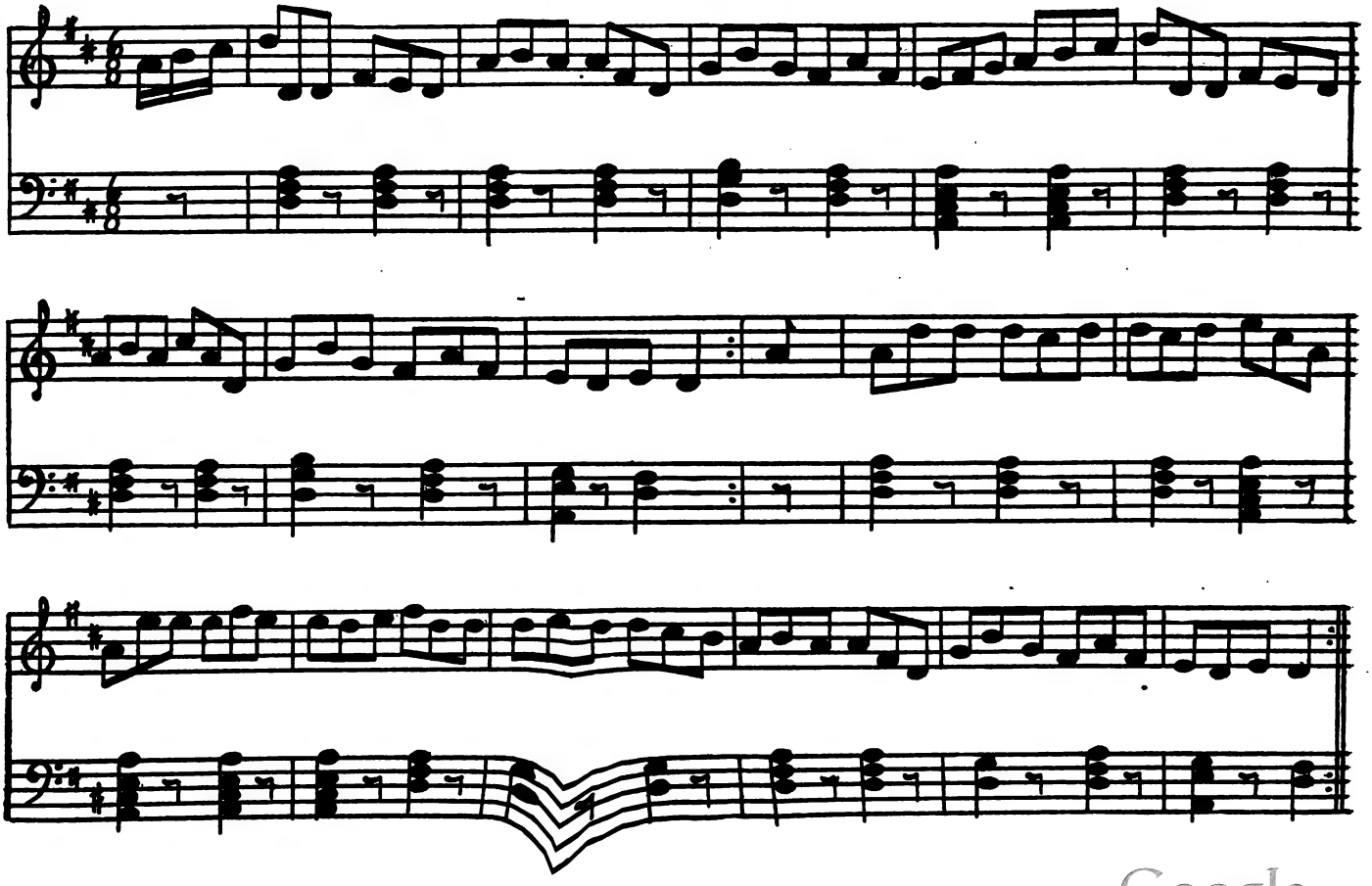
12 Allemand left. (Same as 4)

13 Swing partners.

14 Grand right and left. In this, instead of taking hold of hands, all the boys slap partner's right hand, pass to the right and slap the next girl's left hand, to the right again and slap this girl's right hand, to the right again and slap next girl's left hand, to right again and swing partners. This ends the quadrille.

All dance to their first position in line across the front. Courtesy to partners and then all together to the audience. Leave the stage in the same way as the entrance was made.

The Dutch Quadrille



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The Human Airplane

Games for November

Annebelle R. Bucknam

The ripe rosy apples are all gathered in,
They wait for the winter in barrel and bin;
And nuts for the children, a plentiful store,
Are spread out to dry on the broad attic floor.

The great golden pumpkins that grew such a size,
Are ready to make into Thanksgiving pies;
And all the good things that the children hold dear
Have come round again with the feast of the year.

Now what shall we do in our bright happy homes,
To welcome this time of good times as it comes?
And what do you say is the very best way,
To show we are grateful on Thanksgiving day?

The best things that hearts that are thankful can do,
Is this: to make thankful some other heart too.
For lives that are grateful and sunny and glad,
To carry their sunshine to hearts that are sad.

For children who have all they want and to spare,
Their good things with poor little children to share;
For this will bring blessings and this is the way,
To show we are thankful on Thanksgiving Day.

Let us not lose sight of the real meaning and significance of Thanksgiving Day, nor allow the children to do that. Encourage them to think of and help others not so well provided with life's blessing as they are themselves. And not only *think* but *do* something to help others. Little children will understand and appreciate the meaning of this holiday much more than we really think possible. So do not neglect this opportunity to help them to know that this day means something more than feasting and visiting. For

Thanksgiving Day once more is here,
To all New England hearts so dear.
When loved ones come the feast to share,
And savory odors fill the air.
With thankful hearts may we feast and pray,
As the Pilgrims did on their feast day.

Many children visit their grandparents on the farm, or they may have visited there the previous summer. Encourage them to tell of their experiences there. They will always enjoy free dramatization of life on the farm.

First we must make our imaginary journey there. There are different ways of traveling: by sleigh, automobile, steam or trolley cars, but to be really modern, we should make the trip in an airplane. Most children have now seen airplanes, and almost all are eager to have a flight in one. Since this cannot be arranged, the children like to play airplane.

Choose seven children to form the airplane — one for the propeller, two to form the seats, two for the wings and two for the body and tail of the airship. One or two children beside the aviator may "fly" at a time. The airplane moves along swiftly, the boys forming the propeller and wings moving their arms up and down as if blown by the wind.

After all have arrived at the farm, let them make imaginary visits to the fields where the corn grew, to the corn bins, and to the lofts to see the grain and hay. Perhaps the mill is near and they may visit that, and see the flour and cornmeal made. As a result of this thay will know that —

Back of the loaf is the snowy flour,
And back of the flour the mill.
And back of the mill is the wheat and the shower,
The sun and the Father's will.

The girls always like to play "keeping house." Assign different duties to one girl or group of girls which they perform as all sing, using music of "Yankee Doodle":

Before Thanksgiving Day has come
The cooks must all get ready,
With spoons that go rum-tum-te-tum,
In hands that hold them steady.

There's flour to stir with citron rind,
And eggs requiring fluffing,
And pies to make and crumbs to grind,
And turkeys that need stuffing.

There's salad to be mixed with creams,
And candies that need mixing,
And lady fingers light as dreams,
And puddings to be fixing.

So when the time of feasting's here,
In very late November,
The cook it is that all hold dear,
And pleasantly remember.

Choose one girl to represent the grandmother, and the others act as her helpers, doing the tasks she assigns to them. Because:

Housekeeping with grandmother
Is really quite a pleasure.
I help her pick and pare and cut,
Whenever I've the leisure.

She doesn't ever make a fuss
About a little blunder,
Just looks at me and smiles and says,
"Now, how was that, I wonder?"

One time I sampled fruit I pared,
And — fancy my poor feelings! —
All of the apple that remained
Was just the core and peelings.

She only laughed aloud and said,
"My, my! we'll try another."
I like to housekeep now and then
With people like grandmother."

While the girls are playing help grandmother, the boys are helping grandfather. Choose one boy to represent the grandfather. He leads them in their games.

For an apple race, form rows in the orchard. Use real apples, or balls, imaginary apples. At the end of each row of children is placed a little pile of apples, the same number in each pile. Each child in turn carries these, one at a time, to the other end of the row of children. The row completing all their trips first wins the race.

Mix red and yellow apples in little piles, using balls or paper circles if apples cannot be obtained. Then allow two or three minutes for each child to sort them according to colors. The child wins who finishes in the shortest time. Teach —

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A red, red apple
In a wind-blown tree,
Satin, sleek and shining,
Is a sight to see.

A yellow apple,
In the green, green grass,
Is a golden treasure
That you will not pass.

Apples, apples, apples —
I don't know why,
But the nicest apple
Is in apple pie!

For the following game the boys stand in a line. Place upright a number of sticks of grandfather's kindling wood, just a little way apart and at a certain distance from the boys.

They take turns rolling a heavy ball or a croquet ball to the sticks. The child hitting over the most sticks at one time, or in a given number of times, wins the game.

To start the rabbit race, form the children in rows facing a given goal. At a signal they start *hopping* toward it. The child, or row of children, reaching the goal first, wins the race. Any child jumping or running has to step out of the game.

Perhaps at the farm we may see some birds flying toward, the warm southland. The children imitate their flight using their arms for wings, and all fly toward the south, or any goal, trying to reach it before a signal or whistle is given.

These last two games exercise the muscles of the legs and arms.

If one or more of the boys have bicycles, allow them to bring them one day and let the children all have a little ride around the playground, or "meadow." Some of the boys in the higher grades will be glad to help in this. After this each child may ride an imaginary bicycle. The children run and lift the knee high, holding the handle-bars with their outstretched hands, and keeping their chests well lifted. Take long, deep breaths.

Both boys and girls like to have a hare and hound race. Divide the children into four groups, one representing the hares, the others the hounds.

The hares are given a start of five or more minutes. They may carry boxes of confetti with which to make a trail, and the hounds follow this. Or the hounds follow by means of the footprints, if the ground is soft enough. The hares and hounds may each keep together or they may separate, each one going his own way. As soon as a hare is caught he is brought home. The hound who captures the most hares wins the race. It is better if this race can actually take place on a farm, or even in a park.

Use the following poem as a language lesson or memory gem:

Oh, the farm was bright, Thanksgiving morn,
With its stacks of hay and shocks of corn,
Its pumpkins heaped in the rambling shed,
And its apples brown, and green, and red,
And in the cellar its winter store
In bins that were full and running o'er
With all the things that a farm could keep
In barrel and bin and goodly heap,
Hung to the rafters and hid away,
Oh, the farm was a pleasant place that day!

Out back of the house the orchard stood,
Then came the brook and the chestnut wood,
The old sawmill where the children play,
The fodder barn with its piles of hay,
The walnut grove and the cranberry bog,
The woodchuck hole and the barking dog,
The wintergreen and the robber's cave,
Wherein who entered was counted brave,
The skating pond with its fringe of bay,
Oh, the farm was pleasant Thanksgiving Day!

So not only the day before Thanksgiving, but all through the month of November, the children enjoy visiting their imaginary "farm," and playing their games there.

If there is a little "feast" for them on the last day, it is sure to be received with enthusiasm, no matter how simple and inexpensive it may be.

All this will surely help the children to appreciate the reasons why they, as well as "grown-ups," should be thankful. Teach the older children the following:

For the hay and the corn and wheat that is reaped,
For the labor well done, and the barns that are heaped,
For the sun and the dew and the sweet honey-comb,
For the rose and the song, and the harvest brought home —
Thanksgiving! Thanksgiving!

For the trade and the skill and the wealth in our land,
For the cunning and strength of the workman's hand,
For the good that our artists and poets have taught,
For the friendship that hope and affection have brought —
Thanksgiving! Thanksgiving!

For the homes that with purest affection are blest,
For the season of plenty and well-deserved rest,
For our country extending from sea to sea,
The land that is known as the "Land of the Free" —
Thanksgiving! Thanksgiving!

The Carpenter's Game

Edith Dutcher

To play the "Carpenter's Game," the children stand in a large ring, with seven others in the center.

Two of those in the center hold firmly between them a soft board which may be easily sawed, and in which a few nails and screws are started.

Of the other five, one holds a toy spade, one a trowel, one a hammer, one a saw, and one a screw-driver.

The children in the ring circle around singing:

"Some fine day we'll build a house, build a house, build a house,
Some fine day we'll build a house,
Some fine day in the morning."

This introduction is also sung between stanzas and in conclusion.

As each stanza is sung, one child in the center suits the action to the words with the tools he holds, while the children in the ring imitate this action with their hands.

The stanzas are as follows:

"This is the way we'll dig the cellar, dig the cellar, dig the cellar,
This is the way we'll dig the cellar,
Some fine day in the morning.

"This is the way we'll lay the bricks, lay the bricks, lay the bricks,
This is the way we'll lay the bricks,
Some fine day in the morning.

"This is the way we'll saw the wood, saw the wood, saw the wood,
This is the way we'll saw the wood,
Some fine day in the morning.

"This is the way we'll drive the nails, drive the nails, drive the nails,
This is the way we'll drive the nails,
Some fine day in the morning.

"This is the way we'll turn the screws, turn the screws, turn the screws,
This is the way we'll turn the screws,
Some fine day in the morning."

Any building process may be added to these, or any of these may be adapted according to fancy, but the game as a whole never fails to please.

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Daily Helps

(*Continued from page 569*)

Hygiene

FIRST WEEK

Monday Is mother the only one who needs to exercise care and cleanliness in regard to our food?
Why should the butcher, baker and storekeeper do so?
Tuesdoy What kind of aprons should the butcher wear?
What kind of hands should they have?
How should he keep his tools? His chopping block?
All the machinery used in the manufacture of sausage, etc.
Wednesday Does the butcher need an ice-box? Why?
Should he have meat on the counter, exposed to dust. and flies, and for customers to handle? Why not?
Thursday What should be done to all meat before cooking it? (Wash it thoroughly)
What does cooking do to the meat?
What does freezing do to it?
Friday Did you ever visit a bakery?
Why do bakers wear white caps and aprons?
How do they mix the bread?
Are their hands clean?
Would you buy bread from an unclean baker? Why not?

SECOND WEEK

Monday How can a baker display his goods in a sanitary way?
What kind of things does a baker make?
Tuesday Is it a good plan for customers to handle over bread and cakes? Why not?
Wednesday Compare a clean, sanitary storekeeper with one who is the opposite.
Think of your baker and butcher.
To which class do they belong?
Thursday What can a storekeeper do to keep his store and himself attractive.
How can he protect his wares from flies?
Friday Tell all the reasons you can for patronizing a sanitary meat market, bakery and grocery store.

THIRD WEEK

Monday At this time a few lessons on table manners will not be out of place. Many children will never get such training elsewhere. Teach the children how to lay the cloth and set the table.
Tuesday About four times a year serve a simple lunch for the children, so they may get a correct idea of serving. The parents will be glad to contribute crackers, cookies, etc., for little spreads.
What is the purpose of the knife? The fork? Spoon?
Wednesday Should the spoon be left in the cup after stirring cocoa, coffee or tea? Why not?
Is it ever proper to eat with a knife?
Thursday How should things be passed at the table?
Should we eat with our fingers?
Teach the use of finger bowls.
Friday Appoint several different children to act as waiters at each luncheon, so all may have a chance.
If a dish is passed to you and you do not desire any of the contents, what should you say?

FOURTH WEEK

Monday In which room is the food prepared for us?
What sort of a room should the kitchen be?
Should it be light and airy? Why?
Tuesday Should the windows be screened?
How should the range be kept? The flour box or barrel?
Should the latter ever be placed in the sunshine and fresh air to air out? Why?
Wednesday Should the pantry ever be cleaned? Why?
In what sort of receptacles should sugar, rice, spices, etc., be kept? Why?
Thursday What is garbage?
Where should it be kept? In what kind of a receptacle?
What disposition should be made of it?
Friday How is the garbage in your district taken care of?
Is the presence of garbage a menace to the neighborhood?
How can this danger be prevented?

Phonics

FIRST WEEK

Monday Consonant blends continued.
Sound of sl.
Tuesday Sound of th.
Wednesday Sound of br.
Thursday Sound of fr.
Friday Review all blends taken.

SECOND WEEK

Monday Sound of cr.
Tuesday Sound of dr.
Wednesday Sound of gr.
Thursday Sound of pr.
Friday Sound of tr. Review.

THIRD WEEK

Monday Name the vowels.
Show them to the pupils and tell them of their importance.
Every word contains one or more vowels.
Tuesday Begin families or keys.
Talk to the children about their surnames and call attention to the fact that every member of their family has the same surname, but that each member is distinguished from the other members by a first name.
If is the same in phonics. Each word has a family name but there are many members of that family, each with a different first name.
The first family we will learn about is the "an" family.
Write a number of words "an" on the blackboard in a column.
Then in front and a short space away from each write a consonant, as, f, b, c, D, m, N, p, r, t, v.
Sound it slowly, then more rapidly.
See who can sound and name every member of the "an" family.
Wednesday See what we can find out about the "at" family.
Thursday "Ad" family.
Friday Review the "an," "at" and "ad" families.

FOURTH WEEK

Monday "Og" family.
Tuesday "Et" family.
Wednesday "All" family.
Thursday "It" family.
Friday Review all families taken.

Seat Work

FIRST WEEK

Monday Draw pictures of six vegetables you know.
Tuesday Draw pictures of six kinds of fruits you have tasted.
Wednesday Paper cutting of Indian wigwams, canoes, and bows and arrows.
Thursday Outline a large Indian with seeds or lentils.
Friday Illustrate "Helping Mother" by paper cuttings.

SECOND WEEK

Monday Paper cutting of letters "T" and "U."

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Ewa-yea! (2) Wah-wah-taysee [Gumee By the Shores of Gitchie Then the Little Hiawatha	35617

Idealization of Indian Themes:

From an Indian Lodge	17035
Indian Lament	74387
Largo ("New World Symphony")	74631
Little Firefly	64705
Land of the Sky Blue Water	64190-64516
Dagger Dance ("Natoma")	70049

MUSIC OF THE PURITANS

Psalms:

Psalm 107 Psalm 100	17646

Old Rounds:

Early to Bed (2) Three Blind Mice (3) Good Night Scotland's Burning (2) Row, Row, Row Your Boat (3) Lovely Evening	18277

Old English Singing Games:

Looby Loo Oats, Peas, Beans Jolly is the Miller	17567
London Bridge Mulberry Bush Round and Round the Village	17104

MUSIC OF THE CAVALIERS IN VIRGINIA

Amaryllis	16474
Irish Lilt	17331
Rinnce Fada	17840
May Pole Dance—Bluff King Hal Minuet—Don Juan	17087
Adeste Fideles First Nowell	18664
Rigodon (Rameau)	67201
Sellenger's Round	18010
St. Patrick's Day	17002
Virginia Reel Money Musk	18552
Joseph Mine Lo, How a Rose E'er Blooming	17870

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Tuesday Draw stickmen (straight line figures) showing action. See how many things you can make them do.
Wednesday Begin a "Mother Goose" booklet.
Make the book and from an outlined picture cut "Mother Goose" and paste on the outside cover.
Thursday Paper cutting of "Jack and Jill." Paste in booklet.
Friday Paper cutting of "Jack be Nimble." *Mount.

THIRD WEEK
Monday Paper cutting of "Bo-Peep." Mount.
Tuesday Paper cutting, "Mary Had a Little Lamb."
Wednesday Paper cutting, "Tom, Tom, the Piper's Son.'
Thursday Paper cutting, "The Old Woman Who Lived in a Shoe."
Friday Paper cutting, "Little Jack Horner."*

FOURTH WEEK
Monday Paper cutting, "Boy Blue."
Tuesday Paper cutting, "Little Miss Muffet."
Wednesday With lentils pupils make a house, ladder and wagon on the desks, following a pattern on the blackboard.
Thursday With clay, model a pumpkin and a squash.
Friday Let each pupil outline his or her name, which has been written on the desk by the teacher.

Music

FIRST WEEK
Monday Teach a November rote song.
Tuesday Continue above.
Wednesday Complete above.
Thursday In the above song are there any phrases repeated?
Which are they?
Sing the words for the first time the phrase is used.
Sing the words for the repeated phrase.
Friday Sing the above song by phrases.
Teacher sing the first phrase, pupils the second, etc.
"A" and "B" classes sing alternate phrases.
Boys sing the first phrase, girls the second.

SECOND WEEK
Monday Teach a harvest song by rote.
Tuesday Continue above.
Explain unfamiliar words and phrases.
Be careful of pronunciation and enunciation.
Wednesday Complete rote song.
Thursday Sing above song by phrases.
Friday Review rote songs.
Be careful of tone quality.
Sing softly and sweetly.

THIRD WEEK
Monday Teach a Thanksgiving song by rote.
Tuesday Continue above.
Wednesday Complete above.
Thursday Teach another Thanksgiving song.
Friday Continue above.

FOURTH WEEK
Monday Complete Thanksgiving song.
Tuesday Sing both of the above songs by phrases.
Are there any phrases alike? Which are they?
Wednesday Ear training.
Sing a phrase of the above songs with natural syllables (loo, ah, etc.)
Pupils respond with the corresponding words.
Thursday Continue above.
Friday Review Thanksgiving songs.

*See pages 570 and 571.

Drawing

FIRST WEEK
Monday Paint cat-tails in black.
Tuesday Repeat in color.
Wednesday Continue ruler drill.
Thursday An Indian poster.
Freehand cutting in black. Indian tepees and canoes.
Friday Cut in black a kettle fastened to three sticks.

SECOND WEEK
Monday Paint a leafless tree in black.
Tuesday Repeat. Be careful in joining the branches. A good way to paint such a tree is to paint from the bottom up. Then repeat and branch off from the trunk.
Wednesday Stained glass window.
Give pupils a pattern to be traced around for the window.
Give out a variety of shapes.
Pupils make three copies of the pattern.
Thursday Water wash the above patterns, then drop in the bright colors so they will blend.
Friday Repeat stained glass windows.

THIRD WEEK
Monday Landscape. Sunset sky.
Water wash the paper. From the top down paint a light blue sky, with strokes going from left to right. Do not take any more paint, but allow the sky to become lighter and lighter.
Clean brushes.
Rub the red paint.
Now across the center of the paper, and upwards, paint with the red, going over the blue so a soft violet effect will be produced.
From the skyline down paint with brown, to represent a brown field.
Tuesday Repeat above, only have the sky of yellow and red.
Wednesday Repeat above, adding a leafless tree to the left of the picture.
Thursday In pencil, draw a running stickman. (Straight line figure)
Friday Repeat stickman.

FOURTH WEEK
Monday Community Thanksgiving poster.
Free hand cutting of Pilgrims, both men and women. Save the best.
Tuesday Continue above.
Wednesday Cutting of letters forming the word, Thanksgiving.
Thursday Complete letter cutting.
Friday Paste blue paper at the top of a large card, to represent the sky, and overlap this with white to represent snow.
Mount the Pilgrims, and at the bottom arrange the word "Thanksgiving" in black letters.

Writing

FIRST WEEK
Monday Practice ovals. To each oval attach three small letter s's.
Tuesday Write several lines of letter s's.

See see see see

Wednesday Review "see."
One one one one

Thursday Practice ovals, finishing as you do capital O.
Write nine capital O's on a line.
Friday Practice w.
Write nine on a line.

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SECOND WEEK
Monday new new new new.
Tuesday new moon new moon.
Wednesday O see one O see one.
Thursday O see one new moon.
Friday Repeat above.

THIRD WEEK
Monday Figure lesson at the blackboard.
Practice ovals.
Make three groups of naughts on a line, four in each group.
Arrange them neatly, so they will go way across the line.
Tuesday Review naughts.
Practice figure 9 and arrange in the same way.
Wednesday Practice ovals.
Review figures 0 and 9.
Thursday Practice up and down lines, finishing with the letter l.
Friday Review above.
Write ten letter l's on a line.

FOURTH WEEK
Monday Practice ovals to which are attached four small o's.
Tuesday Up and down lines and swing off and make small n's.
Wednesday Same as above, making small m's.
Thursday Practice ovals.
loon loon loon loon
Friday loom loom loom loom loom
Practice ovals and up and down lines.

Stories

FIRST WEEK
Monday "The Little Red Hen."
Tuesday "The Musicains of Bremen" — *Grimm*
Wednesday Continue above.
Thursday Complete above.
Friday Reproduce above.

SECOND WEEK
Monday Dramatize above story.
Tuesday Continue above.
Wednesday "The Crow and the Pitcher."
Thursday Reproduce above.
Friday Each child select a favorite story to retell.

THIRD WEEK
Monday "The Discontented Pine Tree."
Tuesday Complete above.
Wednesday Dramatize above.
Thursday "The Old Woman and Her Pig."
Friday "The Cat and the Parrot" — *Sara Cone Bryant*

FOURTH WEEK
Monday "The Hen that Laid Golden Eggs."
Tuesday "Charlotte and the Ten Dwarfs."
Wednesday Complete above story.
Thursday "The Story of the First Thanksgiving."
Friday Complete above.

THIRD AND FOURTH GRADES

Language

FIRST WEEK
Monday Language game for teaching the correct use of "did."
Ask some child to think of some act to perform.
First child performs his act.
First Leader Some one clapped his hands.
Second Leader Who did it?
First Leader Harold did it.
Second child performs her act.
First Leader Some one tossed a ball.
Second Leader Who did it?
First Leader Mary did it.
Tuesday Abbreviations.
peck — pk., bushel — bu., gallon — gal., inch — in.
Use in sentences.
Wednesday Tell a story for reproduction.
Thursday A poet game.
Insist upon complete statements.
Mount a number of poets' pictures upon oak tag cards.
On other cards print these poets' names.
On still other cards print date of poets' birth, birthplace, and name of some other poem written by each poet.
Teach the children to match these cards, *i.e.*, place all cards referring to Whittier together, etc.
Friday Conversation lesson on thrift and industry of animals.

SECOND WEEK
Monday Combination of short sentences.
Ex. I have an apple. It is red. It is sweet.
Change to, "I have a sweet red apple."
Tuesday Study one of Landseer's pictures.
Wednesday Complete above.
Thursday Teach correct use of "write," "wrote," and "written."
Friday Continue above.

THIRD WEEK
Monday Language game to teach the correct use of "May I."
Give to a number of pupils each a different article.
Leader May I take your pencil, Tom?
Tom Yes, Helen, you may take my pencil.
Tuesday Sentence making. Teacher or a leader ask questions. Pupils answer, making complete statements.
Wednesday Teach correct use of "bring" and "brought."
Thursday Conversation lesson on the origin of Thanksgiving.
Friday A written lesson on the above subject on the blackboard by the teacher, pupils giving the sentences.
Begin with the Pilgrims' homes in England.
What kind of a king did they have?
Why did they leave England?
Where did they go then?
How long did they live in Holland?
Why did they leave Holland?
Did they like the Dutch people?
On what boat did they sail from Holland?
Where did they land?
What time of year was it?
What did they do?
What people did they find inhabiting the country?
What kind of a time did they have?
Why did they have a day of Thanksgiving?

FOURTH WEEK
Monday Teach the correct use of "take," "took," and "taken."
Tuesday Memorize a Thanksgiving poem.
Wednesday Continue above.
Thursday Continue above.
Friday Complete poem.
Who can repeat the entire poem?

History and Geography

FIRST WEEK
Monday Do you think the establishment of a village was in any way influenced by a trading post, such as was maintained in early days?
Why do you think so?
Tuesday What buildings would be necessary to form a village? (Homes, church, school, store, etc.)

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It is they	may, can	good, well
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Discuss the plan of a village.
Wednesday What usually influenced the development of a certain part of the country? (Soil, shipping facilities, timber, etc.)
Thursday What public buildings are the first to be erected in a town or village? Why?
Friday Discuss your locality as to soil, shipping facilities, timber, mining prospects, etc.

SECOND WEEK
Begin the study of industries.
Farming.
Do you think farming is a regular industry? Why?
Is it as important as manufacturing?
Why do you think so?
Is farming hard or easy work?
When is a farmer's work finished?
Must he work all the year round?
Does he need any help?
What must a farmer know in order to be successful?
(He must have a thorough knowledge of soils and must be able to tell of what kind of soil his farm is composed, what his soil needs for various crops, etc. He must have a certain amount of knowledge about stock raising, dairying, poultry raising, gardening, etc.)

THIRD WEEK
Farming continued.
What is the farmer's special work in the spring?
Why does he plow the ground?
What is seeding? How is it done?
What crops are planted first? Why?
What crops need cool weather in order to grow best?
What crops need hot weather in order to grow best?
Does the farmer have any work to do after all his crops are in?
Does he allow the weeds to grow?
Does the soil need any attention after the crops are in?
Why? What is done?
What is hay?
How and when is the hay crop gathered?
What kinds of hay are there? Which is best?
How is hay stored? How is it prepared for shipment?
Did you ever see hay baled? How is it done?
How is hay sold? What is the present price of hay?

FOURTH WEEK
Tell all about the summer work of the farmer.
What is threshing. How is it done?
Compare the present method of threshing with that of early times.
Did you ever see a crew of men threshing? Do they divide the work? How?
Does each man have his own special work to do? Why?
What kinds of grain are threshed?
What becomes of the straw? What is it used for?
What kind of machinery is used in threshing?

Nature Study and Agriculture

FIRST WEEK
Monday How are the trees preparing for winter?
What becomes of the leaves?
Are these fallen leaves of any value?
Bring a twig from some tree growing in your neighborhood, for study.
Note the leaf buds. How are they covered and protected?
What will happen in the spring?
Tuesday Special study of rice.
What people are fond of rice?
Do you like rice?
How many ways do you know of preparing rice for the table?
What climate is best suited to the raising of rice?
What kind of soil is best for rice growing?
Do we raise any rice in this country? Where?
Are there many varieties of rice?
Wednesday What do the rice plants look like?
Is it easy work planting the rice sprouts? (No, for the planters have to wade in water and set the sprouts deep in the mud.)
Rice must be kept flooded the greater part of the time, until it matures.
How is the rice field irrigated?
Thursday Describe the cultivation of rice.
How does a field of ripened rice look? (Rich golden yellow.)
How are the birds frightened away from the rice fields?
Friday How is rice harvested?
How are the husks removed?
Why is rice polished for the market?
How is it prepared for shipment?
What is made from rice? (Starch.)
Are the rice husks of any value?
Is rice a valuable food?

SECOND WEEK
Monday What is leather?
What do we wear which is made of leather?
What kinds of leather do you know about?
Are there any people now who wear skins or leather garments?
Do you know how leather is manufactured?
Tuesday What animals furnish the leather for the soles of our shoes?
The uppers? Our gloves? Saddles? Shoestrings?
Belts? Traveling bags? Pocket-books? Whips?
Wednesday A visit to a tannery — real, if possible, imaginary, if necessary.
From what part of the skin is leather made? (The inner or true skin).
Is a tannery a pleasant smelling place? Why not?
What baths are given to skins, and why?
How is the tanning done?
Thursday Write a composition on Leather.
Friday Begin the study of poultry.
What is poultry?
Name as many kinds as you can.
Why is poultry raised?
How many of you have chickens?
Do you know what kinds they are?
Describe the various kinds you have.

THIRD WEEK
Monday How many have ducks, geese, or turkeys?
Compare chickens and ducks.
Are all ducks the same?
Tell some things a chicken can do that a duck can not.
Tell some things a duck can do that a chicken can not.
Tuesday Does poultry raising require any care?
How must the chicken coops be kept?
The nests?
What food does poultry require? Drink?
Do hens, ducks, geese and turkeys have teeth? Ears?
Wednesday What is the value of poultry?
From what kind of poultry do we obtain feathers for pillows?
Which kind of poultry commands the best price in the markets?
Which kind of poultry is hardest to raise? Easiest?
Is poultry in great demand at this season? Why?
Thursday Tell how poultry is hatched?
How are the eggs cared for prior to hatching?
Did you ever see an incubator? Describe one.

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Friday A visit to some classmate's chicken or poultry yard. Free discussion.

FOURTH WEEK

The Goat.

Did you ever see a live goat? Describe one.

Have a good picture of a goat if it is impossible to observe a live one.

Study along the following lines:

Size and shape.

Number and kinds of legs and feet.

Hoofs.

Sound made.

Covering. Color. Use. Food. Drink.

Compare the goat with the cow, dog, cat and horse.

In how many ways are they alike? Different?

Arithmetic

FIRST WEEK

Monday Memorize the table of time.

Tuesday Apply the above to simple problems.

Ex. How many days are there in two weeks?

How many working days in three weeks?

How many minutes in an hour and a half? etc.

Wednesday Continue table of 3's.

Thursday Review table of 2's.

Friday A Roman numeral "spell down" from I to LX.

SECOND WEEK

Monday Rapid single column addition.

Tuesday Combinations making 21.

Wednesday Continue above.

Thursday Table of 4's.

Friday Continue above.

THIRD WEEK

Monday Continue table of 4's.

Tuesday Simple problems involving table of 4's.

Wednesday Review table of time. Simple problems.

Thursday Dictation lesson. Write the following numbers: 28, 17, 86, 284, 500, 306, 279.

Friday Combinations making 22.

FOURTH WEEK

Monday Review table of 2's and 3's.

Tuesday Review table of 4's.

Wednesday Count by 2's, beginning with any number, both forwards and backwards.

Thursday Begin table of 5's.

Friday Continue above.

Hygiene and Physical Education

FIRST WEEK

Monday Name and locate parts of the body.

What can be done by the different parts?

How are they adapted to their special uses?

Tuesday Continue above.

How can our hands and feet help others besides ourselves?

Compare the parts of our bodies with those of animals studied.

Wednesday Parts of the head. Name and locate.

Thursday Parts of the arm. Name and locate.

What are joints?

Show how they allow freedom of movement.

Friday Name and locate parts of leg.

Compare with the arm.

SECOND WEEK

Monday Airplane race.

Alternate rows play at the same time.

The first child in each row that is playing at a signal leaves his seat at the right side, runs forward, around, and completely encircles his row of seats

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until his own is again reached. As soon as he is seated, the next child in that row does the same, etc. The row whose last player is seated first is the winner.

Tuesday Repeat above, allowing the rows not playing yesterday to try.

Wednesday Play "Hunt the Ball."

A ball is hidden (in plain sight) while several pupils leave the room or are blindfolded.

When they return, they search for the ball, and as soon as each sees it, he or she returns to his or her seat, without indicating in any way the position of the ball.

Thursday Review parts of the body and parts of the head.

Friday Review parts of the arm and leg.

THIRD WEEK

Folk Dance.

Teach "The Shoemaker's Dance."

Review other folk dances taught.

FOURTH WEEK

Monday Simple lessons on correct habits of eating and drinking.

Tuesday Simple lessons on breathing and sleeping, with special reference to right habits.

Emphasize the value of sleep.

Hours of rising and retiring.

Need for regularity.

Wednesday Lesson on self-control.

What does it mean?

Can we hope to control others if we cannot control ourselves?

How can we exercise self-control?

In what respects should we exercise self-control?

Thursday The skin — its use, care.

Cleanliness.

Friday Review Exercise I.

Civics

The Post-Office.

Where is your post-office?

By whom is it maintained?

What officials are necesary to the running of a post-office?

What are the different departments of a post-office?

What is done by each?

Who is the postmaster? What are his duties?

What do the mail clerks do?

How is the mail handled?

What different classes of mail are there?

What postage is required on each kind?

How much does it cost to send a letter?

How long has the parcel post been established?

Is it a valuable addition to the postal service?

What is meant by a special delivery letter?

What is meant by a registered letter?

Can money be sent by post-office order?

What machines and instruments are necessary in a post-office?

Is there any limit as to the number of pounds and size of a package which may be sent by mail?

How is mail transferred to and from trains?

How is it sorted at the post-office?

What are the duties of the mailman?

What uniform does he wear?

How does he arrange his mail for delivery?

Does bad weather ever keep the mailman from delivering his mail?

Spend one day in visiting a large post-office, having first obtained permission from the postmaster, who will gladly show you around and explain matters.

On the last day of the month require each pupil to write a composition on "Our Post-office."

Music

FIRST WEEK

Monday Teach a song by rote.

Tuesday Continue above.

Wednesday Complete above.

Thursday Begin the key of E.

What are sharps? How are they made?

How many are there in the key of E?

Where are they placed? What do they tell us?

Friday Where is low "do" in the key of E?

Compare the keys of E and Eb.

Where is high "do"? Me? Sol? etc.

SECOND WEEK

Monday Select a song in the key of E for study

Find all the "do's," "me's," "sol's," etc.

What is a rest?

Is there one in this song?

What is the rhythm or time sign?

What does it mean?

Tuesday How many measures in this song?

Are there the same number of notes in each measure?

Why not?

Are the values the same?

Wednesday Sing the first measure. The second.

Are they alike?

Sing the third and fourth measures. Compare.

Thursday Sing the syllables of the entire song.

Find similar phrases.

Friday Review keys of C. E♭, E.

THIRD WEEK

Monday Teach a Thanksgiving song by rote.

Tuesday Continue above.

Wednesday Complete above.

Thursday Ear and voice training.

Friday Individual singing of rote songs.

Be watchful of tone quality.

FOURTH WEEK

Monday Select a very easy song in the key of C for sight reading.

Tuesday Same in the key of E♭.

Wednesday Same in the key of E.

Thursday Review rote songs.

Friday Ear training.

Let the pupils conduct this lesson.

One child sings a phrase of a song with "loo," another answers with the words, another with the syllables, etc., for the same phrase.

Drawing and Industrial Work

FIRST WEEK

Monday Paint a bunch of purple grapes, with stem and one leaf.

Show the high lights on the grapes by leaving unpainted spots.

Tuesday Paint a Pilgrim man in black and white. (The white is simply left unpainted.)

Wednesday Paint a Pilgrim woman in the same way.

Thursday Make a Thanksgiving poster.

Gray paper for the sky.

White paper (torn at the top) for snow.

Bluish green paper for distant trees.

Black paper for trees (trunks only showing).

Black and white paper for Pilgrim man and woman in the foreground.

Friday Complete poster.

SECOND WEEK

Monday Paper cutting of a scare-crow. Save.

Tuesday Paper cutting of corn shocks in tan, pumpkins in orange. Save.

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A Story Method Class Taught by Miss Helena Pearson of Whitman, Mass.

Although their school had only half-day sessions and was closed six weeks because of sickness, this class during the first year read 23 standard first, second and third year books. This enviable record is typical of Story Method results. Miss Pearson has used this method four years. Three years ago she wrote: "I have never had such splendid results in Phonic work or such fine readers as I have had this year. In previous years the children lacked independence. Now I am seldom called upon for help. They have read twenty books this year, and their power of mastering new words is considered wonderful by those who have heard them read."

"Tell Me a Story"

THIS is the natural plea of every child that has ever enjoyed the delight of listening to a charming story. When my niece, a tiny tot of three, with golden locks and eyes of deepest blue, climbs upon my lap and cuddles down and wistfully pleads "Tell me a story," and when her little sister with raven locks and soft brown eyes climbs up beside her and repeats the teasing plea, I know that they are speaking the desire of children all over the world. They are giving expression to one of the most deeply implanted desires in the human race. They are repeating the plea that has come so often from the lips and eyes of my own children. They are repeating the plea that has come from your children, and from every child whose mother or teacher has ever told it a charming story. Hence, all great teachers have taught through story.

One of the greatest assets that any successful primary teacher can possess is the ability to tell a story in such a manner as to delight her hearers. So valuable is this ability to tell a delightful story that in many cities the schools employ teachers who devote their entire time to story telling.

Every child that has heard one fascinating story wants to hear another. Every mother who has told such a story to her children, and every teacher who has charmed her children with a story must recall the oft repeated request, "Tell us a story." Then, as each story has been finished, who can forget the persistent "Tell us another story"?

Can any mother or any teacher have the heart to ignore such a plea? Can she afford to deny it at any cost? By heeding it she can mold the character of her children as the potter molds his clay. Not only can she inspire them with the desire to read these and other stories for themselves, but as thousands of teachers and mothers have done, she can procure a series of charming stories which, when told, as if by magic, will give her children the key that will open up to them all the treasures of story land; a key that will enable them with ease and pleasure to recognize in the written and printed language everything that is already familiar to them through oral language; and that will make them independent readers and spellers in the shortest possible time.

These stories form the basis of THE LEWIS STORY METHOD OF TEACHING READING AND SPELLING with which marvelous results have been achieved.

Classes of ordinary first grade pupils, during their first year, have read eight primers, eight first, seven second and two third readers, or more than 3400 pages.

Thousands of primary teachers and educators in prominent positions recommend the Story Method in the highest terms.

Here are a few brief quotations from some of these:—

M. SCHWALMEYER, Florida State College for Women, Office of The President, Tallahassee, Fla.

"I think the book the most concise and yet complete compendium of reading that I have seen, for all classes, irrespective of grades."

STATE SUPT. M. P. SHAWKEY, of West Virginia.

"I am convinced that your method has great merit in it. It is founded on natural laws, and is bound to produce good results."

MRS. ADA B. WOODWARD, Primary Teacher, Dallas, Texas, and Instructor in Primary Methods in Oak Cliff Summer Normal, Dallas, Texas.

"It has proved such a boon to me I will urge my teachers to get it. I used my class (of first year pupils) in demonstrating your methods to my students yesterday, and they were amazed at the results."

ROSINA R. MERRITT, Supervisor of Practice, State Normal School, Oshkosh, Wis.

"The best results I have ever seen in primary reading and spelling were secured by following this method. I heartily recommend it as the most scientific and interesting method I know."

LILLIAN A. LIPPMAN, Chancellor Avenue School, Irvington, N. J.

"I am well pleased with the results obtained. The teaching of reading has been more of a pleasure than ever before in my seven years' experience. No other class has shown such a lively interest and pleasure in their work, and no other class has been able to read so many books during the year. I am delighted also with the results obtained in spelling."

N. C. MACDONALD, Ex-State Supt. of North Dakota.

"This is a very fine work of yours, and I wish to give it my heartiest endorsement for use in the public schools."

COUNTY SUPT. IDA B. MARLEY, Labette Co., Kans.

"I cannot recommend this method too highly and I am sure that any teacher can make a success of her primary reading if she uses this method."

STELLA CAMPBELL, Denver, Colo.

"My little foreign children loved it from the moment of presentation and now read with such joy in expression. Surely you are to be congratulated upon having found such a 'royal road to learning.'"

LILLIAN CHANEY, Winston-Salem, N. C.

"The 'learning to read' process, as you unfold it, is so simple and attractive that every child responds with delight and enthusiasm; and the early and easily acquired independence of the pupils will recommend your method to every primary teacher."

SISTERS OF THE HOLY CROSS, St. Joseph's School, Pocatello, Idaho.

"I am very much pleased with it. It is the most practical and thorough method I have yet seen. I shall take pleasure in recommending the Method to other teachers."

Sincerely yours, Sister M. Pacifica

PROF. T. J. COATES, First Rural School Supervisor of Kentucky.

"I thoroughly believe in what he has. He has given you all the good features of the best modern methods of teaching reading and none of the objectionable features."

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Read "Problems in Teaching Reading" in this magazine. Read also "The Pleasure Motive in Beginning Reading" in *Normal Instructor and Primary Plans* for October, 1919.

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A Selected List of Supplementary Readers

For the School Year 1920-1921

FIRST YEAR

	MAILING PRICE
Sprague Classic Reader Book I	$0.60
Foundation Primer	.60
Eureka Primer	.60
Story Primer	.60
Sound Primer	.60
Red Hen	.60
Three Pigs	.60
Three Bears	.60
Three Little Kittens — Chicken Little	.60
Red Riding Hood — The Seven Kids	.60
Bow-Wow and Mew-Mew	.60
Our Little Folks' Primer	.60
Good Time Primer	.60
Puss in Boots — Reynard the Fox	.60
Jack and the Beanstalk	.60
Hop o' My Thumb — Tom Thumb	.60
Jack the Giant Killer	.60
Dame Wiggins of Lee	.60
Cat School	.60
Nixie Well	.60
In Mother Goose Land	.60

SECOND YEAR

Sprague Reader. Book II	.60
Foundation Reader. Book II	.60
Eureka First Reader	.60
Æsop's Fables. Vol. I	.60
Playing School	.60
Some of Our Friends	.60
Introduction to Leaves from Nature's Story Book	.60
Plant Babies and Their Cradles	.60
Out Doors	.60
Nature Stories for Youngest Readers	.60
Robinson Crusoe for Youngest Readers	.60
What the Pictures Say	.75
Æsop's Fables. Vol. II	.60
Stories of the U. S. for Youngest Readers	.60
Buds, Stems and Roots	.60

THIRD YEAR

Sprague Reader. Book III	.60
Foundation Reader. Book III	.60
Grimm's Fairy Tales	.60
Hopi, the Cliff Dweller	.60
In Mythland. Vol. II	.60
Adventures of a Brownie	.60
Famous Pictures. Vol. I	.75
Colonial Days in Virginia, Carolina, Maryland, and Georgia	.75
Red Children	.60
Children of the Wigwam	.60
Some of Our Flower Friends	.60
Friends of the Fields	.60
Stories from Birdland. Vol. I	.60
Famous Pictures. Vol. II	.60
Water Babies for Youngest Readers	.60
In Mythland. Vol. II	.60
A Dog of Flanders	.60
Stories from Land of Never-Never	.60
Land of Make-Believe	.60
Colonial Children	.75
Stories of Great Men	.60
Little Folks of Far Away Land	.60

FOURTH YEAR

Standard Classic Reader. Fourth Year	.60
Sprague Reader. Book IV	.60
Foundation Reader	.60
Godolphin's Robinson Crusoe	.60
Story of a Nurnberg Stove	.60

PARROT-LIKE MEMORIZING OF FACTS IS WRONG

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We must start from the environment of the child. Definitions and disconnected facts cannot be assimilated.

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Nature's Children	.60
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American History. The Revolution	.75
American History. Administration	.75
American History. Civil War	.75
Paul Dombey	60
Little Nell	.60
Black Beauty	.40

FIFTH YEAR

Standard Classic Reader. Fifth Year	.60
Sprague Reader. Book V	.80
Story of King Arthur	.60
De Soto, Marquette and La Salle	.60
Famous Presidents	.60
Indian Days	.60
Stories of the Bible. Vol. I	.75
Stories of the Bible. Vol. II	.75
Stories of the Bible. Vol. III	.75
Stories of Mother Earth	.75
Children of the Palm Lands	.75
Children of the World	1.50
Children of the Cold	1.50
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No words in the vocabulary of this book can overtax or even perplex the little ones of the first or second grade, as all have been long familiar in the household and folklore of the fireside. The cunning and resourceful ingenuity of "Puss in Boots" and of "Reynard the Fox" must keep up curiosity and interest at white heat, as scene succeeds scene in fine dramatic action.

THREE LITTLE KITTENS—CHICKEN LITTLE

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Step by step the child grows unconsciously familiar with words and sentences and readily interprets the printed page. Reading thus becomes a labor of love and no more irksome than the strain with which the little one digs with beaded brow the holes in the sand pile or joyfully bears other burdens in his round of play.

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Three attractive folklore tales which are rewritten in the simple straightforward language of those early days when the world was young, and are arranged in development of story and in progress of verbal and phrase perplexities with a pedagogical art, born of experience, of careful child-study and of a veritable love for the little ones.

The chapters are brief, crispy, appetizing.

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Fully illustrated. 94 pp.

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Yet she does not fail in addition to reach the higher effects of developing the receptivity for poetry and that wonder and reverence which is part of religion. Besides by "placing the child amidst general human companionship, she corrects the tendency of imagination to center in self."

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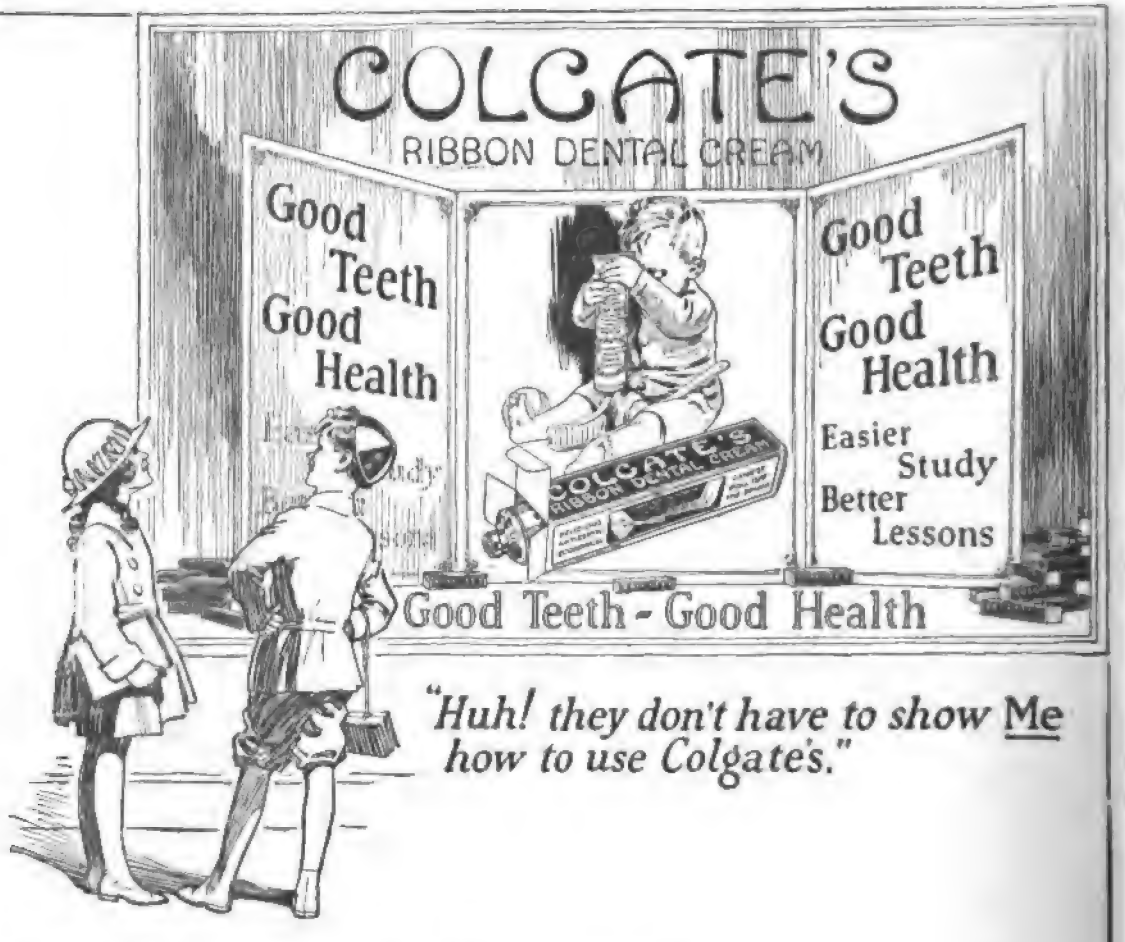

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PRIMARY EDUCATION

DECEMBER 1920

A Magazine for Teachers of Primary Grades

A Republic's Chief Business is Education

PUBLISHED MONTHLY BY
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BOSTON NEW YORK CHICAGO

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For your holiday busy work there is nothing so interesting as

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combining coloring, cutting and construction work. The finished models are ideal for sand table use, or as attractive playthings for children to use at home. The new "Village Series," designed by Lulu Maud Chance, includes five kinds, as follows:

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"The Arabian Village" used in connection with the sand table.

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Who is the Cause?"

Father Rook fast snaps his jaws
Hungrily for lack of grain;
"Who knows? The weather has no laws;
It is the sport of one inane,
And clealy has no
Caw. . . . .caw . . . .
Cause! "

—*Richard Church*

The Lewis Method

We would call the attention of our subscribers to the interesting and valuable article on "The Best Method of Teaching Primary Reading," by G. W. Lewis, on page 526 of the October number of PRIMARY EDUCATION. Mr. Lewis is the author of "The Lewis Story Method of Teaching Reading and Spelling."

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And Santa Claus is here,
O, listen and you'll hear his bells
Ring out in merry cheer.

CHORUS

Jingle bells, jingle bells, jingle all the way,
O what fun it is to ride in Santa's open sleigh.

For all good girls and boys,
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But don't you make a noise,
Just hang your stockings up,
And softly go to rest,
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Julia Angeline Drake

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Five, six little bunnies
Standing in a row
Seven, eight little bunnies
Waiting for the snow.
Nine, ten little bunnies
All ready to go.

December

In English homes 'neath mistletoe
They sing the Christmas songs,
While o'er the Yule log's rugged side
The bright flames creep along,
And scarlet holly berries glow.

A bright and blessed Christmas day,
With echoes of the angels' song,
And peace that cannot pass away,
And holy gladness, calm and strong,
And Christmas carols, flowing free,
This is my Christmas wish to thee.

I heard the bells on Christmas day
Their old familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good will to men.
—*Longfellow*

Dare to be true; nothing can need a lie;
A fault which needs it most, grows two thereby.
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Volume XXVIII DECEMBER 1920 Number 10

PRIMARY EDUCATION — Not "What does it cost?" but "Does it pay me?"

An Observation Lesson

Cornelia Strong

A LANDSCAPE artist, whose pictures are enjoyed by many people, once said that his memory impression of a scene was much more vivid for reproduction on canvas, than was the actual scene itself. His memory registered only the salient, worth-while points, unhampered by unnecessary details.

So it is sometimes with school work. Viewed in perspective, away from the routine duties, one can sift out the vital, practical and enduring values. In the past summer vacation, it happened to be my experience to visit a large manufacturing concern. I was rather surprised to note the correlation between the work of a primary school child and the duties of some of the employees in that concern.

When one is following the school routine and a curriculum planned by others, one sometimes wonders what relation there is between the daily tasks of a primary pupil and his future life. Is it a waste of time for children to cut on ruled lines for occupation work, to cut out paper dolls from fashion sheets, etc.?

Does it pay to spend much time for pupils to study the pleasing and defective ways of grouping objects for a drawing lesson, or should the teacher do most of the grouping? Is color study and arrangement one of the frills? And that never-ending grind—the spelling lesson! It would seem that the only way to insure perfect spelling is to abandon spelling books and use only shorthand. Phonics would then continue to be useful beyond the first grades of school. It would certainly save time, and teachers and pupils would not be subjected to the penalty of being detained after school on account of the proverbial "bad spell of weather."

My visit to the above-mentioned manufacturing plant aroused in me a new attitude toward some of the school routine. In one department I saw a very intelligent-looking man, apparently cutting out paper dolls. His large shears were following the outline of a magazine illustration, and soon the picture of a man fluttered from beneath his shears to his desk. Then he began cutting out a picture of a machine. Another man was grouping some pictures of machines, tools, workmen, etc., trying various arrangements for the most effective illustration of a certain mechanical idea.

In one corner was a group of men standing before a table spread with book covers. They were studying the color harmony and balance for a booklet which was to be distributed at a coming exhibition. Still others were writing up the text describing the uses and various improvements of the machines. I noticed that the dictionary was in a handy place for reference in spelling and punctuation.

In every department there was evidence of a filing system; and certainly the alphabet played an important part in that connection. In the correspondence department there were many uses for a familiarity with the geography, not to mention the spelling book. One of the time-taking problems in this department was the deciphering of the handwriting on incoming mail; especially the signature on typewritten letters. Almost any scrawl or knot of pen-line served to represent the name of a president, vice-president, etc., of a company.

It struck me anew as being worthwhile to try to inculcate in youthful minds the idea that one's signature is a matter of importance; and that in order to receive deserving recognition of one's correspondence, one's signature should be as frank and straightforward as one's conduct.

As I came away from the plant I felt that, after all, there is much truth in the saying that "men are but children with larger toys;" and there is a deal of encouragement in this idea. These men I had just seen were strong factors in a great surging movment of industrial progress; their ideas will live, grow and become perfected.

My observations had inspired me with new suggestions

(Continued on page 668)

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These make PRIMARY EDUCATION An INVESTMENT, not an EXPENSE

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Making the Past Real III

By Writing an Imaginary Diary

Jennie L. Hendricks

Principal of Training School, State Normal School, Worcester, Mass.

TEACHERS of the upper grades have found the writing of imaginary diaries an effective way of "making the past real." It is not an uncommon thing to find an eighth grade working out a diary of the Revolutionary or Spanish-American War days, and to find the pupils enthusiastic in their work.

It had never occurred to me that such an undertaking would be possible with children so young as those found in the fourth grade, until a pupil, not a precocious one, suggested this to me. We had been studying the colonization of Maryland by the use of pictures, stories, and the solving of simple problems, when this boy suddenly offered the information that the people in those days must have kept diaries or we never could have known the things about which we were reading. This set the other children to thinking, and several agreed that this was quite possible, for they had at home diaries which their grandmothers had written in their childhood. With the children in this mood, a suggestion that we imagine we were children in England at the time of this colonization and that we came to this country to live, was eagerly received. They were equally pleased with the idea of writing these imaginary diaries.

I was a little doubtful as to the way this experiment would work out, but I felt that it was worth trying. Since the aim in this whole undertaking was to make the past real, to help the children revive the past, I endeavored to keep the mechanics so simple that the working out of this scheme would not become irksome and thereby lose the very thing for which we were striving.

For this reason, and also because this work was entirely new to the children, we decided to plan the whole thing together, developing our outline on the board.

The first entries we would all help to write on the board, and for the last entries each child could choose a topic. When this was all done, we were to put all the work together and read the completed diary to the children of other grades at the morning assembly.

The "grandmothers' diaries" were brought to school and consulted, simple histories written in diary form were read and discussed, until we felt that we were prepared to begin the actual writing of our book.

We found that most of our diaries had a date for each entry, and since only the year was given in our histories, we must do a little reasoning to find out the month and day. By reading more carefully, we discovered that these people landed in Maryland when the flowers were in blossom, that it took them three months to sail, consequently they probably started early in December and landed about the first of March. We wished to give a few facts previous to the date of sailing, so we decided to have our first date November 20, 1633. Little problems of this kind, which required consulting our books, followed by thinking and reasoning, were constantly coming up.

Several children chose the same subject, the best parts of which were taken and put toward our final diary to be read to the other children.

Following is the diary in its completed form:

Nov. 20, 1633

This has been a hard day! Uncle John was put in prison this afternoon because he is a Catholic. I do hope that none of the rest of us will have to be put in prison.

Nov. 23, 1633

We never know what is going to happen here. Father heard to-day that the Catholics that went to Newfoundland with Lord Baltimore have come back. It was too cold for them there. I don't know what will become of us now. We hoped that we could go there some time so that we need not be afraid to worship as we like.

Nov. 25, 1633

What do you think! Lord Baltimore has gone to Virginia to find a country fur the Catholics to worship as they please. People are saying that he has already found a beautiful country north of the Potomac River which has beautiful trees and flowers in the summer time.

Nov. 30, 1633

Uncle John has sent word to father that all we have heard about Lord Baltimore is true. Thnt he came back yesterday and got permission from Charles I. to take the Catholics over there. The King said, "Yes, on two conditions. If you will bring me two arrows every year to show that the land still belongs to me. The other thing is to name the country Maryland, after my Queen, Henrietta Maria."

Lord Baltimore promised these two things and went to tell the Catholic people that they were going to this country in Virginia. He is very kind, for he says that not only Catholics but any people who wish freedom may come there and live. We are all very happy. Mother says that we must begin packing our trunks.

Dec. 1, 1633

A terrible thing has happened! Lord Baltimore has died. They told father so to-day. Isn't it too bad, just when we were going to start for Maryland? What will become of us now?

Dec. 4, 1633

Mother had a visitor last night who told us that Cecil Calvert, Lord Baltimore's son, is going to be second Lord Baltimore. He is going to take us to Maryland. We're all so happy again. Of course, he will have to give the two arrows to King Charles and will have to name our new land Maryland after his Henrietta Maria.

Dec. 7, 1633

My! what an exciting time. Mother will have to hurry. We're going in an hour in the ship *Ark*. Elizabeth Ellsworth told me so. I do hope nothing will happen before we get started.

Dec. 9, 1633

Here we are on the good ship *Ark*. It is very funny on this ship. I don't think I am going to like it very well. Everything seems so damp and dirty. We have brought food enough to last us until we get to Maryland.

Dec. 9, 1633

There doesn't seem to be much to write. All we see is sky and water and the ship is so rocky. Once in awhile I see the other ship, *The Dove*. That ship is going to Maryland, oo.

Feb. 29, 1634

I have written nothing for a long time because I have been quite sick. We have been on this boat for nearly three months. am terribly tired of it. I almost wish that we had never come. Just think of seeing nothing but water and sky for three long months!

March. 1, 1634

This morning I was waked up by yells and cheers. I got up and went on deck. We had nearly reached land and Indians were crowding the banks. I was so frightened that I ran inside. But father said they were friendly Indians, so I came out again.

March 4, 1634

At last we have landed. We are all so glad to get off the *Dove* and the *Ark*. Lord Baltimore raised a big cross here to show that this land is to be for the Catholics. Our first settlement is going to be called St. Mary's.

March 7, 1634

The Indians are very friendly with us and help us very much. One of the Indian chiefs gave Father White his log cabin for us to hold our meetings in. They are letting us sleep in their wigwams until we get our houses built.

March 15, 1634

When I first saw the Indians I was afraid and ran behind mother's dress. But mother told me not to be afraid, but to run and play with the little red children.

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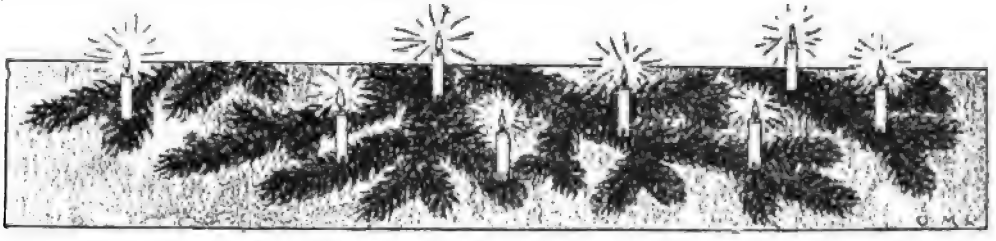
March 16, 1634
To-day when the Indian woman came to show mother how to make corn meal bread, I watched them working. I am beginning to like this big Indian woman.

March 18, 1634
To-day the Indian woman came again. She gave mother two clay pans to bake things in.

March 19, 1634
Father went with some Indians fishing to-day. He let me go with them. It was such fun to ride along in the Indian canoes. Father learned how to harpoon fish. I am afraid that I shall not have time to write in my diary any more. There are so many interesting things to do. We are all happy even if we do have to work hard, because we have found a land where we do not have to be afraid even if we do not worship as the Indians do.

The working out of this diary necessitated much suggesting and guiding by the teacher, in some cases even inserting a whole sentence in order to bring about continuity. But our aim, to make the children relive the past, was very evident throughout the project. They collected the facts necessary for this grade, not by drudgery, but by putting much effort into doing a thing which gave them pleasure.



The Teacher Situation

From Reports by Those Who Know

An impression prevails that the teacher shortage throughout the United States is no longer a serious problem. Recent reports received from county and district superintendents in every state clearly indicate that such a conclusion is erroneous. While the average condition is slightly better than last year, due to marked improvement in states where salaries have been greatly increased, the general situation remains practically unchanged. The number of schools without teachers and the still larger number taught by incompetent teachers show that a very serious situation still exists, particularly in those states where salaries are lowest.

On September 1, 1920, the National Education Association sent a letter to every county and district superintendent of schools in the United States, enclosing a return postal card upon which were asked ten questions regarding the teacher situation in their respective counties. The following is a tabulation of the replies received to three of the questions asked: (1) The number of teaching positions in the county or district covered by the report; (2) the shortage of teachers at the opening of school in September, 1920; (3) the number of teachers below standard whom it had been necessary to accept in order to keep as many schools as possible open. The standard referred to is, of course, the minimum for the given county or district, and teachers below standard are admittedly incompetent. The real shortage is, therefore, the sum of the actual shortage and the number of teachers below standard.

Inquiries were sent to 3468 superintendents and 1492 replies had been received at the time this tabulation was made, October 12. Every report is signed by the county or district superintendent making it, and the information is, therefore, the most reliable that can be obtained. The figures given in the first five columns are taken directly from the signed reports.

Unquestionably the greatest educational problem before the American people is the securing of competent, well-trained teachers for every teaching position in the country, in rural as well as in city schools. At least two years of professional training beyond a four-year high school course is the generally accepted minimum standard for teachers. The replies of county and district superintendents to the question, "What per cent of your teachers have had two years or more of training beyond high schools," show that in only a few states have one-half the teachers had that amount of training, and that in a large majority of the states less than one-half have had that much. Some superintendents report as few as ten per cent of their teachers having attained that standard.

The drive should be for a competent, well-trained teacher for every boy and girl in America. Until this shall have been accomplished, approximately, it cannot be said that the teacher situation is not a serious problem.

Comparative Statistics by States

	Questionaires Sent	Number Reporting	Teaching Positions Included	Actual Shortage Reported	Below Standard Reported
United States	3,468	1,492	211,668	14,086	23,318
Alabama	67	29	3,907	979	1,230
Arizona	14	7	1,532	59	85
Arkansas	78	28	3,041	422	983
California	58	33	13,427	208	265
Colorado	63	29	2,767	53	176
Connecticut	33	20	583	15	103
Delaware	3	1	135	25	45
Florida	54	11	1,144	299	357
Georgia	155	42	3,465	564	1,051
Idaho	44	13	1,054	94	47
Illinois	102	51	13,223	435	946
Indiana	92	53	9,081	231	356
Iowa	99	53	11,870	307	502
Kansas	110	50	6,504	185	491
Kentucky	119	39	3,212	213	457
Louisiana	64	16	1,940	133	225
Maine	128	55	1,773	97	267
Maryland	23	9	1,122	80	164
Massachusetts	75	39	2,461	26	99
Michigan	83	38	6,351	312	535
Minnesota	86	40	6,230	636	437
Mississippi	82	18	2,351	220	587
Missouri	114	57	7,669	274	1,053
Montana	50	15	1,758	181	132
Nebraska	93	52	6,474	545	736
Nevada	5	2	325	0	30
New Hampshire	53	25	866	52	81
New Jersey	21	12	8,000	168	445
New Mexico	29	9	956	71	85
New York	207	111	9,676	438	770
North Carolina	100	33	4,153	683	1,064
North Dakota	53	28	4,234	390	344
Ohio	88	35	7,953	456	970
Oklahoma	77	27	3,892	331	599
Oregon	36	19	2,958	235	352
Pennsylvania	66	37	13,109	727	1,646
Rhode Island	11	3	109	8	8
South Carolina	46	12	2,122	247	375
South Dakota	66	34	3,465	183	245
Tennessee	96	40	4,915	641	868
Texas	252	85	7,022	927	1,390
Utah	33	35	1,296	19	81
Vermont	53	34	1,416	123	173
Virginia	100	39	5,674	723	855
Washington	39	19	4,852	109	82
West Virginia	55	26	4,721	529	903
Wisconsin	72	38	5,822	351	534
Wyoming	21	11	968	82	89

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Geographical Reading Lessons II

Picture Journey Over the Philippines for American Children

Mary E. Polley

Instructor in Education, Philippine Normal School, Manila, P. I.

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ISN'T it quite time we should visit the schools and get acquainted with the boys and girls — Maria, Pedro, Juan, Jaime, Susana, and all the rest? "What queer names!" you say. Well, if you do not like those soft-sounding, pretty Spanish names, you may call them Mary, Peter, John, Susan, and James, for that is what they mean in English.

This morning, on our journeys through a village of La Union, which is one of the Ilocano provinces, we passed several barrio schools. Now we shall go back to visit one of them.

(See illustration on opposite page.)

This barrio schoolhouse is made of nipa. Fifteen years ago, there were few barrio schoolhouses and they were temporary structures of nipa, as were many of the school buildings of the large central towns. To-day, many of the towns of the Islands have strong central schoolhouses of concrete, and concrete schoolhouses may be found even in some distant barrios.

Permanent concrete buildings are fast taking the place of the old-time schoolhouses.

You may be interested in knowing that the schools of the Philippines, with their 17,000 Filipino teachers and 400 American teachers, are supported by the revenues of the Philippine Islands. As in the United States the people pay taxes to support the schools. The government has been very generous to the schools, for the leaders of the Filipino people know that the Philippines can only become a free democratic country by making education universal and free.

One of the ways in which the government of the Philippines is spreading education and civilization, is by establishing settlement farm-schools near groups of hill people. The schools are opened to the children, and parents are encouraged to build permanent homes and towns around them.

Children in Philippine schools are interested in all the school activities that interest you. On their schoolroom walls you see pictures of "Sir Galahad," "Baby Stuart," the "Sistine Madonna," and other pictures with which both you and they are quite familiar. Like you, they read and dramatize the dear old nursery stories, "Red Riding Hood," "The Three Pigs," and the "Three Bears." Like you, they study arithmetic, language, sanitation, civics, good manners and right conduct, home and world geography, and history. So, you see, they are preparing for social service and perhaps there never were boys and girls who had a greater opportunity for service than have little Filipinos. The next part of our journey will take us all over these fair islands, first here and then there, to see what service these children of the Philippines are rendering to their country.

The people of the Philippines as a race are not as large as the people you see about you. Each year sickness and death costs the country millions of dollars and the loss of many boys and girls and little babies who ought to live to help make their country strong and rich and great.

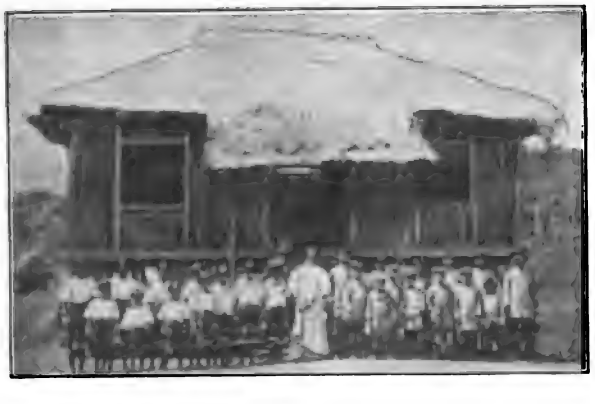
This is because, for many generations, the people of the Islands were ignorant of the laws of health, and the very poor people lived almost entirely upon rice and fish, while even the people of the middle classes did not have a sufficient variety of good food. The vegetables raised in the Islands were poor in quality and insufficient in quantity to feed so many people.

So the Bureau of Education and the children of the Philippines are making a campaign for better homes, better food, larger and stronger bodies, healthier boys and girls.

One way in which better food has actually been produced is the encouraging of school and home gardening and in the maintenance of agricultural schools. Both boys and girls of the Philippines are learning the best methods of raising vegetables and how to so select seed as to improve the quantity and quality of their products. Twenty years ago, the best tomato of the Islands was a wrinkled, crooked acid fruit, not larger than a hen's egg. To-day, not only in school and home gardens, but in the gardens of the "grown-ups," who have been learning lessons from the children and from the Bureau of Agriculture, there are smooth, round, large and delicious tomatoes. Improvements have been made in most of the common vegetables.

Once a year the schools have garden day. Then the little gardeners exhibit their products to the public and sometimes the girls serve the guests delicious fruits and vegetables, prepared in many ways. Here are Maria and Petra, two little Visayan girls of Tacloban, Leyte, getting ready for garden day exhibit in Ilocos Sur.

(See illustration on opposite page.)



Teachers and Pupils of the Campote Settlement Farm School

Many of you have doubtless worked for better and more corn in the United States. In the Philippines, too, the schools have corn campaigns. The production of better and more corn means the adding of a good substantial food to the diet of the people. Filipino boys and girls of both mountain and plain have entered into the spirit of the corn campaign, the boys raising the corn and the girls learning to use it in the preparation of many kinds of nourishing food.

A few years ago the children of the Philippines began forming themselves into pig and poultry clubs. Their purpose is to produce more and better pigs and chickens and more eggs.

In Jaro, Iloilo, lives Gil Ledesma, who raises Plymouth Rock chickens, which he sells for twenty pesos (ten dollars) a pair. Some of his fellow club members have been very successful in raising and improving native chickens.

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Fruit to be used in the Domestic Science Class, Leyte High School, Tacloban, Leyte

Better Babies Contest, Pasig, Rizal

A Third Grade Class in Meisic Primary School

Vegetables to be used in the Domestic Science Class, Leyte High School, Tacloban, Leyte.

A Barrio School in La Union

Cultivating Rice with an Old Time Plow

A Home Garden. Santo Tomas, La Union

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Projects for Primary Grades

A Christmas Project

THE following project has been sucessfully worked out in a class of children of foreign parentage. These questions have been worked out by the pupils as individuals, or as self selected groups.

Do we want a party for Christmas?

Shall we have a tree? What kind? What are evergreen trees'?

Shall we have spruce, hemlock, white pine, cedar?

How shall we get it?

Have we a right to go on any land and cut a tree? Why?

John's father says we may cut one from his pasture.

What sort of a letter shall we write to thank him for it?

Who will see that the tree gets set up firmly?

What boys will see that the tree is brought to the school house carefully?

Who will be on that committee? How shall we choose them?

Who first used Christmas trees? Who can tell us any story about the Pilgrim Christmas? Who will look up the Dutch Christmas customs in New Amsterdam? Why did the Pilgrims object to Christmas celebrations? Did all English people object? What were their customs?

Decoration.

What shall we use to trim the tree?

Why are candles not wise?

What girls can manage pop-corn strings? Who first used pop-corn, and where did it come from?

Is any one able to make and tint some paper rings for us?

What can we get at a ten-cent store?

How long have ten-cent stores been in use? Who started them?

Shall we decorate the room? How many yards of crepe paper shall we need to go above the blackboard twice? How many rolls will that take? What will it cost?

If the girls make the wreaths for the windows, what material will the boys gather? What kind of berries shall we get?

Where can we find black alder berries? What tree is it that has the little cones to use? Where is there one? Who will get permission to get a few cones for us to use?

What countries use mistletoe and holly? What stories and legends are connected with them?

Shall we put presents on the tree? How shall we manage so that no one is left out? (Names are drawn)

How shall we tie up our gifts? Shall we design some seals to use?

Sammy is ill! Shall we write him a Christmas letter? What shall we say so that he will not feel hurt because he can't be with us?

Shall we plan our letters a little so that we will not have them too much alike?

Shall the class compose a letter asking the principal to come to our party? What shall we say? How shall we say it? Who writes very well indeed and will copy our letter and take it to the principal?

Entertainment

What Christmas songs do we know? What songs in our book do you think would be nice to learn? Who can find a good Christmas poem to speak? What games can we play? The teacher may use parts of "The Story of the Other Wise Man." If a simple play is chosen the class chooses parts and plans and makes costumes.

By using the holiday season as a project the children gain vastly more than they did when the teacher planned the entire program and handed it down to them as work to be done. The work will be somewhat cruder in form, but it will be the work of children, not the work of the teacher. If the pupils take the lead and develop the plan, they will not closely follow the outline which has been given. This plan intended as suggestive of what a class may do. Each class will handle the plan differently.

The place of the teacher is to guide, but not to boss. The children will get themselves out, if the tangle is a small one. They will learn much more by so doing than they will if the teacher makes everything too simple. Let them live together, plan together, and finally enjoy together the results of their own efforts.

Through Grade II in Hand-Work III

Bess Dixon

December Ideas

WHAT did our December cutting show? There were little gifts and post cards. But we wanted a blackboard paper cutting idea also.

Instead of working out a blackboard poster ourselves this month, we decided none could be more beautiful or more complete than that worked out by the Lincoln School, Indiana, for the PRIMARY EDUCATION of December, 1916. However, we decided to carry it out in colors, making it a night scene.

Our blackboard space was colored dark blue, the ground a darker blue than the sky. The three wise men on their camels, the palm trees, the strips representing the road, the shepherds and the houses of Bethlehem were in black. The Star of Bethlehem and the other stars were cut from gold paper. The rays of the Star of Bethlehem were thin strips of gold paper. The angel was cut from white paper and the sheep were cut from gray paper. The effect was beautiful. Try it. If you have saved the good things from PRIMARY EDUCATION, you will have this, to be sure. If not, you know the story and we have given you the suggestions as to color. Hence, you will be able to work out a design based on the story.

Then came some original ideas brought about by the poem, "Hang Up the Baby's Stocking." This poem was in our second reader.

A part of these cuttings were pictures from catalogues, the stockings were free-hand cuttings and the slips, upon which the verse and the numbers were written, were cut according to estimated measurements. The poem slip was to be about three inches long and five inches wide. The two number slips were to be about three inches long and two inches wide. No rulers were used. The slips were cut and the poem and numbers were written thereon. The material on the arithmetical slips was based on catalogue prices.

The most accurate child in each row was then given a ruler and told to measure the strips in that row and bring the teacher the ones most nearly correct. We made the final selection according to neatness of the work.

The complete poster showed reading, language, number and spelling correlations.

This poster suggested another. We decided to fill one stocking for a second grade girl and another for a second grade boy. We decided to give each one a toy, something of educational value, something good to eat and something useful. This poster material was obtained, chiefly, from catalogues and the correlations were based on language, number work and spelling.

The children were proud of these two posters. Although crude, they represented thought and reasoning in the procuring and the arrangement of materials.

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The Sand-Table

Ruth Prescott

Columbus School, Mt. Vernon, N. Y.

THE purpose of sand-table work is not so much to produce fine representations of the subjects studied, as to express ideas derived from study in concrete form. I have found in my work that a sand-table is an almost indispensable furnishing of a schoolroom. The work done on the sand-table can go hand in hand with any subject in which illustrations make it possible to teach more effectively. My work is primary reading only. I have three different grades that come to my room for their reading, and as these children come from Italian homes of a poor class, it is very difficult to obtain reading matter within the comprehension of the children. These children have never seen much of the outside world. Their idea of the world is crude, consisting of only those experiences one goes through living in a crowded foreign district in the outskirts of New York City. I find in reading many of the stories, that the children are able to pronounce the words but do not really get the thought. Pictures, of course, help explain many parts of the stories, but actual working out and seeing these stories is what the children need.

Sand-table work seems to be the one way to present my stories in a comprehensible manner. The children are delighted with the idea and give many helpful suggestions. Considering the fact that one part of the class in my room does oral reading while the work done by the other part of the class is practically unsupervised, the work is somewhat crude in form. The general effect of the sand-table is more important than detail of construction, especially in the lower grades. The first essential is that the children do the work. Suggestions are sometimes offered by the teacher, providing they improve the value of the illustration.

The details of sand-table work are best presented through descriptions of work actually done in the class-room.

Robinson Crusoe

Two third grade classes read the story of Robinson Crusoe. As we read, the children decided it would be fine to work the story out on our sand-table. They listed the best illustrations for sand-table work and chose the four or five more interesting ones to make up a story picture on the sand-table, such as, Robinson Crusoe's home with the fence around it, the goat field and garden, a small part of the ocean, with his canoe, and the cave.

The two characters of importance, Robinson Crusoe and Friday, his slave, were made by dressing celluloid dolls to represent each. The children painted one black and made a little brown shirt to represent the black savage, while Robinson Crusoe had a beard and hair made from painting cotton batting black. His costume was brought in by a little chap whose brother, a hunter, had given him a piece of rabbit skin. This was his idea of the goat-skin suit. The house was made by rolling cardboard and sewing raffia to a tent-shaped roof, to give the effect of the jungle home.

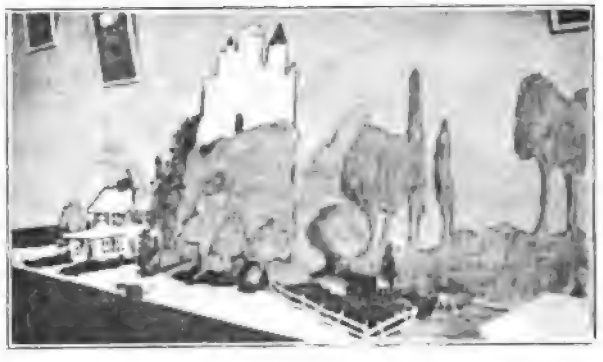
Stakes were cut from cardboard and pointed at the top, making a very good likeness of the fence. These were set up around the house, garden and goat field, so that the children could see how safe Robinson Crusoe was from animals and savages.

Drawing paper, 9 x 12, was rolled tightly around a pencil, then pasted, and small strips of brown crepe paper about an inch wide and twelve inches long, were wound around this drawing paper to give the leafy trunk effect of palm trees. Green paper was cut in shape of leaves and placed in the top of the tree to make the representation of the palm complete.

The dog, goats, monkey and sheep could be modeled from clay, or cut out, but we did not do so. One little fellow brought animal crackers for our goat field. This proved to be a fine idea, not only for the benefit of our sand-table, but as a connection between his school and home life. Other children brought animals made from wood, celluloid and other materials, all very helpful in making our sand-table a clear illustration of our story.

Robinson Crusoe

From a rough piece of wood a canoe was carved in the schoolroom by one of the boys. This gave them such a splendid explanation of Robinson Crusoe carving a canoe from a tree. That was almost too much for my people to believe when they read it. One of the little girls brought cloth for the sail on the canoe. Even the sand-paper used in smoothing off the rough edges was brought in by a little boy.



Jack and the Beanstalk

The class decided that the scene to be used as a background was the cave and a small part of the ocean, showing the wrecked ship in the distance and also a little of the far distant shore. The drawing supervisor did this background on a large piece of manila paper, thus setting off the sand-table to a very good advantage.

This is only one story, but almost any story can be made into an attractive illustration with the aid of a sand-table.

The story of the "Three Pigs" and "Jack and the Beanstalk" were worked out in a very helpful way. I am sending the pictures for these and I think with this one description they will almost explain themselves.

The class have dramatized these stories, making the

Three Little Pigs

(*Continued on page 664*)

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The Story Stand-Ups

Ruth Ash

This Little Pig Went to Market

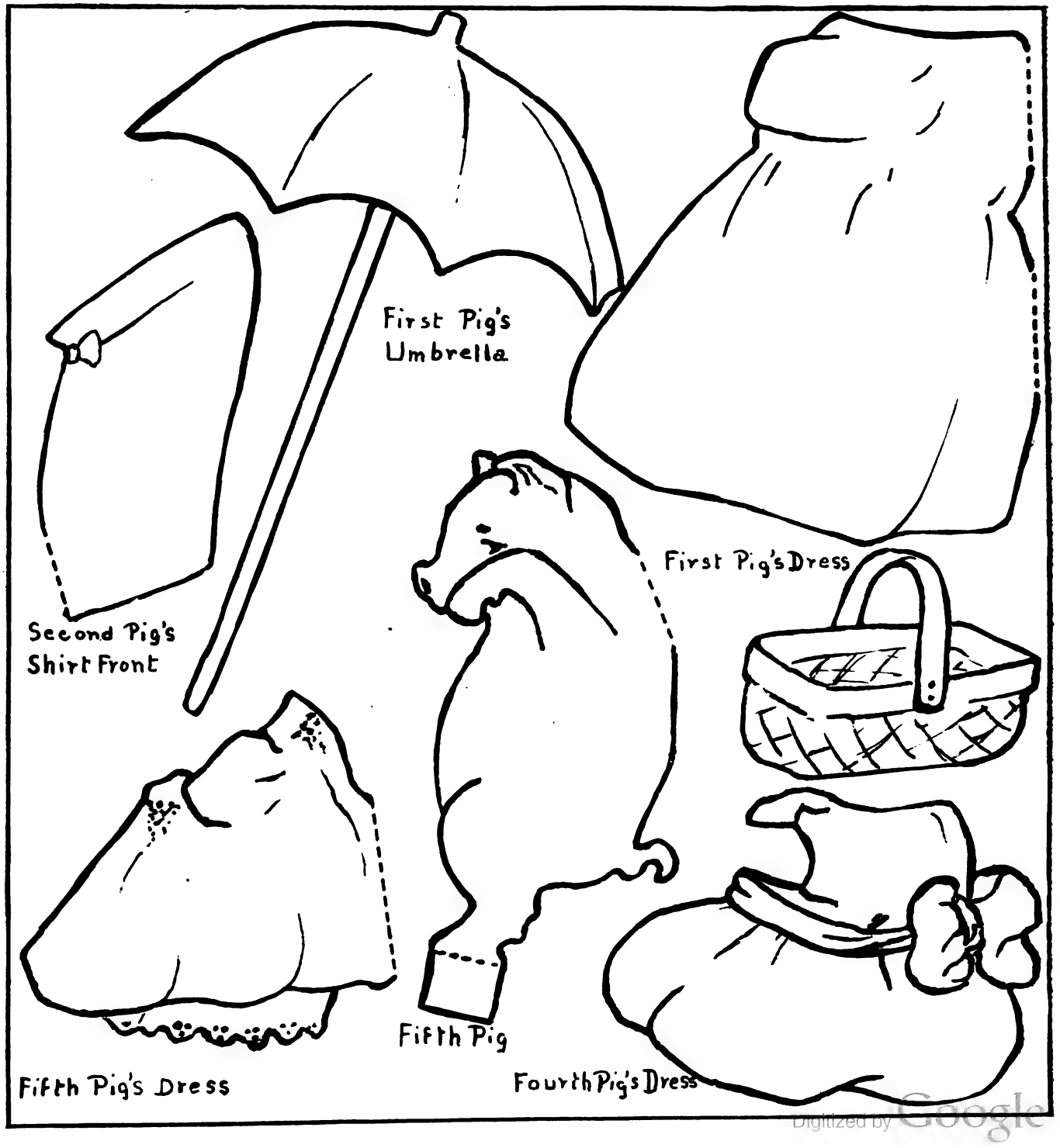
What would make a nicer Christmas present for a younger brother or sister than these toys, illustrating this much-loved rhyme? They can be made either from paper or cut from wood and painted as suggested.

Directions for Making

The different pieces are cut from colored paper or from white paper and colored. Unless a heavy paper is used for the pigs their legs may need to be reinforced with cardboard or wooden slats. All pieces, with the exception of the basket and umbrella, are cut from a double paper, the dotted line being placed on the folded edge.

The pigs' bodies are tan, the first pig's dress light gray, basket brown and umbrella dark gray. The second pig's suit is gray and shirt front white. The third pig's suit is blue, the fourth's dress is pink and the fifth's dress is white.

The laps on the feet are bent inward, lapped on top of each other and then pasted on a two and a half inch square of cardboard. The clothes are slipped on to fit both sides appearing the same. The first pig holds umbrella and basket between the two front feet.



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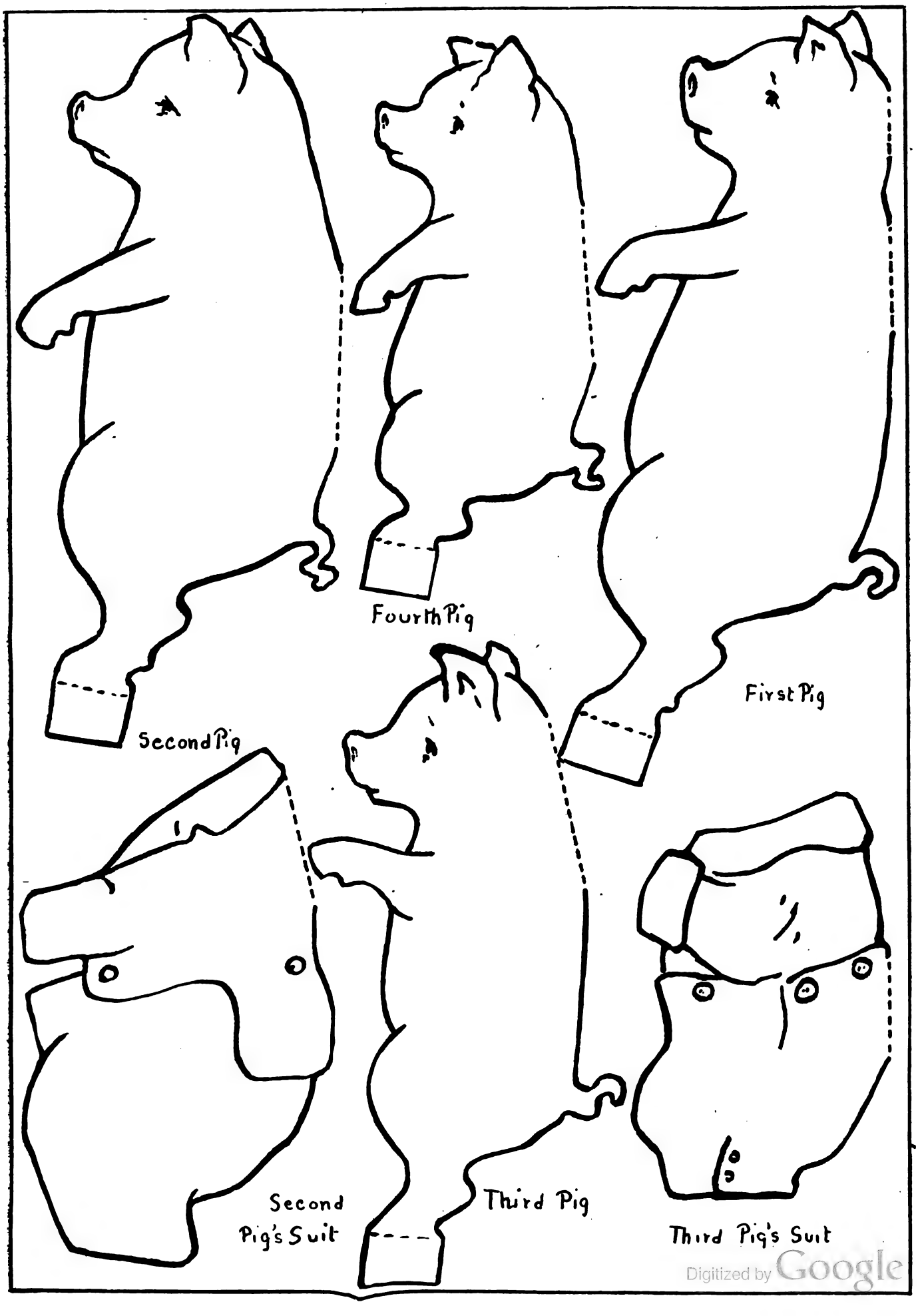

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A Project for the Second Grade

Part II

A Morning Assembly Based on the Bird Study Unit

Grace E. Storm

Instructor in Kindergarten Education, the School of Education, the University of Chicago

THE pupils of the University Elementary School have Morning Assembly twice a week. On Tuesdays and Thursdays the first four grades assemble together, and on Wednesdays and Fridays the fifth and sixth grades. The programs for these assemblies are usually given by the children. If they feel especially interested in some unit of work which they have carried through and think that it would be of interest to the other grades, they give it in Morning Assembly. In this way the children throughout the Elementary School are made intelligent of the activities of groups other than their own. Their point of view concerning the life of the school is distinctly broader. Moreover, the experience of appearing before so large a group of children cannot help but result in greater poise and self-possession. A child who has not been accustomed to expressing himself before a large audience is timid and shrinking; he stammers and hesitates. Words do not come to him readily and he does not enjoy the experience. On the other hand, if, beginning with the kindergarten, the habit is begun of talking to large groups as well as small ones, it becomes a more or less natural procedure.

Another great value of the Assembly is that it furnishes a very real motive for oral and written composition. A larger interest centers around a topic when it is to be given before an audience, particularly one made up of pupils from several different grades. There is a reason for working toward a clear and definite presentation. It is taken for granted that there is familiarity with the subject. This is one requirement. The other is an audience that will be interested in hearing the result of either the oral or written discussion. To say to a class, "Write a story about the blue-jay," does not contain a sufficient motive. It is a command that comes from the teacher. To write a story about the blue-jay to read to other children, or for other children to read, provides a very real purpose for writing it.

At the close of the study of birds by the second grade, which was described in the last issue of this magazine, the children suggested that they tell the pupils of the lower grades in the Morning Assembly what they had found out about birds. They were asked to think of everything which should be included in such a program. As they mentioned different topics the teacher wrote them on the blackboard. The topics were as follows:

We like birds.
The poem about the canary.
The poem about the robin.
How we trimmed the birds' Christmas tree.
Stories about all the birds that we have studied.
Our Bird Books.

"What do you think we should tell first?" brought the answer, "We should tell about trimming the Christmas tree for the birds."

"Why should we tell that first?"

"Because that was the first thing that we did about the birds."

"Because trimming the Christmas tree for the birds got us started to finding out about the birds."

"What shall we tell next?"

"Why we like the birds."

When the poems were next suggested, attention was called to the fact that poems helped to complete the stories about the birds, and so really should have no place on the program by themselves, but only in connection with the birds which they helped to describe. The list of birds was next given, and as the teacher wrote them on the blackboard she asked if they should tell about all the birds which they had studied. It was decided that only those birds which could be found in Wooded Island, or in the vicinity of Chicago in the spring, should be given. They decided to leave the showing of our Bird Books until the last.

As far as possible, each child was allowed to choose the topic which he preferred. In this way a pupil who was especially interested in a particular topic could talk about it with much more clearness and enthusiasm than about one in which he did not fell the same interest. In some instances several children wished to take the same topic. All those volunteering were allowed to "try out" before the class. The class then voted for the one they liked the best. It was not enough to say that they liked John's story the best, but they had to say why they liked it. Such questions as these were asked by the teacher to suggest to them certain standards of judging:

"Did John give all the reasons why we like birds?"

"Which ones did he leave out?"

"He left out about birds eating insects that destroy the fields and gardens."

Is that very important?"

"Yes."

"Then John should tell about that, too."

As the subjects were chosen the program was placed on the board.

When the different birds were suggested to be discussed, each child who did not have one of the general topics was allowed to choose the bird he preferred to tell about in Assembly. Sometimes two or three pupils took the same bird and "divided up" the stories. For instance, three pupils took the blue-jay. One described the bird, told what he eats and where he is found. The next told a story about the woman who had a pet blue-jay and a few of the many tricks that it did. Another told a story of the kind traits that blue-jays showed to each other as observed by Mr. James Russell Lowell. When the child who described the blue-jay finished, the class was asked this question, "Do you think of anything that Paul could show to the class to make his description clearer?"

One answer was, "Paul could show a stuffed specimen when he describes the blue-jay." (The class had used specimens in the study of birds before the weather permitted excursions to Wooded Island in Jackson Park.)

Accordingly Paul held up the mounted specimen as he described the bird. The descriptions were very simple. The size was compared to that of the sparrow. The most conspicuous colors of the bird were mentioned, especially a patch of color useful to know in recognizing the bird. The stories describing habits of the bird were similar to the ones composed for their bird books and which were printed in the last issue of this magazine under the title, "A Bird Study Unit." If there was a poem about the bird, it was given by some pupil who had not taken part in the description.

After the birds had been chosen and the stories about them had been given, the teacher said, "Can anyone think of something else that we could do to make our Assembly more interesting to the other grades?"

One suggestion was that we might sing some songs about

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birds. In their music periods they had been having songs about birds, since the music teacher knew that this had been the unit in nature study for several weeks. They selected these songs to sing for their Assembly, one at the beginning and one at the end of the program:

The Oriole's Nest Song — *Eleanor Smith, The Modern Music Series, First Book.*

All the Birds Have Come Again — *Eleanor Smith, Songs for Little Children, for the Kindergarten and Primary Grades, Part I.*

They were told that there was something else which they could do to make their stories of birds more interesting. When no one suggested the thing which she had in mind, the teacher helped them by saying:

"What have you been doing in your art class lately?"

"We have been drawing birds."

"What can you do in Assembly?"

"We can draw the birds that we talk about."

"I think that those other children would enjoy seeing you draw some birds free-hand. Who can come up here to the blackboard and draw the outline of one bird that we have been studying? The rest of us will see if we can guess what bird you draw."

As many as fifteen children out of a class of twenty-five were most eager to try. The first bird, while crude and awkward looking, was guessed instantly. It consisted mostly of a very fat breast and had the ear marks of a well-fed robin. The second, from its evident position on the trunk of a tree, was greeted as the woodpecker. The blue-jay was recognized by his topknot and his long tail. The other birds drawn were not so easily recognized, for they did not possess such distinguishing characteristics as the first three. Moreover, their general shape was not so familiar to the pupils. However, since there was a motive for learning to draw these birds free-hand, they were anxious to practice drawing them. A general procedure to be followed in Assembly was discussed by the children and decided upon. A child would step to a blackboard, standing upon the stage, and draw a certain bird. There was no attempt to put in color. Before drawing the child said, "I want you to guess what the bird is that I am going to draw. If you know, please hold up your hands so I'll know whom to call upon." This last statement was provoked by the question:

"When you tell the children in the audience that they may guess, how can you be sure that they won't all answer at once?" with the result that the decision was reached for each child to make this statement before he drew the bird. The surprising thing was that the pupils in the Assembly, even the oldest ones, heeded the instructions laid down by these small children, so they had the additional enjoyment of calling upon those pupils who indicated that they recognized the bird. Sometimes a child who felt a timidity in talking before so many children felt no hesitancy in drawing. In that case, one child drew the bird and the others told about it. The following birds were drawn, and stories told about them: Robin, Woodpecker, Blue-jay, Wren, Redstart, Brown Thrush, Purple Grackle, Catbird, and Ring-necked Dove.*

The day before we were to give our Bird Study Unit, we went up to the Assembly room to go through our program. We wanted to be sure that all talked distinctly enough to be heard all over the room. Emphasis was placed on the fact that no matter how interesting our talks might be, if they could not be heard, we might as well not give them. Several of the practice teachers sat in the back of the room, and when any child failed to speak distinctly, he was told that he could not be heard. The children were encouraged to give their stories naturally; that is, without any attempt to memorize. Before going to the Assembly room, one child suggested that we take along our Bird Books and hang them around the room. They had just completed these and were exceedingly proud of them.

"What else can you show?" These answers were given:

"Pictures of our Christmas tree that we drew."

"Pictures of the birds that we bought from the Mumford Company."

"Pictures of these birds with our printed stories pasted under them."

"Some of our large reading charts with our stories printed on them, so that everyone can read them."

These suggestions were carried out. The result was that, because of these numerous illustrations, the pupils were able to make clear and vital descriptions which otherwise would have tended to be meaningless and abstract. As it was, when a child was talking about the redstart, he had the mounted specimen to show, a colored picture of it on the wall and the story which the class had composed printed on a large sheet of manila cardboard hung where all could see them.

The results of the Morning Assembly, based on the study of birds, were felt to be well worth while. There was a genuine interest in the stories and drawings evidenced by the pupils in the audience. The most important result, from the teacher's standpoint, was the value to the pupils who presented the program. There was training in organization, in the selection of topics to be presented; there was a weighing of values in the choice and rejection of points to be included in the stories; the very best effort was called forth in the telling of the stories and there was the gain in poise and self-confidence from the actual experience of appearing before an audience.

*These birds are found in Jackson Park, where all the children could hunt them

Santa Claus

He comes in the night! He comes in the night!
He softly, silently comes!
While the little brown heads on the pillows so white
Are dreaming of bugles and drums.
He cuts through the snow like a ship through the foam,
While the white flakes around him whirl;
Who tells him I know not, but he findeth the home
Of each good little boy and girl.

His sleigh it is long and deep and wide;
It will carry a host of things,
While dozens of drums hang over the side,
With the sticks sticking under the strings;
And yet not the sound of a drum is heard,
Not a bugle blast is blown,
As he mounts to the chimney-top like a bird,
And drops to the hearth like a stone.

The little red stocking he silently fills,
Till the stockings will hold no more;
The bright little sleds for the great snow hills
Are quickly set down on the floor.
Then Santa Claus mounts to the roof like a bird,
And glides to his seat in the sleigh;
Not the sound of a bugle or drum is heard
As he noiselessly gallops away.

He rides to the East and he rides to the West,
Of his goodies he touches not one;
He eateth the crumbs of the Christmas feast
When the dear little folks are done.
Old Santa doeth all that he can;
This beautiful mission is his;
Then children, be good to the little old man,
When you find who the little man is. — *Anon.*

Christmas

Christmas is a merry time,
For little girls and boys,
With hearts and heads so full of fun
And stockings full of toys.

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The December Project

Florence A. Powell

(Book rights reserved)

How Christmas Came

Heaven's fairest star
Trembled a moment in the gold-flecked blue,
Then, earthward dropped,
Was in an empty cradle lost to view;
Till Angel came
And softly parting back the curtains smiled
While hosts proclaimed
The birth of Bethlehem's King — in a new-born Child.
— *Callie L. Bonney*

Does one need to be inspired — does not the word December bring to minds and to hearts the greatest family day of all the year. Everyone seems a child again — hand in hand the young and old celebrate the festival that gave to the world the greatest gift that man has ever known — the gift of Peace on earth, Good-will to men.

The story of the Babe of Bethlehem and the legend of St. Nicholas make us all rejoice that this wonderful day is a child's day. By that we know it is a day of love, of rejoicing and of unselfish delight. Who knows better than the teacher that to see with the eyes of a child, to think with the mind of a child, and to love with the heart of a child is the greatest asset anyone can possess?

Do you teachers have to set the stage for this month's work? No. That is why our hearts respond to any suggestions for this season of the year.

Each December the children create the interest, the desire to work with Christmas materials, learn of Christmas symbols, read and write of this wonderful time; in fact, they become untiring. Our part is to enter in with, to give to the children the very best idea and ideals of Christmas. Prepare the finest of literature pictures, and stimulate in the child the desire to show to others that he wants to share, to enjoy, and rejoice with all his little friends and schoolmates.

Every teacher should be happy, filled with the true spirit, for when the teacher accepts this great festival in a matter-of-fact way, she has not only missed the very best and finest in life, but has committed an unpardonable wrong in subduing that spontaneity that a child rightfully has and rightfully should express.

Let us all, as teachers, become as a child again in the happiness that comes to all people of all nations on this festive day — Christmas.

This month brings Christmas, also the long evenings, short days of winter, the cold north winds, the snow blizzards. Looking up into the sky at night one can see the great number of stars. Which is the north star? How is it different from all other stars? (Here one may study the compass.)

After a child, from his observation, has drawn his description of a winter month, and that month December, tell the story of the First Christmas. After the study of the north star, as it guides the sailors and traveler, so the Star of Bethlehem guided the Wise Men to the dear little Baby in the manger on that first Christmas night so many years ago. (A study of stars, shepherd, sheep, desert and camel may be taken in the Desert Project, this most suitable for third and fourth grades; use of sand-table and the clay modeling most helpful.)

Have pictures of mothers and babies in the room, for instance:

Madonna Di San Sisto — *Raphael*
Madonna of the Chair — *Raphael*
The Christmas Baby — *Fraschtt*
Mother and Child — *Murillo*
The Nativity — *Correggio*
Adoration — *Stokes*
Christ Child — *Bouguereau*

Also many wonderful Christmas pictures of mother and baby from magazines. Perry Pictures are of great value and can be purchased very reasonably.

The story of the First Christmas is to show the love of mother and child, the great love shown by all to a baby and that the presents were given in love and admiration, as we to-day shower our love and gifts upon a new baby that has come to join our circle of friends.

First Week

Study of the holly, evergreen, wreath, bell, candle. Christmas or pine tree, stocking, fireplace, lanterns, etc. Have pictures, tell legends, memorize short poems, learn songs, have story plays. For art and language correlation make a Christmas Booklet. On each page have a cutting of any of the above mentioned; when possible, have the object to be studied. This is the time for the children to make the room decorations: the holly for the blackboard border, bells to hang at windows, wreath for door, the gorgeous chains to decorate the room. If each row is responsible for a unit of work the supply becomes sufficient, and how easily and pleasantly the hours of seat work and art have been spent! The children like these decorations far more than the most expensive that the teacher could purchase.

Second Week — The Home Preparation

Lessons upon getting the home in readiness for entertaining.
Decorating the house.
Preparation of food (cakes, candies, puddings, etc.).
Making of remembrances for friends, relatives and members of the home.

Now the children are ready to make their gifts for Father and Mother. Whether a calendar, match-scratcher, shaving paper, booklet, needle-case, necklace, flower, or the many other attractive gifts that are made in school, these presents *should* be wrapped in tissue paper properly marked and laid away until the close of the last day, when they are taken home to be given Christmas Day.

Here a lesson of neatness, daintiness, preparedness and thoughtfulness is obtained. Why prepare the gifts so early? The teacher is fresh and interested, far more so than in the last few busy days before closing. A present worth making is worth giving—worth giving in such a way that everyone is happy and every minute a delight to child and teacher.

Begin to teach Christmas songs and memorize Christmas selections. This can be done in a Language period as well as a Music period.

Third Week — The Legend of St. Nicholas

Stories of Christmas in other lands.
A Study of Santa Claus.
Description of Christmas.
Children's Expectations.
Teach here the lesson, "It is more blessed to give than to receive."

A Christmas Booklet made with simple original illustrations, verses, or sentences make a worth-while piece of literature.

In second and third grade children can make their original poems and illustrate with crayon, water color or cuttings.

Fourth Week — Christmas

From Christmas pictures work out many Christmas

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stories. Picture stories are of great value. Have spelling lessons from pictures of Christmas.

Review selections and songs; prepare for Christmas program; no matter how simple the program the power gained by the child at these festivals is invaluable to him in years to come.

Let children decorate the room and with a great deal of tact the teacher can so suggest the placing and arranging of decoration that the room becomes a bower of beauty. Write letters to Santa; make envelopes and mail.

Christmas Shopping

Of course the store windows are the heralds of the holiday season. Can your room become a great department store? It surely can, as ours has been many a Christmas. Upon many chairs, desks, tables have various magazine pictures suitable to departments in the store; for instance, pictures of candy, or shoes, perfumes, toys, handbags, victrolas and records. The children go from counter to counter, selecting gifts for Father, Mother and Baby.

If you doubt the earnestness and sincerity in which these purchases are made, just try this little scheme and you will not only be convinced but surprised at the enjoyment and delight the children derive from their expedition.

After the selections are made a booklet is arranged called "Christmas Gifts." Father's gift, page 1; Mother's gift, page 2; Baby's gift, page 3. This book is taken home to put upon the tree or given to mother on Christmas Day. Now when a little tot comes up to you with a picture of a vacuum cleaner and with eyes brightly shining and voice full of love says, "Oh, now my mother will have what she wants most of anything," you feel that the lesson reached home far better than any gifts money could buy. You see it does pay — a lesson in selection, judgment, courtesy and generosity.

The program on Christmas closes the month of December. Let not only this wonderful December or Christmas spirit become a part of us for this short time, but let each day of the New Year be so filled with it that we, as teachers, make life for us and for our little ones worth the living.

Original Work Done by Children of Grade IIIA

C is for Christ Child who came to the earth.
H is for Heralds who told of His birth.
R is for Riches the wise men bring.
I is for Incense they offer the King.
S is for Star that showed them the way.
T is for Tribute the wise men pay.
M is for Manger, the dear Christ Child's bed.
A is for Angels who guarded its head.
S is for Shepherds who heard angels sing
Hosannas to Jesus, the new-born King.

C is for Christmas, the best day of all.
H is for Holly to hang on the wall.
R is for Reindeer that draw Santa's sleigh.
I is for Ice they must cross on their way.
S is for Santa, of stockings the king.
T is for Toys he likes best to bring.
M is for Mistletoe, shining and white.
A is for Anthems of joy and delight.
S is for Sleigh that carries much joy
To the home of each good little girl and boy.

Spelling

By picture study and by picture story this Christmas spelling lesson was developed.

Christmas	stockings
night	Santa Claus
bed	reindeer
fire	presents
mantle	pack
grate	asleep
hang	happy

(These verses were illustrated with paper cuttings by the children. We regret that these illustrations arrived too late for publication herewith.)

Into his sleigh he jumps with a bound,
Away flew the reindeer over the ground,
For Santa must visit and leave everywhere
A toy or a tree, or both, I declare!

In the Northland in his workshop
Santa works with Brownies ten,
For his friends are little children,
Little ladies and gentlemen.

My! what good children we must be,
So Santa will come — don't you see!

In our beds when all are asleep,
Down the chimney Santa will creep,
Out of his pack our presents will come,
And a fine tree will be there before he is done.

Most little children receive handkerchiefs for Christmas presents; so this seems to be an especially attractive time to present the following Handkerchief Lesson:

Handkerchief Lesson

Aim

To teach the child the value and need of the handkerchief from the standpoint of Health.

Purpose

To have each child form the habit of carrying and the proper use of the handkerchief *every* day and *all* day.

Procedure

a Introduction to story by questions, to arouse the interest of the children.
b Telling of the story: Story of the Cotton Baby — *Florence A. Powell.*
c Material: Cotton plant blossom, cotton after combing the cotton seeds, bale of cotton, pictures of cotton field, pieces of cotton cloth, a fine clean white handkerchief, soft white paper napkin for each child.
d The story as a basis for questions.
e Demonstrating in the use of the handkerchief.
f Summary of the lessons.

Question Children, have you wondered how your clothes grow? Where did Mary's hair ribbon come from?
Answer From the silk-worm.
Q. Where did the cloth in Miss Kay's skirt come from?
Ans. From the wool on the back of the sheep.
Q. Where did the cloth in Anton's cotton waist grow?
Ans. On the cotton plant.
Q. Where did Eleanor's handkerchief grow?
Ans. The cloth came from the cotton plant.

Story of the Cotton Baby

Way down in my warm cradle, I could hear the raindrops play, the breezes sing their soft lullabies and could feel the warm fingers of the many sunbeams as they caressed my brown cozy cradle.

One bright sunny day in our southland my cradle seemed too small for me, so when the breezes rocked me quietly to and fro, my cradle snapped open, and behold! what

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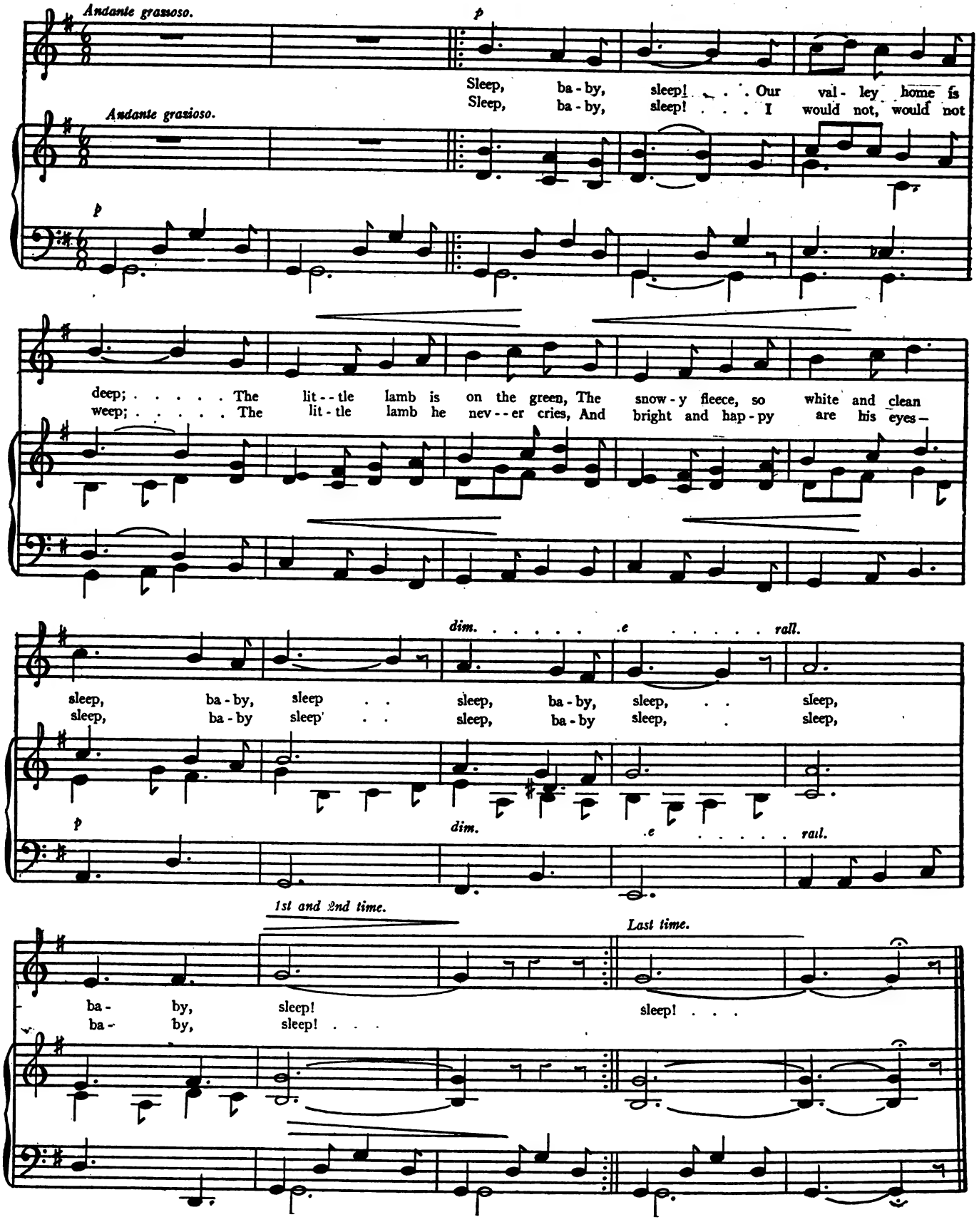
The Little Lamb



Sleep, baby, sleep!
Near where the woodbines creep;
Be always like the lamb so mild,
A kind and silent, gentle child —

Sleep baby sleep!
Sleep, baby, sleep!
Sleep, baby, sleep!
Sleep!

(From "Songs for Little Children," by T. W. Stephenson B:A. Published by Henry Frowde, Hodder & Stoughton, London, England)

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Sleep, baby sleep.

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A Department for Story Tellers

Children's Stories—La Fontaine

Laura F. Kready

Author of "A Study of Fairy Tales"

LA FONTAINE was born in 1621 at Chateau-Thierry. He was a backward child and did not show any poetical genius until he was twenty-one. In temperament he was benevolent almost to foolishness; he had the quality of good humor with all the world; he had little cunning, caution, or veneration; very good perceptive faculties but better reflective ones; and a dominant love of the beautiful. He possessed a simplicity of heart and the instinct of observation. He sympathized with animals, the ways of the wolf, and the fears of the mouse were open to his understanding. It is told of him how one day he lost his dinner because he was watching with admiration a common ant-hill. The little community were engaged in what he took to be a funeral and he could not in decency leave them until it was over.

His early life was not good nor moral. He was married at the age of twenty-six, but he later deserted his wife and did not regard the obligations of marriage. He was also improvident and care-free to the extent that some of his friends remonstrated with him for not applying himself to his affairs. He responded with "The Epitaph of La Fontaine," which has often been appended to his fables:

> John went as he came — ate his farm with its fruits,
> Held treasure to be but the cause of disputes;
> And, as to his time, be it frankly confessed,
> Divided it daily as suited him best —
> Gave a part to his sleep, and to nothing the rest.

La Fontaine had the reputation of being absent-minded, he appeared outwardly dull when inwardly his mind would be working splendidly. Once a mail-carrier, following him, picked up a bundle, and overtaking him, said: "Have you lost anything?" "Certainly not," said La Fontaine, with surprise. "Well, I just picked up these papers," replied the man. "Ah, they are mine," cried La Fontaine; "they involve my whole estate!"

He had many friends, both men and women, who never suffered him to want. He was an especial favorite of the women who ruled the kings of France. For twenty years he lived in the home of Madame de la Sablière, perhaps the best educated woman in France, whose husband was the king's secretary. She did not want her favorite poet to have any care for his external wants. At her death he lived in the home of another friend who invited him.

La Fontaine took life very quietly. He was a poet at heart. He was a master of streams and forests, even greater than Isaac Walton, and collected and applied ideas on the comparison of men with plants and animals. His appeal to the Woodman is famous:

> Leave axes, hooks and picks,
> Instruments of woe;
> The scythe of Time, with deadlier tricks,
> To line the borders of the Styx,
> Too soon will bring thee low.

He was deeply read in tales of the Middle Ages, satires, and animal stories. He knew Horace, Virgil, Terence and Quintilian, Plato and Plutarch. His favorites were Malherbe, Corneille, Rabelais and Marot. He read Ariosto, Boccaccio and Macchiavelli. He became a protege of Fouquet, the minister of France, who settled upon him a yearly pension of a thousand francs.

La Fontaine was the intimate friend of Boileau, Moliére, and Racine. They rented a small chamber in Paris, where they all met several times a week. They discussed their amusements, and then if they spoke of any subject of science or letters they profited by the occasion. Neither envy nor malice had any place with them. They adored the ancients, praised some moderns, and gave one another sincere counsel when any one of them published a book.

In 1668 La Fontaine published his first collection of six books of fables under the title, "Selected Fables in Verse," with illustrations by Chauveau, dedicated to the Dauphin. The success of the collection was so great that it was reprinted the same year, in a smaller size. Fables became established on the top of Parnassus through La Fontaine's volumes. A second collection of fables was published, 1678–9, making twelve books of fables. The king showed unusual favor to the author because "the youth have received great advantage in their education from the fables, selected and put into verse." La Fontaine was permitted to present his book in person to the king. He went to Versailles, and after giving his compliment to royalty, he discovered that he had forgotten to bring the presentation copy with him. He was received favorably, however, and was loaded with gifts. On returning, he absently lost the purse of gold given him, which was later found under the cushion of the carriage in which he rode.

In 1684 he was elected a member of the Royal Academy. He was a general favorite in this distinguished body. Voltaire said of the fables: "I hardly know a book which more abounds with charms adapted to the people, and at the same time to persons of refined taste. I believe that, of all authors, La Fontaine is the most universally read. He is for all minds and all ages."

La Fontaine died in 1695, at the age of seventy-three. On hearing of his death, Fenelon wrote a eulogy for his pupil to translate: "La Fontaine is no more! He is no more! and with him have gone the playful jokes, the merry laugh, the artless graces and the sweet Muses."

In his Fables La Fontaine selected from Æsop, Phædrus, Horace and Oriental sources. He surpassed his models, and is himself a model difficult to be imitated. In turning Greek and Latin fables into French verse, his original work was in setting forth his own observations and giving comments. His fables have artistic finish. In interest and variety they are sound, clear and sweet. They criticise monarch, churchman and noble in the guise of the beasts, that led to a revolution in eloquence. They have a high lyric quality, are concrete, and show French wit. They are French classics and every French child is considered untaught without his "La Fontaine." A beautiful modern edition, with illustrations by Boutet de Monvel, unites classic illustration to the fables.

The following list gives some of the best of the fables. The edition used is "La Fontaine's Fables," translated by Elizur Wright; London, George Ball, 1903.

The Grasshopper and the Ant, p. 2 — the first fable in the book.
Death and the Woodman, p. 18
Death and the Unfortunate, p. 18
The Oak and the Reed, p. 24 — The most classic, La Fontaine's favorite.
The Council Held of the Rats, p. 28
The Bird Wounded by an Arrow, p. 39
The Dove and the Ant, p. 39
The Ass Loaded with Sponges and the Ass Loaded with Salt, p. 37
The Lark and Her Young Ones with the Owner of a Field, p. 98
The Woodman and Mercury, p. 101
The Mountain in Labor, p. 111
The Ass Dressed in the Lion's Skin, p. 120
The Animals Sick of the Plague, p. 144 — Considered his best fable.
The Dairywoman and the Pot of Milk, p. 159 — A very popular one.
The Two Doves, p. 223 — One of the very best, shows tenderness.
The Cat and the Fox, p. 241
Death and the Dying, p. 176

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The Camél and the Floating Sticks, p. 83
The Arbiter, the Almoner, and the Hermit, p. 347 — Perhaps the best criticism of life.
The Sick Stag, p. 313 — Picturesque
The Fox, Flies, and Hedgehog, p. 325
The Woods and the Woodman, p. 332

Of all the fables, "The Oak and the Reed" was said to be his own favorite. It is considered the perfection of classical fable:

The Oak and the Reed

The Oak one day addressed the Reed: —
"To you ungenerous indeed
Has nature been, my humble friend,
With weakness aye obliged to bend.
The smallest bird that flits in air
Is quite too much for you to bear;
The slightest wind that wreathes the lake
Your ever-trembling head doth shake,
The while, my towering form
Dares with the mountain top
The solar blaze to stop
And wrestle with the storm.
What seems to you the blast of death,
To me is but a zephyr's breath.
Beneath my branches had you grown,
That spread far round their friendly bower,
Less suffering would your life have known,
Defended from the tempest's power.
Unhappily you oftenest show
In open air your slender form,
Along the marshes wet and low,
That fringe the kingdom of the storm.
To you declare I must,
Dame Nature seems unjust."

Then modestly replied the Reed:
"Your pity, sir, is kind indeed,
But wholly needless for my sake.
The wildest wind that ever blew
Is safe to me compared with you.
I bend, indeed, but never break.
Thus far, I own, the hurricane
Has beat your sturdy back in vain;
But wait the end." Just at the word,
The tempest's hollow voice was heard.
The North sent forth her fiercest child,
Dark, jagged, pitiless and wild.
The Oak, erect, endured the blow;
The Reed bowed gracefully and low.
But, gathering up its strength once more,
In greater fury than before,
The savage blast
O'erthrew, at last,
That proud, old, sky-encircled head,
Whose feet entwined the empire of the dead!

About one half of La Fontaine's fables are from Indian sources. The following one, which is considered his best fable, because of its exquisite poetry, its good dialogue, and its excellent moral teaching, is the same as the Bidpai, "The Lion and the Camel."

The Dairy Woman and the Pot of Milk

A pot of milk upon her cushion'd crown,
Good Peggy hasten'd to the town;
Short clad and light, with speed she went,
Not fearing any accident;
Indeed, to be the nimbler tripper,
Her dress that day,
The truth to say,
Was simple petticoat and slipper,
And, thus bedight,
Good Peggy, light —
Her gains already counted —
Laid out the cash
At single dash,
Which to a hundred eggs amounted.
Three nests she made,
Which, by the aid
Of diligence and care were hatch'd.
"To raise the chicks,
I'll easy fix,"
Said she, "beside our cottage thatch'd.
The fox must get
More cunning yet,
Or leave enough to buy a pig.
With little care
And any fare,
He'll grow quite fat and big;
And then the price
Will be so nice,
For which the pork will sell!
'Twill go quite hard
But in our yard
I'll bring a cow and calf to dwell —
A calf to frisk among the flock!"
The thought made Peggy do the same;
And down at once the milk-pot came,
And perish'd with the shock.
Calf, cow, and pig, and chicks, adieu!
Your mistress' face is sad to view;
She gives a tear to fortune spilt;
Then with the downcast look of guilt
Home to her husband empty goes,
Somewhat in danger of his blows.

Who buildeth not, sometimes, in air
His cots, or seats, or castles fair?
From kings to dairywomen — all —
The wise, the foolish, great and small —
Each thinks his waking dream the best.
Some flattering error fills the breast:
The world with all its wealth is ours,
Its honors, dames, and loveliest bowers.
Instinct with valor, when alone,
I hurl the monarch from his throne;
The people, glad to see him dead,
Elect me monarch in his stead,
And diadems rain on my head.
Some accident then calls me back,
And I'm no more than simple Jack.

Perhaps the best fable as a criticism of life is the one which is placed last in the book, "The Arbiter, the Almoner, and the Hermit."

The child might write a fable developed from a proverb. Benjamin Franklin, who was a great advocate of "Æsop's Fables," who published many copies of it when it was first being printed in America, and who was stimulated to make his own book of wise sayings in "Poor Richard's Almanac," has given a notable instance of the moral tale developed from a proverb or wise saying, "Don't give too much for the whistle." This was written in a letter to a lady for the purpose of giving good advice, when Franklin was in France, in 1779.

The Whistle — Benjamin Franklin

When I was a child of seven years old, my friends on a holiday filled my pocket with coppers. I went directly to a shop where they sold toys for children; and being charmed with the sound of a *whistle*, that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my *whistle*, but disturbing all the family. My brothers and sisters and cousins, understanding the bargain I had made, told me I

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had given four times as much for it as it was worth, put me in mind what good things I might have bought with the rest of the money; laughed at me so much for my folly that I cried with vexation; and the reflection gave me more chagrin than the whistle gave me pleasure.

This, however, was afterward of use to me, the impression continuing on my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, "Don't give too much for the whistle," and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, *who gave too much for the whistle.*

When I saw one too ambitious of court favor, sacrificing his time in attendance on levies, his repose, his liberty, his virtue, and perhaps his friends to attain it, I said to myself, "This man gives too much for his whistle."

When I saw another fond of popularity, constantly employing himself in political bustles, neglecting his own affairs, and ruining them by that neglect, "He pays, indeed," said I, "too much for his whistle."

If I knew a miser, who gave up every kind of comfortable living, all the pleasure of doing good to others, all the esteem of his fellow-citizens, and the joys of benevolent friendship, for the sake of accumulating wealth, "Poor man," said I, "you pay too much for your whistle."

When I met with a man of pleasure, sacrificing every laudable improvement of the mind, or of his fortune, to mere corporeal sensations and ruining his health in their pursuit, "Mistaken man," said I, "you are providing pain for yourself instead of pleasure; you give too much for your whistle."

If I see one fond of appearance, or fine clothes, fine houses, fine furniture, fine equipages, all above his fortune, for which he contracts debts, and ends his career in a prison, "Alas!" say I, "he has paid dear, very dear, for his whistle."

When I see a beautiful, sweet-tempered girl married to an ill-natured husband, "What a pity," say I, "that she should pay so much for a whistle!"

In short, I conceive that great part of the miseries of mankind are brought upon them by the false estimate they have made of the value of things and by their *giving too much for their whistles.*

The Olive, Fig, Vine and Bramble

The Trees went forth once upon a time to anoint a king over them; and they said unto the Olive Tree, "Reign thou over us."

But the Olive Tree said unto them, "Should I leave my fatness, wherewith by me they honor God and man, and go to be promoted over the Trees?"

And the Trees said to the Fig Tree, "Come, thou, and reign over us."

But the Fig Tree said unto them, "Should I forsake my sweetness, and my good fruit, and go to be promoted over the Trees?"

Then said the Trees unto the Vine, "Come, thou, and reign over us."

And the Vine said unto them, "Should I leave my wine, which cheereth God and man, and go to be promoted over the Trees?"

Then said all the Trees unto the Bramble, "Come, thou, and reign over us."

And the Bramble said unto the Trees, "If in truth ye anoint me king over you, then come and put your trust in my shadow; and if not, let fire come out of the Bramble, and devour the cedars of Lebanon."

The following original fable illustrates how the child might take a certain emotion and then write a little tale of his own to display that dominant emotion. The emotion here displayed is *perseverance;* and the proverb might be expressed as "God helps those who help themselves," or "Where there's a will there's a way." One must remember that the fable must have these clearly defined characteristics:

1 It must have brevity.
2 It must have a point, its didactic intention.
3 It personifies lower forms of life, animals or things.
4 It may be of two sorts:
  a It may deal with truth, be ethical.
  b It may deal with practical wisdom.
5 Its meaning must be undeniable.
6 It must have directness.
7 It must have simplicity.
8 It must have picturesqueness.

The Little Frog — Laura F. Kready

Once upon a time some Frogs left the cool clear water of their pond, and wandering on the bank by the roadside, fell into two huge cans of milk.

"Oh, we'll drown! we'll drown!" they cried, and one by one, they began sinking to the bottom.

But there was one Frog who did not sink. "Will some one help me?" he cried. But no one came. So he set to work. "I can swim," he said; and round and round he began paddling in the milk, faster and faster. But all he could do was to make a little billowy circle in the strange white water. Yet he kept right on. "I *must* swim," he said. "Will no one help me?" But no one came. And round and round he beat the strange white water with his sturdy little legs.

Soon he grew very tired, and all out of breath. His legs ached, and his head hurt with all the hard bumps against the sides of the can. But he kept on swimming, round and round, making bigger circles in the waves of milk.

By and by he began to feel queer. What could be the matter? His legs seemed like sticks and he could hardly move them. But he never thought of stopping. He just kept on pushing and pushing and pushing his legs through the strange white water, until, all at once he had made for himself, *a pad of butter.*

Then standing lightly on its top, filled with longing for the lily-pad of his pond, he made one grand leap out over the can to freedom and his home among the reeds.

There are many instances of the fable in poetry. We have the inimitable "Fables of La Fontaine," which will be treated separately. The child may attempt to put a fable into rhyme. A modern instance of the fable in rhyme has appeared quite recently in a description of the home of Mr. Coolidge, the Republican nominee for Vice-President. Over the fireplace in the Coolidge home in Northampton is a verse containing a fable:

A wise old Owl lived in an oak;
The more he saw, the less he spoke,
The less he spoke, the more he heard.
Why can't we be like that old Bird?

"The Cow and the Ass," by Jane Taylor, has playful grace and comic humor, and its first two lines of the last stanza are even on a level with "La Fontaine."

The Cow and the Ass

Beside a green meadow a stream used to flow,
So clear one might see the white pebbles below;
To this cooling brook the warm cattle would stray,
To stand in the shade on a hot summer's day.

A Cow, quite oppressed by the heat of the sun,
Came here to refresh, as she often had done,
And standing quite still, stooping over the stream,
Was musing perhaps; or perhaps she might dream.

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But soon a brown Ass, of respectable look,
Came trotting up also, to taste of the brook,
And to nibble a few of the daisies and grass:
"How d'ye?" said the Cow; "How d'ye do?" said the ass.

"Take a seat," said the Cow, gently waving her hand;
"By no means, dear madam," said he, "while you stand."
Then stooping to drink, with a complaisant bow,
"Ma'am, your health," said the Ass: — "Thank you, sir,"
said the Cow.

When a few of these compliments more had been passed
They laid themselves down on the herbage at last;
And waiting politely (as gentlemen must),
The Ass held his tongue, that the Cow might speak first.

Then, with a deep sigh, she directly began,
"Don't you think, Mr. Ass, we are injured by man?
'Tis a subject which lies with a weight on my mind:
We really are greatly oppressed by mankind.

"Pray what is the reason (I see none at all)
That I always must go when Jane chooses to call?
Whatever I'm doing ('tis certainly hard)
I'm forced to leave off, to be milked in the yard.

"I've no will of my own, but must do as they please,
And give them my milk to make butter and cheese;
Sometimes I endeavor to kick down the pail;
Or give her a box on the ear with my tail."

"But, Ma'am," said the Ass, "not presuming to teach —
Oh dear, I beg pardon — pray finish your speech;
Excuse my mistake," said the complaisant swain,
"Go on, and I'll not interrupt you again."

"Why, sir, I was just then about to observe,
Those hard-hearted tyrants no longer I'll serve;
But leave them forever to do as they please,
And look somewhere else for their butter and cheese."

Ass waited a moment, his answer to scan,
And then, "Not presuming to teach," he began,
"Permit me to say, since my thoughts you invite,
I always saw things in a different light.

"That you afford man an important supply,
No Ass in his senses would ever deny:
But then, in return, 'tis but fair to allow,
They are of *some* service to you, Mistress Cow.

" 'Tis their pleasant meadow in which you repose,
And they find you a shelter from wintry snows,
For comforts like these, we're indebted to man;
And for him, in return, should do all that we can.

The Cow, upon this, cast her eyes on the grass,
Not pleased to be schooled in this way by an Ass
"Yet," said she to herself, "though he's not very bright,
I really believe that the fellow is right."

Another interesting reaction to the fable which may be secured from children is to put a fable in verse into prose. The literary translators of "Æsop" have been doing this sort of thing and *vice versa* from the earliest times and children will enjoy doing it. Third and fourth grade children might put into prose a fable in poetry, such as Lewis Carroll's "The Pig Who Could Not Jump," in "The Hunting of the Snark."

The Pig Who Could Not Jump

A Pig once sat all alone beside an old pump. As he sat he moaned because he could not jump. A certain Camel heard him and said, "O Pig, why do you bellow so loud?" The Pig replied, "Because I cannot jump." "You are too plump," said the Camel, "and I never saw so wide a Pig who wobbled so from side to side, who could jump! Yet if you would trot to those trees which are two miles away, twice a day — who can tell?" Then the Camel left.

Next a Frog came by and said, "O Pig, what makes you cry?" And the Pig replied in his bitterness, "Because I cannot jump." Then the Frog, grinning gleefully, thumped his chest and said, "I'll teach you how to jump! You may feel faint and you'll get bumps, but if you begin with something small and end with a ten-foot wall, at last you'll find you can jump!"

Thereupon the Pig rushed with all his might upon the ruined pump, rolled over like an empty sack, and broke his back.

The next day the Camel passed that way; and as he saw the cold, still Pig, he said: "It needs something more fairy-like and slim to execute a jump!"

In connection with Lewis Carroll one might mention that in "Through the Looking-Glass," Alice's ballad of "The Walrus and the Carpenter" is a parallel of an Indian fable, "The Fox and the Crabs," given by Raju Ramaswami, p. 28. After reading the ballad, the prose parallel might be told by a pupil, and the moral point indicated.

It might be interesting for the child to make a list of fables in verse and other animal poems, some of which might be read by class members at some special time. The list might include among other poems, the following:

Selections from Mother Goose
The Tiger — *Blake*
The Lamb — *Blake*
The Owl — *Tennyson*
The Bumblebee — *Emerson*
To the Cuckoo — *Wordsworth*
The Drowned Cat — *Gray*
Girl and Fawn — *Marvel*
The Melancholy Pig — *Hunting of the Shark, Lewis Caroll*
The Precocious Pig — *Thomas Hood*
The Mad Dog — *Cowper*
The Jackdaw of Rheims — *An Ingloldsby Lgend*
Binkie — *Rudyard Kipling*
The Fox and the Crow — *Bernard Barton*
The Cow and the Ass — *Jane Taylor*
The Horse — *Jane Taylor*
The Donkey's Dialogue — *Jefferys Taylor*
Songs and Pictures, two complete volumes — *Randolph Caldecott*
The Magpie's Nest — *Charles and Mary Lamb*, Posy Ring, p. 198
The Mountain and the Squirrel — *Emerson, Posy Ring*, p. 206
An Old Rat's Tale — *Nursery Rime, Children's First Book of Poetry*
Ladybird — *Carline Southey, Children's First Book of Poetry*
The City Mouse and the Garden Mouse — *C. Rossetti, First Book of Poetry*
The Cow — *Stevenson*
The Fox — *Old Ballad, Children's First Book of Poetry, Baker*
The Lost Lamb — *Westwood, Children's First Book of Poetry, Baker*
The Owl and the Pussy Cat — *Lear*
The Camel's Nose — *L. Sigourney, Posy Ring*
Ant and Cricket — *Posy Ring*
The Lion and the Cub — *John Gay, Golden Numbers*
The Boy and the Wolf — *Ingpen's Collection*, p. 120
The Fox at the Point of Death — *John Gay, Ingpen*, p. 128
The Turkeys and the Ant. — *J. Gay, Ingpen*
The Milkmaid — *Jefferys Taylor, Ingpen*, p. 130
The Lion and the Mouse — *J. Taylor, Ingpen*, p. 130
The Priest and the Mulberry Tree — *T. L. Peacock, Ingpen*, p 251
The Pineapple and the Bee — *Cowper*
The Poet, the Oyster, and the Sensitive Plant — *Cowper*
The Pied Piper — *Browning*
To a Water Fowl — *Bryant*
The Chambered Nautilus — *Holmes*
The Stormy Petrel — *Barry Cornwal*
The Dying Swan — *Tennyson*
The Snail — *Cowper*
The Green Linnet — *Wordsworth*
A Wren's Nest — *Wordsworth*
Epitaph on a Hare — *Cowper*
The Kitten at Play — *Wordsworth*
To a Butterfly — *Wordsworth*
The Grasshopper and the Cricket — *Keats*

"The Fable of Jotham," quoted above, is really a Council

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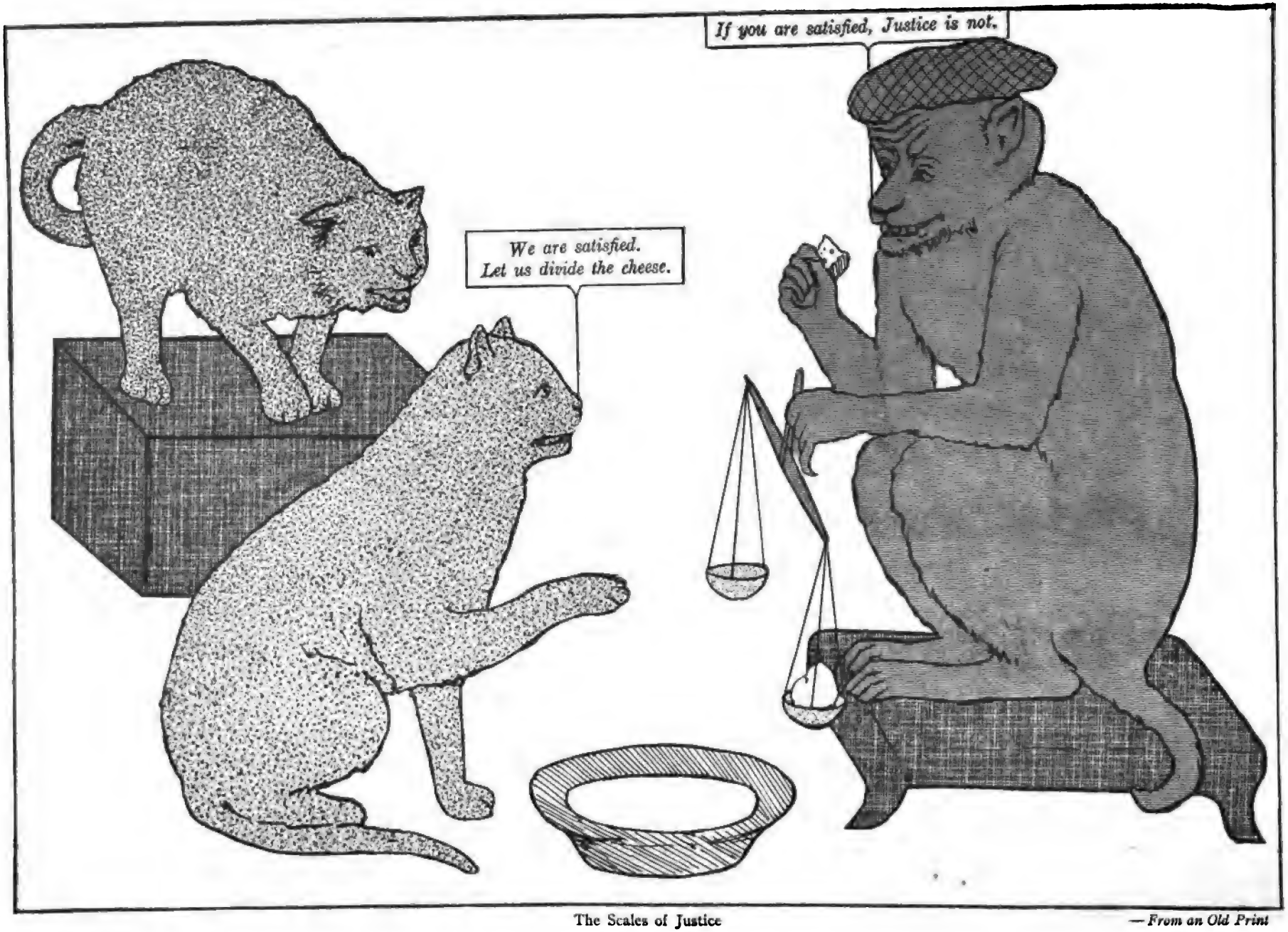

The Scales of Justice — *From an Old Print*

When people go to law about an uncertain title, and have spent their whole estates in the contest, nothing is more common than some little pettifogging attorney to step in, and secure it to himself. — *Æsop's Fables.*

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of Trees. It might be very interesting for a class to dramatize the various councils of the fables. There is a Council of Fishes in "The Cruel Crane Outwitted," an Indian fable from the "Jatakas" in which a Crab calls a Council of all the Fishes of the Lake; the Council of Fish in the Japanese "The Happy Hunter and the Lucky Fisherman," called by the Princess Umi Ume; the Council of Mice in Æsop's "Belling the Cat"; the "Council of Horses," by John Gay in "Golden Numbers," p. 357; the Council of Birds in Grimm's Tale, "The Wren Chosen as King"; the Council of Frogs in Æsop's "King Log and King Stork"; the Council of Foxes in "The Fox Without a Tail," Æsop; and the Council of Guineas in "Why Guinea Fowls are Speckled," in "Nights With Uncle Remus," p. 196. Having once attempted a collection of this sort, much interest will develop in coming upon a new Council which may be added to the list from time to time.

A number of fairy tales illustrate how a tale may be an amplified fable. One of the best examples of this is the Indian "The Ass in the Lion's Skin," which has been already quoted. The moral of the tale is "The voice betrays the real character."

The fable serves admirably as an exercise in beginning grammar or in composition. A fourth grade class learning the parts of speech might use "The Dog and His Shadow," to distinguish nouns as name-words or verbs as action-words. "The Wolf and the Lamb" would serve very well to teach the use of quotation marks.

Another interesting fable exercise is to take an old fable and write a modification of it or find a modern instance of it. One might be able to find a modern instance of brothers going to law over an estate, so that when the legal proceedings were ended, the lawyers' fees used up the entire estate and the brothers received nothing. Then the following fable of "Æsop" might be told, which has especial interest as it has been illustrated in American lithography by N. Currier, entitled "The Scales of Justice."

The Scales of Justice

Once there were two Cats who, having secured a lump of cheese, could not decide which was to have the cheese. Therefore, in order to settle the dispute, they agreed to refer the matter to a Monkey as Judge.

The Monkey accepted the office readily, and, bringing a pair of scales, put a part into each scale. "Let me see," he said, "aye — this lump outweighs the other"; and immediately he bit off a considerable piece in order to reduce it to an equilibrium. The opposite scale was now heavier, which gave the conscientious Judge good reason for a second mouthful.

"Hold, hold!" said the two Cats, who began to be alarmed for the event. "Give us our shares and we are satisfied." "If you are satisfied," replied the Monkey, "Justice is not; a cause of this intricate nature is by no means so easily determined." Whereupon he continued to nibble first one piece and then the other, until the poor Cats, seeing their cheese rapidly diminishing, begged the Monkey to give himself no further trouble, but to deliver to them what remained.

"Not so fast, I beseech ye, Friends," replied the Monkey; "we owe justice to ourselves as well as to you. What remains is due to me in right of my office."

Thus saying, the Judge crammed the whole into his mouth, and with great gravity dismissed the court.

The Fox and the Crow

The Fox and the Crow,
In prose, I well know,
Many good little girls can rehearse:
Perhaps it will tell
Pretty nearly as well,
If we try the same fable in verse.

In a dairy a Crow,
Having ventured to go,
Some food for her young ones to seek,
Flew up in the trees,
With a fine piece of cheese,
Which she joyfully held in her beak.

A Fox, who lived by,
To the tree saw her fly,
And to share in the prize made a vow;
For having just dined,
He for cheese felt inclined,
So he went and sat under the bough.

She was cunning, he knew,
But so was he too,
And with flattery adapted his plan;
For he knew if she'd speak,
It must fall from her beak,
So, bowing politely, began.

"'Tis a very fine day"
(Not a word did she say);
"The wind, I believe, ma'am, is south;
A fine harvest for peas;"
He then looked at the cheese,
But the Crow did not open her mouth.

Sly Reynard, not tired,
Her plumage admired,
"How charming! how brilliant its hue!
The voice must be fine,
Of a bird so divine,
Ah, let me just hear it, pray do!

"Believe me, I long
To hear a sweet song:"
The silly Crow foolishly tries:
She scarce gave one squall,
When the cheese she let fall,
And the Fox ran away with the prize.

Moral

Ye innocent fair,
Of coxcombs beware,
To flattery never give ear;
Try well each pretence,
And keep to plain sense,
And then you have little to fear.

A Snow Song

There's a wonderful weaver
High up in the air,
And he weaves a white mantle
For cold earth to wear.
With the wind for his shuttle,
The cloud for his loom,
How he weaves, how he weaves,
In the light, in the gloom!

Oh, the finest of lace,
He decks bush and tree!
On the broad, flinty meadows
A cover lays he;
Then a quaint cap he places
On pillar and post,
And changes the pump
To a grim, silent ghost.

But this wonderful weaver
Grows weary at last,
And the shuttle lies idle
That once flew so fast.
Then the sun peeps abroad
On the work he has done,
And cries, "I'll unravel it all,
Just for fun!" — *Sel.*

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Seasonal Problems for Grade Four IV

Bertha Toelle

Christmas Activities

DURING the month of December everybody is busy preparing for Christmas. The spirit of the Christmas season prevails everywhere.

Mother Nature reminds us that Christmas is coming by sending Jack Frost with snow, ice and cold winter weather. What fun the children then have!

While the children are sleeping the snow falls thick and fast. In the morning they must clear the paths, and then they will have a jolly time building a snow fort and making a snow man.

The pavement in front of their house is 100 feet long and 4 feet wide. If the snow is 2 feet deep, how many cubic feet of snow will the children have to remove to clear the pavement?

The fort and snow man will be made from the snow which is cleared from the pavement.

Sixteen boys try to hold the fort. Each boy makes 18 snowballs. How many snowballs will they all make together?

After 169 snowballs are thrown the fort is captured by the other boys. How many snowballs remain?

With these remaining snowballs they will try to knock the hat off the snowman they have made; 33 balls strike the body of the snow man, 58 balls miss the mark entirely, 17 balls strike the head, and the remaining balls hit the hat. How many balls hit the mark? By this time nothing much remains of the snow man.

Several days before Christmas the farmer is very busy preparing to go to town with his seasonal produce.

A load of Christmns trees must be cut, holly wreaths must be made, and moss must be dyed. All this must be taken to town, beside many other farm products, such as turkeys, potatoes, apples, butter and eggs.

He sells a load of trees for $30.00. There are 24 trees on the wagon. How much is each tree worth?

The farmer's wife makes 48 holly wreaths to be sold at $.35 each. How much money will she receive for them?

The farmer's son dyes some sawdust green, to be used as moss in Christmas gardens. He will sell the moss at $.10 a quart, If he sells a bushel of moss, how much money will he make?

How much would the trees, moss and holly wreaths net? In addition to this, the farmer reaps quite a profit from his regular produce.

The children in the city are very busy helping their parents, and secretly preparing gifts for the various members of the family.

John has made a sewing basket at school for mother, but he must equip it with the necessary articles.

He needs 2 spools of cotton at $.10 a spool, 2 spools darning cotton at $.08 spool, 1 thimble $.10, 2 packages needles at $.25, 1 pair scissors at $1.50, 1 emory ball at $.15, ¼ yd. of cretonne for lining at $.69. How much will it cost to equip the basket?

Sister is busy making handkerchiefs. How many 12-inch handerkchiefs can she cut from a yard of 36-inch material? Handkerchief linen costs $2.50 a yard. What will each handkerchief cost?

Mother is going to make a silk shirt for father. If she buys 3½ yards of silk at $1.98 a yd., how much will she have to pay for the silk?

Alice is going to make a sweater for her brother. She needs 8 balls of wool. What will the wool cost at $.65 a ball?

The children can help mother a great deal by shopping for her. Christmas tree ornaments and decorations must be bought.

Find the total cost of the following articles: 20 yds. tinsel, at $.05 yard, 4 doz. Christmas balls at $1.25 dozen, 2 doz. candles at $.25 dozen, 1 doz. poinsettas at $.10 each, 4 rolls of red crepe paper at $.20 each.

Perhaps mother is the busiest person of all, for she has so much baking to do, and candies to make.

Mother usually bakes 4 or 5 pans of sugar cakes. Each pan holds 16 cakes. How many sugar cakes would there be in 5 pans?

Suppose 12 cakes got burned to a crisp. How many edible cakes remain?

If mother bakes twice as many ginger cakes as sugar cakes, how many ginger cakes will she bake?

The spice cookies are made in various shapes. If mother makes 37 star shape, 54 diamond shape and 29 round cakes, How many spice cookies will there be?

She makes 15 pounds of candy — 3½ pounds of butter creams, 2½ pounds of chocolate mints, and the balance in hard candy. How many pounds of hard candy will there be?

Mother also must do the marketing and buy nuts and fruit. Since the mixed nut are often inferior, she will buy several kinds and mix them herself. If she buys 1 lb. of butternuts at $.38, 1 lb. of almonds at $.40, 1 lb. of hazel at $.33, 1 lb. of English walnuts at $.45, 1 lb. of pecans at $.30, and mixes them herself, what will be the average cost per pound? How does this compare with the market price of mixed nuts?

The fruit will cost $4.50; ⅓ of this amount is to be spent for oranges; ⅙ is to be spent for apples; ⅛ is to be spent for grapes; ⅛ is to be spent for figs and dates, and the remainder is to be spent for bananas. How much money will be spent for oranges; for apples; for grapes; dates and figs and bananas?

Not only in the home is there great preparation for Christmas, but in the school and church as well.

The teacher usually likes to surprise her pupils with some remembrance at Christmas. The first grade teacher is going to have a little Christmas party for her pupils. The older boys and girls of the school are going to bring a tree and trim it for the pleasure of the small tots. One side of the room is going to be covered with imitation brick paper to resemble a fireplace. The teacher is going to hang a filled stocking for each pupil at this fireplace.

How many square feet of brick paper will it take to cover a space 18 feet by 4½ feet?

If 36 stockings are to be hung along the 18-foot space, how many inches apart must they be hung?

If each stocking contains a chocolate bar costing $.05, an apple $.03, an orange $.06, 2 sugar cakes $.10, and some peanuts $.05, how much does it cost to fill a stocking? What will it cost to fill 36 stockings?

How many yards of tarlatan will the teacher need to make 36 stockings, if one yard makes 6 stockings?

When the teacher sees the joy reflected in the little children's faces, she will feel well repaid for her trouble.

The children in the Sunday-school also look forward to the Christmas treat. This, however, means work for the Sunday-school teachers, for the candy boxes must be filled and the tree must be trimmed.

How many pounds of candy must be bought to fill 198 half-pound boxes?

How many dozen oranges will be needed if each child receives 1 orange?

The tree and the ornaments have been donated, but it will be necessary to hire the electric lights to illuminate the tree.

If they get 16 sets of tree lights, with 8 bulbs on each set, how many lights will there be on the tree?

After such extensive preparation we are sure that no one will be forgotten and that all will be happy on Christmas Day.

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Composition with Beginners

Mabel Styring

EVERY pupil needs to be able to express himself accurately in writing. This requires much practice and there is no better practice than in reproducing the thoughts and words of others. As soon as a child masters the rudiments of penmanship the wise teacher directs him to a written expression of his thoughts. In his first year this expression consists of words, phrases, sentences and groups of sentences. During his second year he is able to memorize and reproduce a short story. Reproduction requires careful development. The successful written recitation in the upper grades rests largely with the teacher of composition in the primary grades. To the young teacher this detailed method of presenting a story for written reproduction may be of help.

Sly Fox and Black Crow

Sly Fox walked slowly through the woods. He felt hungry and angry. He had caught Little Red Hen for his supper. Smart Little Red Hen had cut a hole in his bag and had flown away home.

"Red Hen is as smart as I," said Sly Fox. "I shall look for some one who is silly. Then I shall have a good meal."

Sly Fox heard a loud "caw." He looked up and saw a black crow. Black Crow had a fine piece of cheese in her mouth. She had stolen it.

Sly Fox thought that he would like the cheese. "Perhaps I can get it by a trick," he said to himself. He came near the tree and began to talk to the crow.

"How beautiful you are!" he exclaimed. "What soft white feathers you have! I have heard that you can sing like a lark. Handsome bird, will you sing for me?"

Black Crow should have known that her loud "caw, caw," was not a song. She was so flattered that she did not stop to think. She opened her mouth to sing. Alas, down fell the cheese to the ground!

That was just what Sly Fox expected. He picked up the cheese and ran away. He did not want to hear the rest of the song.

Poor, silly Black Crow!

STEPS FOR THE FIRST DAY

a The story is written in script on the blackboard.
b Each child is given a hektographed copy of the story carefully written in script on the same size paper as he is expected to use for his composition.
c The story is read by the teacher.
d Its meaning is discussed by the class.
e The story is read in concert by the class.
f Each sentence is read with its marks of punctuation.
g The story is carefully copied from the hektographed sheet.
h The hektographed copy is returned by the child.

STEPS FOR THE SECOND DAY

The work of the second day is to write the story from questions. These questions must be thoughtfully worked out by the teacher so that the story will be developed logically.

a The story is read through by the class.
b Previous copies are put away.
c The blackboard copy is covered.
d The questions are placed on the blackboard arranged as:

Sly Fox and Black Crow

Where did Black Fox walk? How did he feel? Whom had he caught for his supper? How had Smart Little Red Hen escaped? Where had she flown?

What did Sly Fox say about Little Red Hen? For whom must I look? What shall I have then?

What did Sly Fox hear? What did he see? What did Black Crow have in her mouth? How did she get the cheese?

What did Sly Fox think about the cheese? What did he say to himself? Where did he go?

What did he exclaim to the crow? What did he say about her feathers? Like what did he say she could sing? What did he ask her to do?

What should Black Crow have known? Why did she not stop to think? Why did she open her mouth? What happened to the cheese?

What had Sly Fox expected? What did he do with the cheese? Why did he run away? What does this story teach?

e The story is corrected by the child from his hektographed copy.

STEPS FOR THE THIRD DAY

The work of the third day is to write the story from suggestive words and phrases.

a The story is read by the class.
b The words and phrases are placed on the blackboard, arranged as:

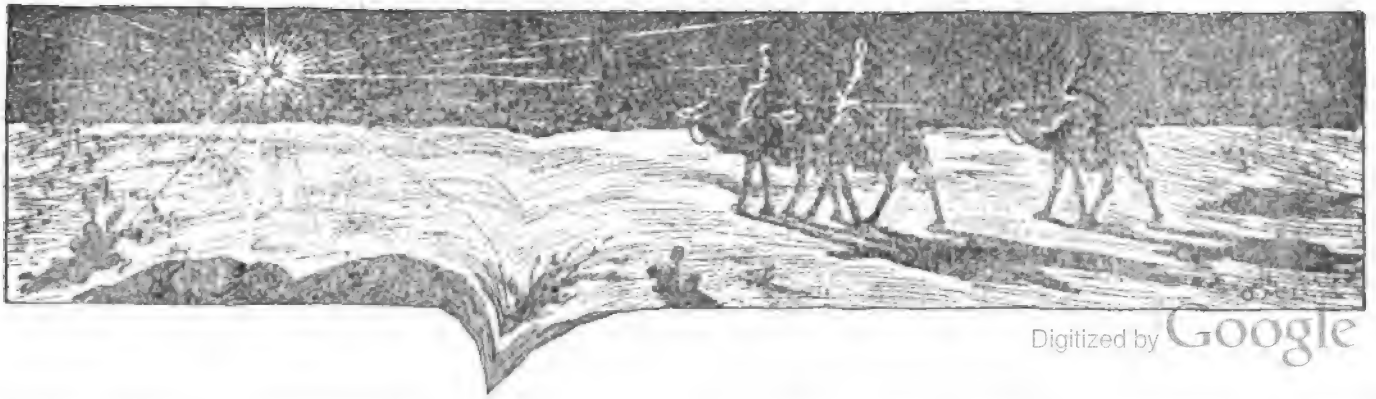
walked hungry and angry caught
had cut a hole home
as smart as I" shall look good meal."
heard looked up by a trick,"
came near to talk
beautiful feathers like a lark sing for me?"
should have known flattered opened
Alas, expected picked rest of the song. Poor,

c The story is corrected by the child as before.

STEPS FOR THE FOUTH DAY

The work of the fourth day is to write the story from memory.

a All previous copies are put away.
b The story is written without comment.



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Daily Helps and Suggestions for the First Four Grades IV

Effie L. Bean

Principal, Kosciusco School, Winona, Minn., Public Schools

December

FIRST AND SECOND GRADES

Language

FIRST WEEK

Monday Poem. Memorize the fourth stanza of "How the Leaves Came Down."

Tuesday Memorize the fifth stanza.

Wednesday Memorize the sixth stanza.

Thursday Original story suggested by a picture.

Friday Complete poem.

SECOND WEEK

Monday Language game for teaching "It is I," "It is he," "It is she," etc.

Select six children to pass to the front of the room and perform some act. The others guess what was done.

Teacher I wonder what John is doing.

Pupils John is beating a drum.

Teacher Are you beating a drum, John?

John Yes, Miss Black.

Teacher (*looking at John*) Who is beating a drum?

John It is I.

Tuesday Tell a story for reproduction.

Wednesday Reproduce the above story.

Thursday Dramatize above story.

Friday Complete above.

THIRD WEEK

Monday What month is this?

What happens in December?

What does Christmas mean?

Emphasize the thought of giving rather than receiving.

Tuesday Continue above.

Wednesday Begin poem, "A Visit from St. Nicholas," by Clement Moore.

Thursday Continue above.

Friday Continue memorizing poem.

FOURTH WEEK

Monday Continue poem.

Tuesday Tell a Christmas story.

Wednesday Continue memorizing poem.

Thursday Complete poem.

Friday Review poem and tell a Christmas story.

History and Geography

FIRST WEEK

Monday Begin a detailed study of cotton.

In what part of the United States is cotton extensively raised?

Tuesday How does a cotton field look?

If possible secure a cotton plant showing stalks and cotton bolls and seeds.

If this cannot bed one, secure a plentiful supply of pictures before beginning the lesson.

Describe the cotton plant.

Wednesday Who picks cotton?

Is it ever done by machinery?

Thursday How is the cotton baled?

Where and how is it taken?

How is cotton distributed over the world?

Friday Name as many articles as you can which are made of cotton.

SECOND WEEK

Monday What is a cotton gin?

Who made the first one?

Are the cotton seeds of any value?

Tuesday Do we use all the cotton raised in this country?

Collect pictures descriptive of a cotton mill.

Wednesday If we should visit a cotton mill, what should we see?

Thursday Continue above.

Friday Complete study of cotton.

THIRD WEEK

Monday If you live in the country, see if you can answer the following:

Name the principal roads running north and south.

Name those running east and west.

What brooks, rivers or lakes are in your neighborhood?

Are they of any value?

Are there any prominent landmarks to be found?

Tell about them.

If you live in a town or city, see if you can answer the following:

On what street or streets is the schoolhouse?

Where is the nearest square or park?

Name the principal parks in your city.

Can you locate them?

Tuesday Of what use to a community are parks? Full discussion.

Wednesday Where do you secure your supply of meat?

Describe a meat market.

Thursday What do we call the flesh of a cow? Of a pig? Calf? Sheep? Deer?

How is meat cut for steaks? Roasts? Stews? etc.

Friday Collect pictures and information about large cattle and sheep ranches.

Who takes care of this stock?

What do we call these men?

What kind of pasturage is necessary? Why?

FOURTH WEEK

Monday How do these sheep and cattle reach the large cities and the stock yards?

Describe the process of shipping.

Tuesday Imagine a trip through the Chicago stock yards if you are unable to manage a real one.

Wednesday Continue description of above trip.

Thursday Complete above.

Friday How does the dressed meat reach all parts of the country?

Tell of the rigid inspection of meat.

Why is this done?

Nature Study

FIRST WEEK

Monday The first snowfall. Take the children outside and allow them to revel in it. Call attention to the different shaped flakes falling on coat sleeves.

How many points has a snowflake?

Tuesday Paper cutting of snowflakes. Mount on dark paper.

Tuesday Memorize "A Wonderful Weaver," by George Cooper.

Thursday Continue above.

Friday Continue above.

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SECOND WEEK

Monday Complete above poem.

Tuesday Deer.

Have a plentiful supply of good pictures from which to study.

If possible, visit a park where a live deer may be observed.

Is a deer brave or timid?

Describe a deer as to size and appearance.

Wednesday What color is a deer?

Where do they like to live?

What do they eat?

How do the deer protect themselves and their young?

Compare the stag and the doe.

What does Hiawatha say about the deer?

What did the Indians use the deer-skins for?

Thursday Special study of an evergreen tree common to your neighborhood.

Where does it grow?

What shape is the tree?

Has it leaves?

Why do you suppose they are called needles?

How are they arranged on the stem?

(If there are five needles in a bunch it is white pine, if three in a bunch, the pitch pine.)

Friday One kind of evergreen has flat, shining, green leaves, with points and red berries. It is used for Christmas decorations. Do you know its name? (Holly)

Is your evergreen covered with something black and sticky? (Pitch pine)

Some evergreens have two long, very coarse needles in a bunch. What kind is it? (Yellow pine)

THIRD WEEK

Monday From what evergreen does the needles fall off quickly? (Spruce)

Which one keeps its needles? (Fir)

What kind of evergreens have cones?

What are hidden in the cones? (Seeds)

Why do the scales of the pine cone overlap each other so closely?

Tuesday Of what use are the wings to the pine seeds?

How many seeds are found packed within each scale of the pine cone?

Why can the pine cone scatter its seeds in all directions and quite long distances?

Does the pine tree hold its cones differently according to their age?

Why do the squirrels visit pine forests in the spring?

How can they get the seeds out of the cones?

Wednesday Study of the cranberry.

If possible, have a cranberry for each child, or at least each small group of children.

Describe it as to color and shape.

Where do cranberries grow?

What kind of soil is best suited to them?

What is the difference between low bush and high bush cranberries?

Thursday Cut a cranberry in two so the cells may be clearly seen.

Notice the arrangement and number of cells and seeds.

How are cranberries sold?

What are they used for?

Friday Give one child a whole cranberry and let him pass to the front of the room and tell all he can about the outside.

Give another child a cranberry and let him tell all he can about the inside.

Let several children try this.

FOURTH WEEK

Monday Are there any birds still with us?

Are we glad to have them?

Do the birds always have an easy time getting food and water in the winter?

Can we help them? How?

Tuesday How many remember the deer we studied earlier in the month?

Now let us study a different kind of deer.

Can you guess his name? Yes, a reindeer.

Do you know anything about one?

Wednesday Describe one as to size and appearance.

Where do they live?

Can horses live where the reindeer do? Why not?

Tell something about the country in which they live.

Thursday What do reindeer eat?

Where do they get their food?

Of what use are reindeer?

Why do boys and girls like reindeer?

Friday A brief study of mistletoe from a specimen.

Compare with holly.

Arithmetic

FIRST WEEK

Monday How many have ever heard of an inch?

About how long is an inch? Show me.

Which do you think is longer, an inch or a foot?

Give each child a foot ruler and show him an inch.

Reproduce the markings on the ruler on the blackboard (large) so all may see, as you explain one inch, two inches, etc.

Now find it on your own rulers.

Tuesday Continue ruler dtill.

How many inches in a foot?

Did you ever hear of a yard? Can you show me how long it is?

Show the pupils a yardstick.

Show them by actual measurement how many feet it contains.

What do we buy by the yard?

Wednesday Measure objects in the room.

Thursday How many inches in a foot? In a yard?

In one half foot? One half yard? One third yard?

How many feet in a yard?

Friday Work on number book.

SECOND WEEK

Monday Count by 1's to 30.

Count backwards from 30 to 1.

Tuesday Count by 1's to 40.

Count backwards from 40 to 1.

Wednesday Review pint, quart and gallon.

Thursday Review inch, foot and yard.

Friday Give each child a card bearing a number which he recognizes.

Frank, if you had one more added to your number, what would it be?

Mary, play the number on your card represents apples. If you had one more, how many apples would you have?

THIRD WEEK

Monday Give pupils cards as above. Now add 2 to each number.

How many does it make?

Tuesday Continue work on number booklet.

Wednesday Continue ruler drill.

Draw a 2-inch line on the blackboard.

How much longer must I make it to be 7 inches long?

How much longer must a 3-inch line be made in order to make it 9 inches long?

Thursday Recognition and writing of figures 10, 11, and 12.

Friday Complete number booklet.

Continued on page 660)

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A Christmas Poster

"Marche aux Etoiles" — *Henri Riviere*

The constellated sounds ran sprinkling on earth's floor
As the dark vault above with stars was sprinkled o'er.

. . .

But to me heard afar it was starry music,
Angel's song, comforting as the comfort of Christ
When he spake tenderly to his sorrowful flock:
The old words came to me by the riches of time
Mellow'd and transfigured as I stood on the hill
Heark'ning in the aspect of th' eternal silence.

— *Robert Bridges*

The Waits

There were sparkles on the window-pane
and sparkles in the sky,
The moon it sparkled like a star above the
world so high,
There was star-shine on the ceiling, there
was star-shine on the bed,
There was star-shine in my eyes, I think,
and star-shine in my head.

I clambered from my sleep, I did; I flung the
window wide,
I wanted all that waited in the Christmas
Eve outside,
I wanted for myself to hear the Christmas
people sing,
I wanted for myself to hear the Christmas
joy-bells ring.

And there outside were waiting three gray
Shepherds in the snow,
(I knew that they were Shepherds, for they
all had crooks, you know),
And when they saw me waiting too they
sang to me a song —
The stars, they caught and whispered it the
whole wide sky along.

And then the Shepherds went their way and
three black camels came,
They stayed beneath the window there and
waited just the same,
And each black camel on his back had brought
an Eastern King,
And though each King was very great each
had a song to sing.

They sang it as the Shepherds sang, a little
low sweet song —
The white stars caught and whispered it
the whole wide sky along;
And then the camels went their way, I watched
them down the street,
The snow lay white and soft and still beneath
their silent feet.

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There was singing in the tree-tops, there was singing in the sky,
The moon was singing to the clouds above the world so high,
And all the stars were singing too and when I looked below,
I saw a little, tiny Child was waiting in the snow.

And first I watched him wait there — watched and only waved my hand,
For though the song was in my heart I did not understand,
Until at last it burst in word, because at last I knew,
And then he looked at me and laughed and sang the star-song too.

And right across the misty fields I heard the church bells ring,
The star-song echoed far and wide for all the world to sing,
But still the tiny Child stood there — the Child that once was born —
We sang His birthday song — we did — upon His Christmas morn.

— *"Nursery Lays of Nursery Days," by M. Nightingale.*

The Miracle Play of Good King Wenceslas

Marion Goodwin Eaton

The Prologue speaks

We are the Christmas waits, friends, neighbors here,
In ——. We have come to help
You celebrate in ancient wise this day
Devote from yore to cheer and friendliness.
We bring you songs your fathers' fathers sang
In France and England; others from that world
New born of long endured suffering,
That stretches out its hands for help to us
Who climbed the path to freedom far ahead.

(*Some carols here, by all and by the Prologue. All the waits go off but the Prologue.*)

Prologue speaks

And now we would recall by our short play
The ancient tale of good King Wenceslas
Who hied him forth a king, a saint returned.
He left his blazing hearth, his slippered ease,
Despite the pleadings of his thrifty wife,
And on Saint Stephen's night through moonlit snow
Fared forth to do the Christ Child's one behest;
To share not goods alone, but very life,
With those who dwelt in sorrow by his gates.
For settings to our play we seek the grace
Of your imagination on these screens,
Which are alternately the castle walls,
Whereon the pictured tapestries, agleam
With leaping firelight, stir in the draft;
A peasant's hut, bare earthern floor, bare walls,
A smoky, feeble fire on the hearth.

(*Waits come in and set the screens, a settle toward the corner by the door to the hall, where the queen comes in and sits. The long window to the stage, right, is left exposed. The King comes in and takes his place by it. The page sits at the Queen's feet.*)

Prologue speaks

Our first scene is the castle tower room,
This settle stands before the blazing logs,
This window looks across the frozen moat
To a path from town along the forest's edge.
The whole scene lit with moonlight on the snow.
The king himself stands by the frosty window.
His queen sits sewing by the hearth. Her page
Lies watching, drowsy eyed, flame fairies dance.

SCENE I — *The Castle Wall*

The King The frost to-night is cruel. The rime is thick on the window.

The Queen Why do you stand there, then, shivering in the cold?

King The night is very lovely. The moon's so bright that I could see the faces of those who walked along the path, if there were anyone abroad in this cold.

Queen Wise people stay at home on such a night and keep their fires fed.

King Here comes a woman from the town, walking slowly, bent with the weight of — what — dead branches and dry furze it looks like. Page, come here and tell me who she is and what she is doing.

(*Page runs to the window and looks out.*)

Page That is the wife of old Peter, the woodchopper, I think. He broke his leg last month. They say he is too old and feeble to use his axe, and so she gathers firewood along the edge of the forest, where the dead pine branches are low down. See, now she has found the chips the castle men left when they hewed out the yule log from the fallen oak.

King Where does she live? Is it far from here?

Page It's clear through the wood by the forest fence, there by Saint Agnes' spring.

King (*as if speaking to himself, musingly*) She is old and feeble and he lies helpless by a cold hearth. They are hungry, too, no doubt.

Queen If they had been provident, they would have laid in a store of winter wood two months ago, and then this broken leg would not have mattered.

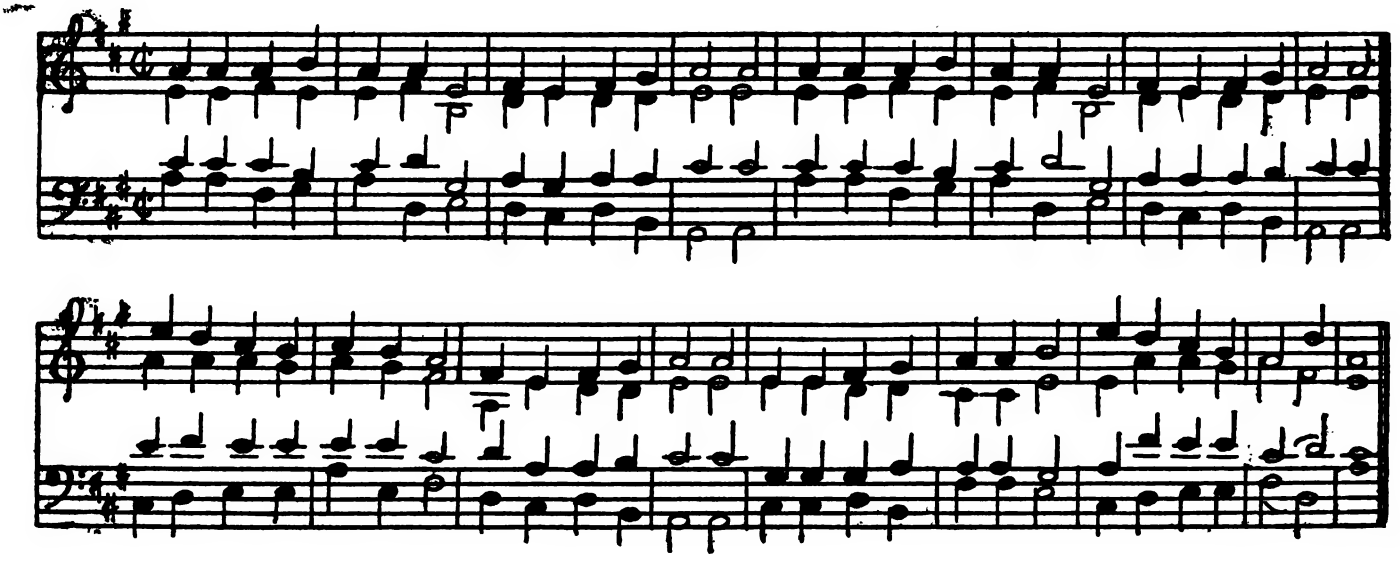
King (*as if not hearing the Queen*) My hearth is piled with logs, my store-house is full of food. I sit here in my warm room and watch an old woman who is cold and hungry struggle through the snow. (*He turns to the page and takes him by the shoulder, pushing toward the door.*) Boy, you and I are going to take baskets of food and pile a sled with pine logs and drag it to old Peter's cottage. We will pile his hearth with blazing logs and watch him warm his shivering body in the glow. And we will feed his old wife hot meats and warm rich pastries.

Queen (*rising and barring the door*) Sire, are you crazy? To go out on this freezing night in the deep snow is madness. You and the boy will be frozen stiff. You give money to the bailiff and the priest for the poor. They must have given these woodchoppers all that they deserve in the way of help.

King I saw the woman out there in the snow gathering wood. Surely she would not be out to-night except in dire need. She must be cold and hungry. And old Peter lying helpless must suffer for her pain more than for his own.

Queen You can send the men in the morning with fuel.

Good King Wenceslas



Good King Wenceslas looked out
On the Feast of Stephen,
When the snow lay round about
Deep and crisp and even.
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight
Gathering winter fuel.

Hither, page, and stand by me,
If thou knowest it, telling,
Yonder peasant, who is he,
Where and what his dwelling?
Sire, he lives a good league hence
Underneath the mountain,
Right against the forest fence
By Saint Agnes' fountain.

Bring me flesh and bring me wine,
Bring me pine logs hither,
Thou and I shall see him dine
When we bear them thither.

Page and monarch forth they went,
Forth they went together,
Through the rude winds' wild lament
And the bitter weather.

Sire, the night grows darker now
And the wind Blows stronger,
Fails my heart I know not how,
I can go no longer.
Mark my footsteps, my good page,
Tread thou in them boldly,
Thou shalt find the winter wind
Freeze thy blood less coldly.

In his master's steps he trod
Where the snow lay dinted,
Heat was in the very sod
Which the Saint had printed.
Therefore, Chritisan men, be sure,
Wealth or rank possessing,
Ye who now do bless the poor
Shall yourselves find Blessing.

It doesn't look well for you to go out yourself lugging wood and food to woodchoppers.

King The woman is cold and hungry to-night, and to-night I must help her. Come, boy.

Queen (*still standing in the door*) You must not take the pastries that we are saving for the New Year's feast. Plain bread will do and a smoked ham. The men will go early in the morning. You must not go out in the cold to-night.

King I must go. Come, boy. (*They go out. The Queen stands despairing for a moment and then follows them.*)

SCENE II— *The Woodchopper's Hut*

(*The screens are pulled to hide the window.*)

The Prologue speaks. (*The characters enter and take their places as she suggests.*)

This second scene is Peter's lonely hut.
He sits despairing by his cold hearthstone,
On which his wife is nursing a slow flame.
The room is damp and smoky, dimly lit.

Peter You gathered a fine lot of wood to-night, wife. Poor wife, abroad on such a night and I here useless.

Wife I got the best of it where the castle men had cut the fallen oak and left the chips and little branches. When it catches it will make a fine hot fire to warm your broth. The bailiff gave me a ham bone to put in it for a flavor.

(*There comes a knock at the door, and when the Wife goes to open it, the King and the Page appear with the gifts. The presence of the King seems to brighten the dim room.*)

King I saw you gathering wood by the path, when I looked out my window to-night.

Wife (*in great agitation*) But I meant no harm. I only took the chips the men left a week ago.

King I have not come to find fault with you. It was I that did the harm when I failed to send you half that tree for your winter's woodpile. So I come humbly to-night to beg your pardon for my thoughtlessness and to bring you wood and food to cook over the fire that I shall build for you.

(*He comes to the hearth, lays on the logs and sets the meat and pastries out to warm. Peter and the Wife watch him fearfully.*)

Peter Are you truly our lord and king, or is this some trick of my old eyes and feeble brain? It seemed to me as if the whole room lightened when you entered, and your

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Good King Wenceslas looked out
Gn the Feast of Stephen.

Page and mnarch ,forth they went,
Forth they went together.

Hither, page and stand by me,
If thou knowest it, telling.
Yonder peasant, who is he,
Where and what his dwelling?

In his master's steps he trod,
Where the snow lay dinted,
Heat was in the very sod
Which the saint had printed.

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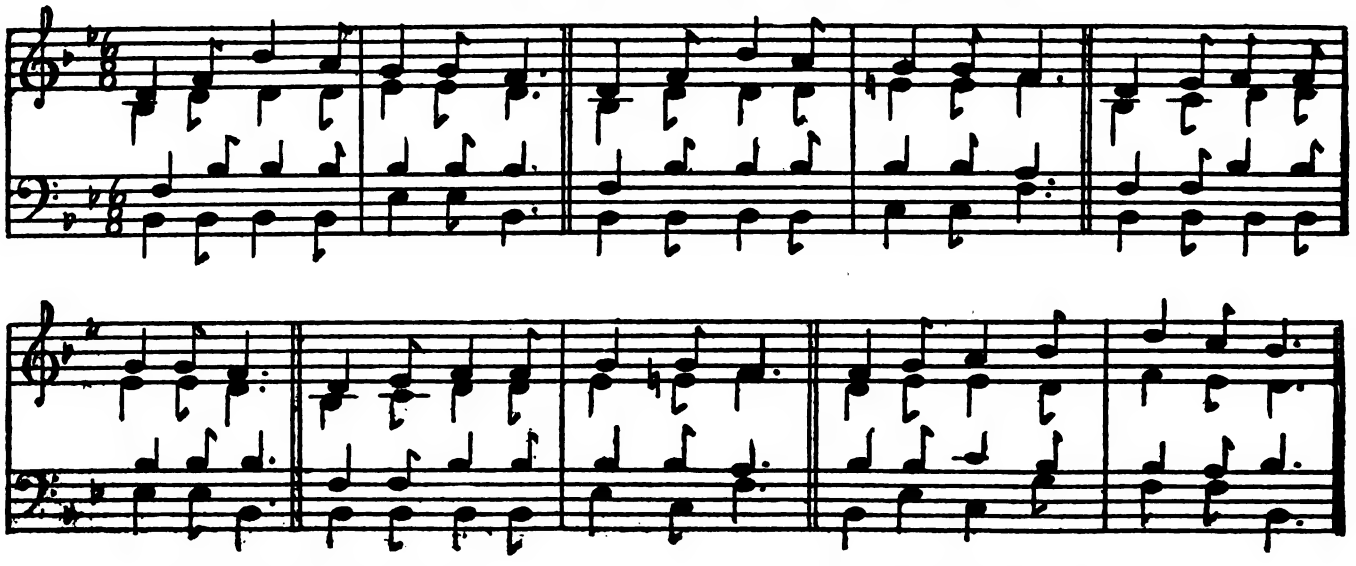
Shepherds Sat Upon the Ground



Shepherds sat upon the ground,
Fleecy flocks were scattered round,
When a brightness filled the sky,
And a song was heard on high,
On the Christmas morning

"Joy and peace," the angels sang,
Far the distant echoes rang;
"Peace on earth, to men good-will!"
Hark! the angels sing it still,
On the Christmas morning.

For a little babe, that day,
Cradled in a manger lay,
Born on earth our Lord to be;
This the wond'ring angels see
On the Christmas morning.

Joy and hope our hearts shall fill,
Peace and love and all good-will;
For this babe of Bethlehem
Children loves and blesses them,
On the Christmas morning.

face is shining like those of the angels in the priest's missal book.

King I am your king, old Peter, and these are real meats which I am setting out before a real fire. Stoop over it, and let me see you warm your hands before the blaze. And you, old Wife, come too and sit down before the pine logs that are burning their hearts out to warm you and your husband.

(*Peter and his Wife sit on the settle, stooping over the fire. The little Page huddles close to them, shivering. The King stands back and watches them. Perhaps a carol can be sung outside, or some soft music for a minute.*)

King Now the boy and I have built your fire and warmed ourselves by it, we must start back. Come, lad, it's a long way through the forest.

(*The King and the Page go out, leaving the old people gazing at each other with a dazed expression. Presently they rise and follow.*)

SCENE III — *The Forest Path*

Prologue enters and speaks (*the waits changing things as she directs*)

This third scene is the snowy forest path.
This settle is a rock thrust through the snow.
This window is a long white vista where
The moon shines down between the tossing pines.
The King and page are struggling on against
A wind that blows the fine snow in their faces.

(*King and Page enter and the Page drops down on the rock.*)

Page (*gasping for breath*) Sire — stop — and rest! I can't follow you so fast. The wind is fiercer and I'm cold. My heart has almost stopped beating.

King (*crosses the stage and halts*) Poor boy! Perhaps I did a wicked thing to bring you out to-night. You are over young to have to feel the sorrows of the world. But you looked out the window and saw the woman struggling with her burden. (*He comes back and sits by the Page.*) You must know how my heart went out to her in sudden understanding of her cold and hunger. How could I have done anything but go straight after her with aid? Would you have missed seeing the glow of the fire on her cold wrinkled face, and Peter stretching out his thin hands to the blaze?

(*The Page lays his head on the King's shoulder.*)

Page I am sleepy. Let me rest awhile. I like the sound of the wind rushing in the pine tops and the plop, plop, of falling snow shaken from the branches. I feel warmer, too.

(*The King, alarmed, rises, shakes the boy awake and moves away a few steps.*)

King Come, boy, get up, shake off your drowsiness, or you will freeze to death. You must follow me. Come!

(*The boy stumbles up, setting his feet in the King's footsteps, He seems to wake up suddenly, staring at the ground in wonderment.*)

Page Sire, there is heat in the ground here. I can feel it through my boots. It's warm, too, to the hand. (*Stooping to feel.*) (*He takes another step forward.*) And here, too. Sire, sire, there is heat where you have trod. (*He falls to his knees.*)

King The Christ Child has come to your aid, boy. Mark my footsteps as you walk behind me, and you shall find the wind less bitter, the night less cold.

(*The King goes off round the screen, by the window, and the boy follows him.*)

(*Outside the waits sing the last two verses of the carol, beginning "In his master's steps."*)

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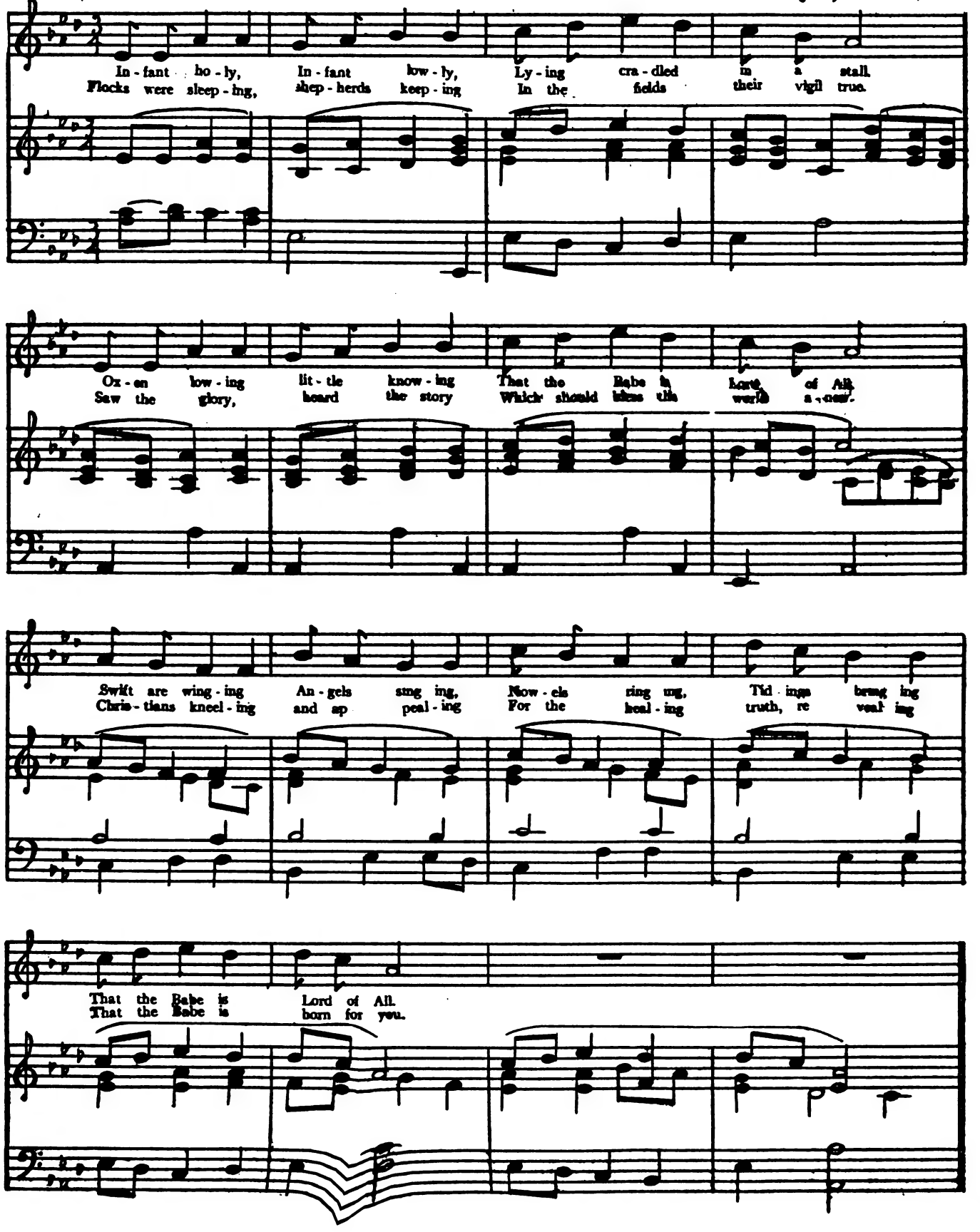
Polish Carol

W. Zlobie, Lezk

Arranged by E. M. G. Reed



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Ideas to Try

A Living Christmas Tree

Elizabeth Williams Sudlow

An unusual Christmas celebration was observed at Audubon School, of Rock Island, Ill. It was held on the school lawn, the center of attraction being a fir tree planted during the early part of the year for that particular purpose. This was the first use of the living Christmas tree which the children had purchased, with the hope that it would develop into a community tree. Pupils from all the grades made the decorations, which were put in place by the older children. The tree looked very gay with its many colored streamers, and the children gathered around it and sang their Christmas carols. Under the tree were baskets of snowballs, made of pop corn, which the P. T. A. had supplied as a treat for the little folks.

Toy Saving and Helpfulness

Felix J. Koch

On the face of it — the judging the work by its products alone — the project was most unqualifiedly successful. Over five thousand toys were assembled in the Music Hall at Cincinnati for free distribution by the Salvation Army; and easily over ninety per cent of these were toys not quite as good as new ones would be, yet toys which, but for this work of redemption by the young folk, would have been consigned to the family muck-heap.

Behind all that, though, there were other lessons, less altruistic, probably, but none the less important, pedagogically; the teaching of children that toys broken are not, necessarily, toys to be thrown away, and that wonders may be done by the application of time and a little ingenuity to the seemingly worthless old toy. Inventiveness, resourcefulness, creativeness, all these were brought squarely home to the child who would make the old toy good as new, and when one viewed those same five thousand toys in this light, their value to the young toy-menders was beyond measuring, of course!

Putting old toys in shape has, as a result, become a definite part of the curriculum of not less than forty of the public schools of Cincinnati. Boys and girls, both, are assigned to the task. Children of all the grades are requested to bring in all the old and broken toys they may have; these are collected in the school "shop-room" and there the work assigned.

An hour a week, at least, is given to this work in the schools and in certain cases an hour and a half per week is granted. The girls in that time repair the dolls that come in, dress them, wash them, furbish them, in short, make them shipshape.

Meanwhile, the boys repair other toys; they whittle a new arm for the jumping-jack, they set a new wheel to the wee wooden cart, they put a new head to the hobby-horse, and then paint the new member.

Then, if it seems that the child giving is in need of toys, it doesn't stand by and stifle a bit of juvenile heart-break, while that toy on which it has labored is sent to some one unknown, but the young repairer receives it for its very own.

Viewed in the light of inspiration to good labor, and of inculcating thought for others, this project has been, without doubt, the most successful innovation Cincinnati has witnessed in a very long time.

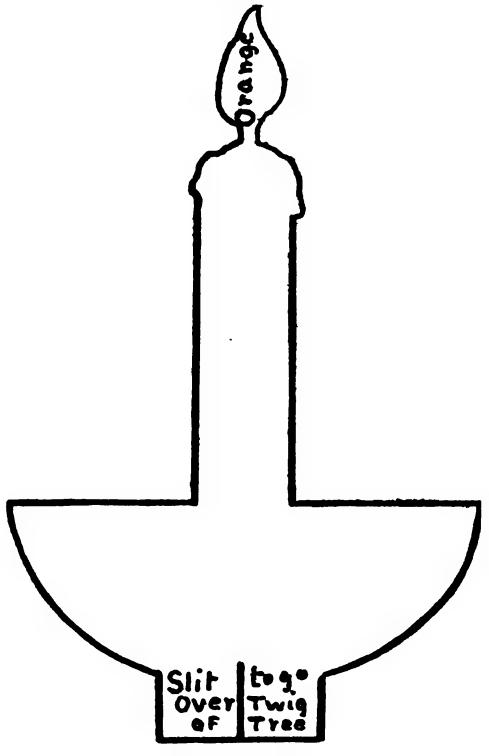
Growing out of it, too, has come a somewhat parallel movement, the making of new toys in the shop-work by these same wee folk, when not occupied with work on the old. These new toys, too, go to the makers, where believed necessary, otherwise they go to charity in their turn.

Endless the varieties of the playthings which are produced thus. In one school, the Oyler, in a fiscal year, they produced a hundred and twenty toy autos. At another, they made toy-wagons, at another, prairie schooners, at another, wheel-barrows, and the like. Of rag dolls the supply was endless.

It's a pretty sight to watch the little folk at their toy-making, and toy mending. Its a prettier sight, still, to see their faces beam with pleasure as they finish some toy to be given away.

Christmas Decorations

Faye Colby



My first graders were so much interested in two of the decorationa that we made for our Christmas tree last year that I am going to pass the directions on to the readers of Primary Education.

I gave each child a pattern, cut from stiff paper, of a candle in a holder, and let them trace and cut several of these from brown construction paper. Then they were given strips of paper of various bright colors, which they pasted over both sides of the candle part. A little orange paper at the top to represent the flame, a slit in the brown paper at the bottom to go over a twig of the tree, and our tree fairly shone with candles.

For the other problem, each child had a pattern of a five-pointed star, and they traced and cut their own from *tops* of tablets, and covered both sides with yellow paper. (I tried to get gilt paper, but could not find any.) We had done a good deal of letter cutting earlier in the fall, so that they were able to cut the letters L O V E without assistance, and paste them on the star. An extra star was made for our school tree, so that each child might take his own home and put it in the window if he had no tree. This was all done for seat work, without supervision.

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Making Bead Chains

Cora Gerow

Woven Bead Chain

The warp is made of No. 40 spool cotton and is strung across the loom. The thread is held in place at each end of the loom by brass tacks. The warp should be 1½ to 2 yards long. A bead needle or very fine sewing needle is threaded with No 60 or 70 cotton.

After tying the end of the thread upon which the beads are strung to the outside of the warp, pick up the beads on the needle and pull the thread through the beads to the end of the thread, while keeping the thread under the warp, press the beads up through the warp, holding them there with the left hand, and return the needle through the beads on the upper side of the warp. This holds each row of beads firmly in place.

When the chain is worked the length of the loom, it may be removed from the loom by pulling out the tacks at the end and inserting tacks in the part of chain worked, and continuing the thread across the loom.

The looms can be bought or may be made from an old cigar box by sticking a row of pins in each end of the box and stretching the warp across between the pins.

Paper Bead Chain

Lovely bead chains are made from colored paper. Any colored picture from magazine or catalogue can be used.

The paper should be cut one inch wide at one end, tapering to a point at the other end, and six inches long. The dimensions can vary proportionately if a smaller or larger bead is wished.

The beads are made by winding the paper around a steel knitting needle or hat pin. To make the bead, begin to wind the paper at the wide end of the strip and wind around the needle, over and over. To finish the bead, paste or glue the point down firmly and remove the needle. After all the beads are completed, go over them with shellac, to make them hard and waterproof.

These beads can be strung on a heavy double thread for a chain. These are pretty combined with small glass beads, as, a bead between two paper beads.

All the grades, even to the grammar, can make sheet chains. They make fine gifts.

Home Study

Edith L. Boyd

How many teachers, in assigning home study for pupils, take into consideration the probable conditions under which this study must be done? It is easy enough to say, "To-morrow morning, bring in the next ten problems," or, "Write out before to-morrow morning an outline of the next chapter in history," but it is not always so easy for the child to carry out.

To one mother who plans for play-time and household duties until, say 5.30, then a good supper, study from 6.30 to 7.30 and bed at 8 o'clock, there are fifty who think nothing about any such plan. Many wait for the school child to help about the house, look after babies, and snatch what play-time they can until after the late meal the unprepared lesson drives the child to study late, in the midst of the noise of the family living-room; or, the play-time is sometimes the whole period from the close of school until bedtime, with the study hastily done before school in the morning.

A certain teacher made a point of finding out the conditions under which her pupils did their home study. In one home only were they ideal; in four others they were fairly good; in three there was an attempt, more or less irregular, while in the other twenty-seven there was no thought given beyond a typical, "Yes, I tell Willie he'd better get his lessons, but, land, he's so sleepy when bedtime comes he can't do any good at his books."

Sometimes the excuse is, "I know Nellie ought to have her lessons, but I'm so busy seems like I just got to have her help mornings and night," or, "Pa thinks the boys study enough at school and he needs their help on the place, times are so hard."

After these investigations, Miss Long decided against home study and revised her school program to include a short period of intensive study that covered the requirement for home work. After a week's trial, the method proved so successful that she found home study unnecessary. It is not necessary if the study periods in school are used for real study and not just in an indifferent filling up of time.

Spontaneous Classroom Games

Catherine A. Sexton

HOW shall I teach the tables this term?

What would be the best or even a good way to "put across" the multiplication tables with this class?

What third grade teacher has not questioned herself repeatedly on this single problem? Shall I say questioned or introspected herself with a sigh? The multiplication tables are the "bug bear" of the third grade.

For the teacher to know that her children, from the time they come to her room until they left it, had really learned from the 2's to the 9's, there is an infinite amount of satisfaction. Just that much of the "mechanics" of mathematics mastered is of untold value in the future work of that class or of that individual pupil. And just here the work should be mastered. Why leave this third grade work for the grammar grade teacher to straighten out or to perfect? Has not she her own demands to meet?

Just here I hear the objections: "But children come into my room from different schools — from different systems and different cities. Even if *our* children have mastered their 'tables' these 'newcomers' are a continual drawback in our work."

Here, my fellow-worker, is the solution. If these new people have not done their third grade work when they should have done it, let them now go back and find what they have lost in passing. To be a third grader in arithmetic, though a seventh grader in history or reading, is no disgrace. It is the getting after — the bringing up — of the things that are weak that counts for all and everything in this educational system of ours.

There is practically no subject that has not at times a certain monotony about it. The multiplication tables are as formal and abstract a topic as is to be found in the curriculum. Therefore, the game is, I believe, the very best medium in this problem. The game allows variation and insures voluntary attention.

In this busy age, the game that will appeal at all times to the teacher is the game or device that, on her part, requires little preparation and is easily explained. Nearly every day gives occasion for some new thought. The teacher who is "bubbling over" with new games is the delight of the class. Of course there are those favorites which are repeatedly called for, and there are the standard ones which we ourselves so frequently fall back on. But to use the same game too often kills it.

The anticipation of a game adds much to a faithful study period of ten or fifteen minutes. The more simple the game, usually, the better. In the fall a tree drawn on the board with numbers on leaves. The child who can say $3 \times 3 = 9$, for instance, and so on with all the leaves,

A December Reading Lesson for Grade IV

The Legend of the Christmas Tree

Bertha Toelle

TWO little children were sitting by a fireside one cold winter night. Perhaps they were listening to stories their parents usually told them before going to bed, or maybe they were looking into the fire to see strange shapes, or perhaps they were playing before the fire with their blocks and toys. All at once they heard something. Some one was knocking at the door. One of the children, not the least bit frightened, ran to open the door.

There outside in the cold and darkness stood a little child with no shoes upon his feet, and clad in thin ragged garments. He was shivering with cold, and asked if he might be allowed to come in and warm himself by the bright fireplace. "You shall have our place by the fire. Come in!" said the children.

They drew the little stranger to their warm seats and shared their warm supper with him. The little stranger slept in their bed, while they slept on a hard bench. The little children went to bed very happy that night, for they had been kind to one of their poorer brothers. In the night they were awakened by strains of sweet music, and looking out they saw a band of children in shining garments approaching the house. They were playing golden harps, and the air was full of melody. The little stranger who had been with them was not to be seen.

Suddenly the stranger child stood before them: no longer cold and ragged, but clad in silver light. His soft voice said, "I was cold and you took me in, I was hungry and you fed me." I am the Christ Child wandering through the world to bring peace and happiness to all good children. As you have given to me, so may this tree, every year, give rich fruit to you."

So saying he broke a branch from the fir tree that grew near the door and planted it in the ground. Then he disappeared. But the branch grew into a great tree, and every year it bore wonderful golden fruit for the kind children.

I TOPIC

The Legend of the Christmas Tree

II AIMS

Teacher

To have the children read well an appropriate Christmas story.

To show that kindness is pleasing to our Father, and shall not go unrewarded.

Child

To be able to read, tell and write the story.

III TEACHER'S MEMORANDA

A Tentative number of lessons

Two

B Experiences of the children to be utilized

1 Knowledge of the Christmas tree.
2 Knowledge of Christmas celebration.
3 Hardships of the poor in the winter.
4 Knowledge of the Christ Child.

C Illustrative material

1 Pictures illustrating the story.
2 Picture of the Christ Child.
3 Pictures of the Christmas Trees of to-day.
4 Song — "Gather around the Christmas Tree."

IV METHOD OF PROCEDURE

A Preparation

What holiday are we all thinking about now? What do we always have at Christmas? A tree. Have you ever heard why we always have a Christmas tree? To-day we will read a story about the Christmas tree. The teacher writes the title of the story on the board.

B Presentation

The children read the story silently to get the thought, as time, places, and characters.

At what season of the year does our story take place? What was the time of day? About how long ago did our story happen? What was to take place each year?

Where were some children sitting one cold winter night? Where did the fir tree grow?

Mention the characters in our story. Why do you admire the character of the children? Why did the Christ Child come in disguise? Who were the children that came in the night?

Next analyze the story according to incidents. What happened first of all in our story? What happened next. Tell what occurred during the night. What did the Christ Child plant? How did he reward the children?

During silent study period the children shall make lists of unfamiliar words and phrases, which the teacher shall explain after the story has been analyzed.

Before the story is read, the teacher will show the pictures which illustrate it.

The story is then read, and the following points criticised: position of book, pronunciation, articulation, phrasing and emphasis, and effective communication.

C Summary

Let one pupil tell the story. Ask the class for any omissions or additions. Dramatize the story. Have the class sing "Gather around the Christmas Tree," or any other appropriate song.

D Assignment

Study the new lesson.

The language work for the week may well be correlated with the reading lesson. The important incidents of the lesson will form the basis of topical outline. A paragraph or story may be developed from it, either written or oral.

The spelling words may also be taken from the reading lesson. The following words are suggested:

children	warm	shining	clad
timid	himself	garments	silvery
setting	stranger	approaching	hungry
knock	shared	house	happiness
outside	supper	golden	branch
darkness	slept	harps	planted
shoes	bench	melody	disappeared
ragged	awakened	suddenly	wonderful
garments	sweet	longer	golden
shivering	music	ragged	fruit

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Seat Work and Dictation Based on Andersen's Fairy Tales

Laura Rountree Smith

THE FIR TREE

The Story—Part I

A little Fir Tree grew in the heart of the deep woods. It was discontented because it wished to be tall like the Firs and Pines around it

Discontent clouded its mind, so it took no notice of the sunshine, the soft breezes, and the happy little children passing by. Even when the children called it "a happy little tree," it was not happy, though it grew taller every year. You could tell how old it was by its joints as it added a new one every year.

The Fir Tree said, "I wish I was tall, like my companions, so I could look over the wide world, I would safely shelter the birds and wave merrily in the wind!"

The discontented Tree took no pleasure in anything; even when a little hare jumped over it, it was not happy.

Three winters passed by and the little hare saw the tree so tall it could no longer jump over it.

Woodcutters came and took off many of its companion in wagons.

The Fir Tree said, "Where are my companions going?'

The swallows did not answer, but the Stork said, "I think they will make masts for ships that sail the seas."

"What is the sea? I wish I could go to the sea," said the Fir Tree.

As Christmas time came other trees were cut down, some of them smaller than the Fir Tree. They also were piled in wagons and taken off. "Where are they going?" asked the Fir Tree.

The sparrows said, "We can tell you, we have peeped into many houses and seen the trees with candles and gifts upon them."

"What happened finally to the trees?" asked the Fir Tree.

The sparrows did not know, so they flew away.

The Fir Tree longed for a change as the years passed, and people in passing by often remarked, "What a beautiful tree!"

First Week Seat Work

THE FIRST DAY Take from dictation or copy the story from cards.

SECOND DAY A Fir Tree is a cone-bearing tree. Draw and name as many Fir and Pine tees as you can. Draw a cone or cluster of cones from nature.

THIRD DAY Write answers in complete sentences.

Where did the Fir Tree grow?
Why was it discontented?
What did it fail to notice?
What did the children call it?
How could they tell its age?
What did the Fir Tree wish?
What animal jumped over it?
What difference is there between a hare and a rabbit?
Why did the hare have to skip around it?
Draw or cut the tree and hare.

FOURTH DAY Illustrate the paragraph. "Woodcutters came and took off many of its companions in wagons."

FIFTH DAY Make a study of forest trees and fruit trees. Describe or illustrate the way the branches appear on a Norway Spruce, a Scotch Fir, a Screw Pine, a White Pine. Draw or describe a Cocoa Tree, a Banana Tree, a Papaw Tree, a Plantain Tree. Draw a Poplar Tree. What myth can you find about it? (Cook's "Nature Myths.")

Second Week Seat Work

FIRST DAY Where did the stork think the woodcutters were taking the trees? Write and illustrate a paragraph about the sea.

SECOND DAY Draw the window through which the sparrows peeped. Draw the Christmas tree inside loaded with presents. Cut and paste the frame of the window, the tree and presents, or write a paragraph describing a Christmas tree.

THIRD DAY Write the story so far given, in your own words.

FOURTH DAY Write a paragraph about obtaining a tree from the woods for Christmas. Tell what kind of a tree it was, who got it, where it was going, how it was decorated, and what became of it in the end.

FIFTH DAY Study Christmas in other lands, tell how and when Christmas is celebrated.

The Story — Part II

Finally, just before Christmas one year the Fir Tree's turn came; the woodmen cut it down and it fell with a crash. When it was placed on the wagon it was sorry to leave its gay companions in the forest, the familiar bushes and flowers, the gentle breeze and the birds.

The tree did not enjoy its ride, or being unpacked by two grand-looking men in livery, or its journey into the beautiful house as much as it had hoped.

It was placed in a tub of sand and decorated with bright paper bags of candy and presents. Candles were placed upon it and fine dolls, and on the top a wonderful star.

What a beautiful room the tree was now in! On the walls were pictures and near the stove stood tall vases.

The furniture was handsome and the children's books and playthings lay everywhere.

The children all cried, "We wish it were evening, the Tree will be beautiful this evening."

The Fir Tree wished evening would come, and said to itself, "I wonder who will come to see me? Will the sparrows peep in the window" Shall I carry these beautiful presents all the year?"

There was no one to answer these questions, but at last the candles were lighted, and in trooped the children and grown people to enjoy the Christmas Tree.

At last the lights burned out, and every one had received their presents and the children cried, "Tell us a story!"

A little man told a new story about Humpty Dumpty who had a fall, but picked himself up and married a princess.

"That is a fine story," thought the Fir Tree. "Perhaps I shall marry a princess yet, who can tell?"

It hoped for another happy evening, but in the morning the servants dragged it into the garret where rats and mice were its only companions.

"Old Fir Tree, can you tell us a story?" asked the mice. The Fir Tree replied, "I am not old, but I can tell the story of Humpty Dumpty," which it did, but the mice would much rather have heard a story about cheese, I am sure!

After a long, long time the Tree was dragged out of the old garret. It thought, "Now I ahall grow again! How I love the fresh air and sunshine!"

The sun was shining, the birds were singing, and the tree still had the gilt star upon it.

The children said, "See the ugly old Fir Tree," and one of them pinned the gilt star upon him, and a boy came and chopped the Tree up and made a fire from it!

"Pop, pop, pop!" cried the Fir Tree as it burned under the kettle. It was trying to say, "I wish I had enjoyed myself before it was too late," but the children did not understand the Tree's language; all they could hear was, "Pop, pop, pop!"

Third Week Seat Work

FIRST DAY How did the Tree fall?
How did it feel to leave the forest?
What companions did it leave?
Was it glad to go?
Where did it go?
How was it decorated?
Was the Tree happy?

(Continued on page 666)

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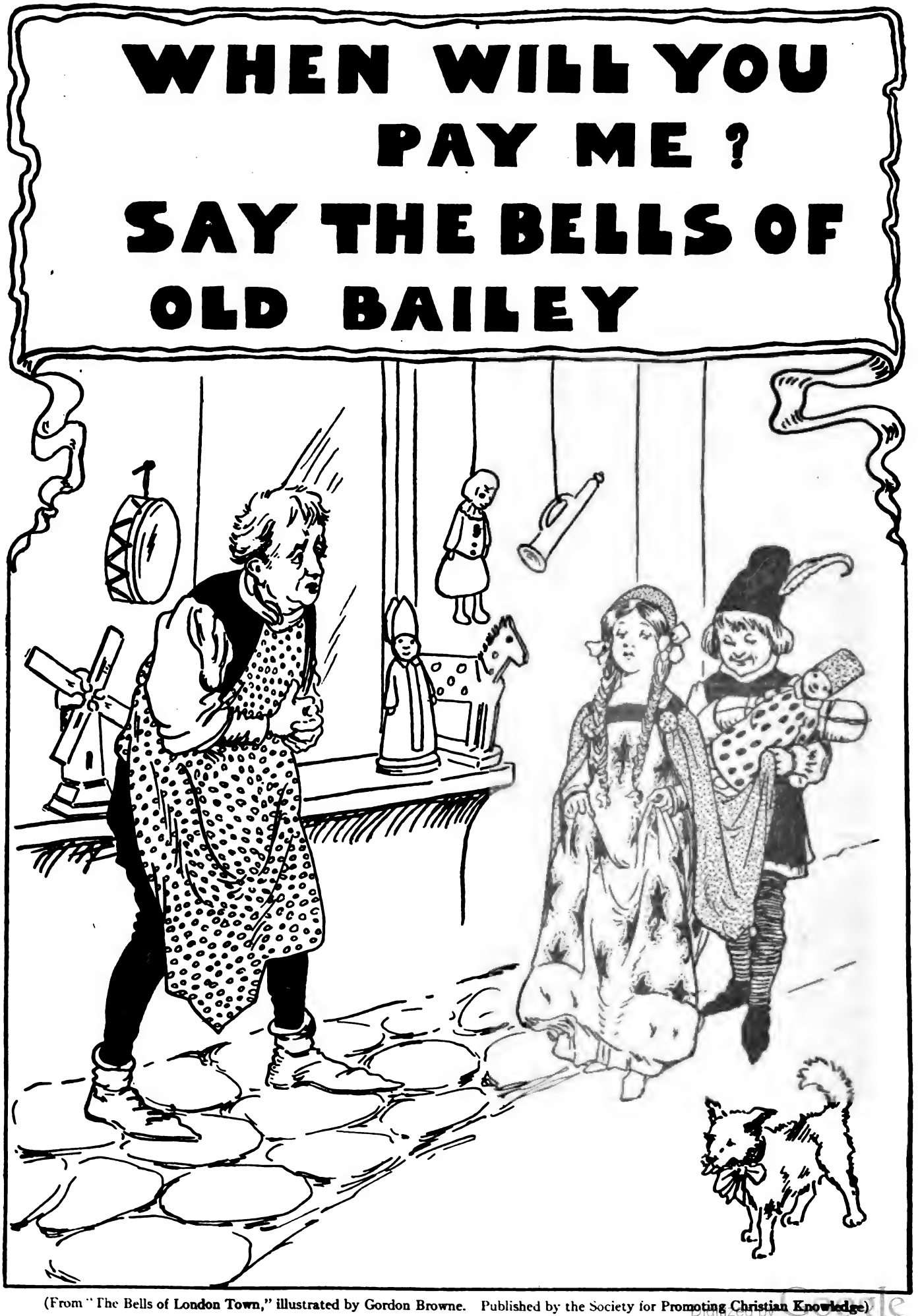

(From "The Bells of London Town," illustrated by Gordon Browne. Published by the Society for Promoting Christian Knowledge)

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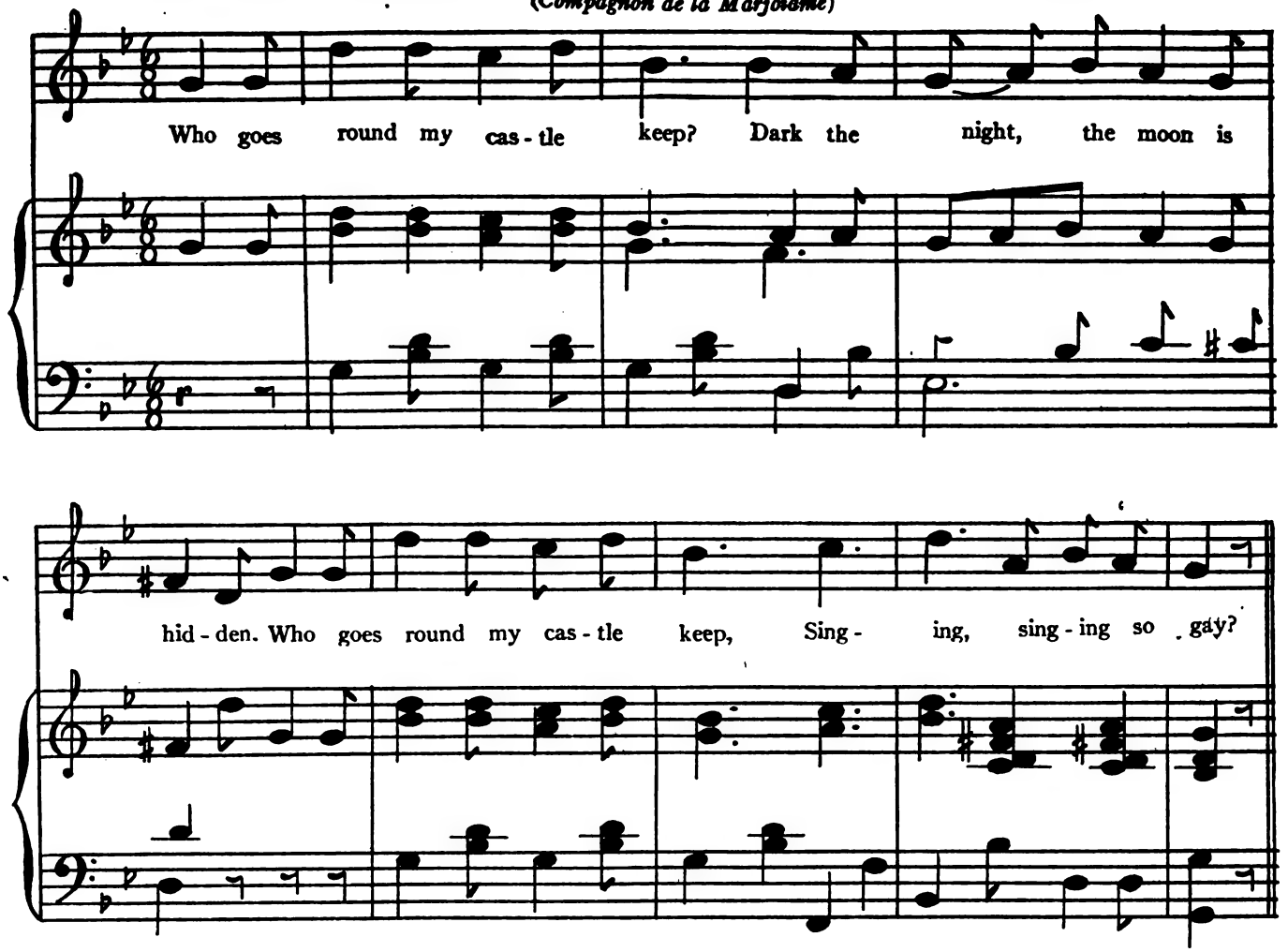
Some French Singing Games IV

E. L. Lyon

Cheltenham, England

Who Goes Round My Castle Keep?

(Compagnon de la Marjolaine)



Who goes round my castle keep?
Dark the night, the moon is hidden.
Of the king's knights we're the flower,
Singing, singing so gay.

Your fair daughters we would wed,
Dark the night, the moon is hidden.
All my daughters are abed!
Singing, singing so gay.

Surely they are yet awake,
Dark the night, the moon is hidden.
Come again at eleven o'clock,
Singing, singing so gay.

'Tis long past eleven o'clock.
Dark the night, the moon is hidden,
Come again at twelve o'clock,
Singing, singing so gay.

Dark, 'tis striking twelve o'clock —
Dark the night, the moon is hidden,
Then choose the one you love the best,
Singing, singing so gay.

Joy and gladness be our share,
Dark the night, the moon is hidden.
Joy and gladness be our share,
Singing, singing so gay.

Half the boys are knights, and the remainder are their horses.

Half the girls represent the castle walls, and the remainder are the daughters, with the exception of one, who is chosen to be the Mother.

She sings the first line of each verse, to which the boys reply with the third line. All the girls sing the second and fourth lines.

A child may be chosen to be the clock. He may strike the hour on a triangle, or ring a bell.

When the Mother sings, "Choose the one you love the best," each knight chooses a partner, and during the last verse they trip round the room hand in hand.

While the verse is repeated, each knight brings his lady back to the castle, and mounts her on his horse and leads away.

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Plays for Very Little Players

Mother Goose and Her Friends

Isabel Condie

CHARACTERS

MOTHER GOOSE
CHILD WITH UMBRELLA (Rain, Rain, Go Away)
OLD WOMAN WHO LIVED IN A SHOE
PETER, PETER, PUMPKIN EATER
JACK HORNER
OLD MOTHER HUBBARD
BOY BLUE
MISS MUFFET
BO-PEEP
FOUR SMALL CHILDREN (Ring-a-round-a-rosy)

Mother Goose I am Mother Goose and these are some friends of mine. As I name them each one will tell his story. This is the Old Woman Who Lived in a Shoe

Old Woman There was an old woman, etc.

Mother Goose What do you want Santa Clause to bring you this year?

Old Woman Oh, Mother Goose, I am going to ask Santa to bring me a house. We are much too crowed in a shoe. Do you think he could?

Mother Goose Do ask him anyway. If he can't get it down the chimney he can leave it in the yard. Here is Peter.

Peter Peter, Peter, Pumpkin Eater, etc.

Mother Goose I know what Peter wants for Christmas. A nice big pumpkin, don't you Peter?

Peter Yes, indeed, the bigger the better.

Mother Goose This is Jack Horner.

Jack Horner Little Jack Horner, Sat in a corner, etc.

Mother Goose Well, Jack, if you have a big pie, I'm sure you needn't ask Santa for anything else.

Jack Oh, yes, dear Mother Goose! I shall ask him for a bigger pie with more plums.

Mother Goose Goodness, Jack, I'm afraid you are a greedy boy. Here is Old Mother Hubbard.

Old Mother Hubbard Old Mother Hubbard, Went to the cupboard, etc.

Mother Goose Well, Mother Hubbard, what are you asking Santa for?

Old Mother Hubbard I shall ask him for a nice large bone for my dog. I'm sure Santa will bring me that.

Mother Goose Of course he will. Santa likes folks who are good to animals. And who is this with the umbrella?

Child with umbrella Rain, Rain, Go away, etc.

Mother Goose What do you want Santa to bring?

Child with umbrella I need a new umbrella. See mine is full of holes.

Mother Goose Here is Boy Blue.

Boy Blue Little Boy Blue, etc.

Mother Goose Won't the sheep and cows go home, Boy Blue?

Boy Blue My horn is no good. But I am going to ask Santa for a new one and then perhaps they will follow me.

Mother Goose Little Miss Muffet.

Miss Muffet Little Miss Muffet sat on a tuffet, etc,

Mother Goose What would you like from Santa's pack, Miss Muffet?

Miss Muffet Oh, Mother Goose, do you think Santa has traps for spiders? I am so afraid of them!

Mother Goose I never heard of traps for spiders, but I'm sure Santa will do his best for you. Well, well, Bo Peep! what is wrong?

Bo Peep Little Bo Peep, etc. Dear Mother Goose, do you think Santa will bring me some more sheep?

Mother Goose Well, don't cry, Bo Peep, perhaps he will, if you are very good. Well, children, what can you sing?

Children Ring a Round a Rosy, etc. (*Children play and sing same.*)

Mother Goose What a nice game!

Children Oh, Mother Goose, do you think Santa would bring us a new game? We are so tired of this one!

Mother Goose Well, my dears, I'm sure your wants are very few. Now let us ask our friends if they have seen Santa.

All Sing "Have you seen dear Santa Claus?" (*Original song or any song children know.*)

Bad Pete

(A Christmas Play in Pantomime)

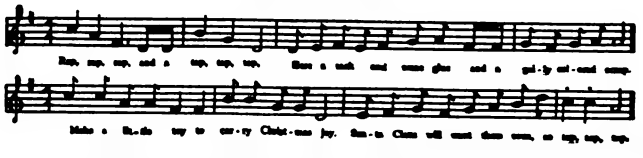
Lois Saunier Bertling

This little play was greatly enjoyed by the pupils of a one-room school. All the actors except the mother and Santa Claus were taken from the primary classes. Except for the two songs, no word was spoken throughout the play.

SCENE — *Santa's Workshop*

Five or six elves sit on low stools or blocks, busily working, on make-believe toys. Each has a small wooden hammer with which he keeps time to the song:

Song of the Elves



Rap, rap, rap, and a tap, tap, tap!
Here a tack and some glue and a gaily colored scrap
Make a little toy to carry Christmas joy,
Santa Claus will want them soon, so tap, tap, tap.

Enter Santa. All stop, while he inspects their work. He nods and smiles approval to all but Pete, who has been idling. To him he frowns, shakes his head, and makes other signs of disapproval, then passes on. Bad Pete drops his hammer and sprawls sulkily. Exit Santa. Elves repeat song. Bad Pete tosses aside his work, tries to upset his nearest neighbor, and finally flings out of the room.

SCENE II — *A room in Anita's home. A fireplace, rocker and bookcase or other large piece of furniture.*

Anita and her mother are discovered hanging Anitas' stocking by the chimney. Exit Anita, skipping happily.

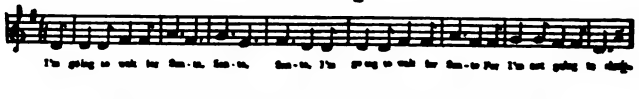
Pause.

Enter Bad Pete, stealthily. He approaches the chimney, reaches toward the stocking, looks toward the door, runs and hides behind the bookcase.

Enter Anita in her nightgown.

She sings with appropriate motions:

Anita's Song



I'm going to wait for Santa, Santa, Santa,
I'm going to wait for Santa,
For I'm not going to sleep.

I'll sit right here and watch, watch, watch,
I'll sit right here and watch,
For I'm not going to sleep.

I b'lieve I'll be a-rocking, rocking, rocking,
I b'lieve I'll be a-rocking,
But I'm not going to sleep.

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My head it keeps a-nodding, nodding nodding,
My head it keeps a-nodding,
But I'm not going to sleep.

My eyes they keep a-closing, closing, closing
My eyes they keep a-closing,
But I'm not going to sleep.

(Last Stanza — hum, more and more drowsily, till she appears to be fast asleep.)

Bad Pete emerges from his hiding-place, steals to the fireplace, takes down the stocking, starts, looks up the chimney, and runs back.

Enter Santa Claus, through the fireplace. He sees Anita and moves more carefully. Looks for the stocking. Shows surprise. Looks all around the room. Espies Pete peeping from behind the bookcase. Motions him to come. Pete shakes his head. (Make this a long argument in pantomime.) Santa crosses the room, seizes Pete by the shoulder, and brings him forth. Makes him replace the stocking, shakes him, and motions him from the room. Exit Pete, crying silently.

Santa opens his pack, and lays a fine large doll on a chair. Then he puts several small packages into the stocking. He drops a handful of nuts, which clatter on the hearth. Anita starts to her feet, standing with her hands up in surprise and half-fear. Santa hurriedly "goes up the chimney." Anita moves very slowly toward the hearth. Hesitates. Catches up the doll, and hugs it.

[CURTAIN.]

Christmas in Many Lands

PLACE — *Sitting room in modern home*
TIME — *Present*

CHARACTERS

FAIRY GODMOTHER — SPIRIT OF CHRISTMAS
JOHN — MARY

CAROL SINGERS

Children from France, Germany, Serbia, Norway, Sweden, Denmark, Mexico, England, Japan

Fairy Godmother is dressed as a grandmother.
Jack and Mary have on school clothes.
Spirit of Christmas is all in white.
The Carol Singers have on caps, coats and mittens.
The other children are dressed to represent the countries from which they come. After each has given his part, he takes his place near Fairy Godmother and Jack and Mary.

SCENE — *Fairy Godmother seated in low chair in center of stage busy sewing. Enter John and Mary removing wraps.*

Jack and Mary Hello, Fairy Godmother!

Jack My, but it is cold to-day!

Mary You look cozy in here!

Fairy Godmother Well, children, did you have a happy day?

Jack Well, I should say! We are getting ready for Christmas, you know.

Mary I wonder if boys and girls in other lands have as much fun at Christmas as we do?

Fairy Godmother Of course they do, dear, but each celebrates in his own way.

Jack I tell you, I'd like to visit every country and see what they do at Christmas. Wouldn't you, Mary?

Mary Yes, indeed I should!

Fairy Godmother How would you like to have children from other countries come here and tell you about their Christmas?

Jack and Mary Oh, that would be jolly!

Fairy Godmother All right. Close your eyes, and we will see what happens.

(*Children sit on either side of Fairy Godmother who rings bell. Children look up! Enter French child.*)

French Child In sunny France, we do not hang up our stockings, but when we go to bed on Christmas eve, we put our wooden shoes by the fireplace where St Nicholas can find them. If we have been good, he fills our shoes with goodies. They say bad children find sticks sometimes.

(*Bell*)
(*Enter German Child*)

German Child In Germany old St Nicholas has a helper named Rupert. Just before Christmas we children put out our wooden shoes and Rupert fills them. On Christmas morning we find a beautiful Christmas tree. (*Play record "Holy Night."*)

(*Bell.*)
(*Enter children from Norway, Sweden and Denmark.*)

First Child In Norway, Sweden and Denmark, we think the birds should have a merry Christmas too.

Second Child There is so much snow in our countries, it is hard for the birds to find anything to eat.

Third Child So at harvest time we save a bundle of grain and on Christmas we tie it to a tall pole or on a building so the birds can find it and have a fine feast.

(*Bell.*)
(*Enter Serbian Child.*)

Serbian Child In Serbia, we do not celebrate on Christmas day, but the second Sunday before Christmas is called "Mother's Day." Before this each child gets ready a piece of string or cord. Then that morning when mother is not looking we tie her up and say, "Please, mother, we will untie you if you will give us a present." Our gifts are very simple, some fruit, a flower, or perhaps a handkerchief.

(*Bell*)
(*Enter English Child*)

English Child In England on the day before Christmas we go to the woods and gather holly and greens and get a huge log which we call the "Yule log." This we put in our fireplaces and light on Christmas eve and it burns a long, long time. Christmas morning poor children go from house to house singing carols.

(*Enter three boys who sing "Once unto the shepherds, etc."*)

(*Bell*)
(*Enter Mexican Child.*)

Mexican Child In Mexico on Christmas we do not have trees as you do. But we find a huge bag hung up, This we hit with sticks until it breaks. Then we get the goodies which fall out.

(*Bell*)
(*Enter Japanese Child, running in with short steps, kneels, bows, touching forehead to floor, rises*).

Japanese Child I have been listening to these Christmas customs. What is Christmas? We don't have anything like that in Japan. Why do you do these things?

Fairy Godmother Christmas is the birthday of the Christ Child. His story is told in the Bible. Listen, and the Spirit of Christmas will read it to all of us.

(*Bell*)
(*Enter Spirit of Christmas. Reads, Luke* II; 7–20, *Matthew* II: 1–12.

(*All Sing "Away in a manger"*)

[CURTAIN]

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December Games

Annebelle R. Bucknam

Throughout all the happiness of the merry Christmas time, let us try to place emphasis on the thought of helpfulness to others, especially to those in poor circumstances. Ask the children to bring their toys and books to pass on to others. Mend and freshen these, if necessary, and then arrange for their distribution, personally, if possible, or through some recognized charitable institution.

Teach the older children this little verse by Margaret Sangster:

'Tis the time of the year for the open hand,
And the tender heart and true,
When a rift of heaven has cleft the skies
And the saints are looking through.

The flame leaps high where the hearth was drear,
And sorrowful eyes look bright
For a message, dear, that all may hear
Is borne on the Christmas light.

This is easily learned by the younger children:

While the stars of Christmas shine,
Lighting the skies,
Let only loving looks
Beam from our eyes.

While bells of Christmas ring,
Joyous and clear,
Speak only happy words,
All love and cheer.

Give only loving gifts,
And in love take;
Gladden the poor and sad
For love's dear sake.

Choose different children to represent Santa Claus on different days, and to gather the gifts as they are brought each morning. If the real gifts are not brought, Santa may fill his pack with imaginary gifts as he sings or repeats:

I dressed up this way just because
I'm playing I am Santa Claus.

You see, I carry on my back
A cunning little empty pack.

For I expect to ask my friends,
At Christmas time, their aid to lend,

To fill this pack with pretty toys,
And their gifts for girls and boys.

Then at the homes of all the poor,
I'll loudly knock upon the door.

"A Merry Christmas!" I will shout,
And tumble all the presents out.

And then so quickly off I'll race,
To find another needy place.

I'll be so happy then, just because
I know I'm helping Santa Claus.

After this the children will be ready to enjoy their own Christmas tree. Place it in position at least a week before Christmas, and let them hang on it each day their own handiwork as a contribution to the decorations, and also as gifts for father, mother, sister, brother, and perhaps for each other. For —

Hurrah! Hurrah! for the Christmas tree!
May it flourish forever in its greenery;
When the winter comes with its whitening snow,
How proudly the Christmas tree doth grow.

It spreadeth its boughs so broad and so fair,
And jolly and gay are the fruits they bear;
Then hurrah! hurrah! for the Christmas tree;
Hurrah! Hurrah! for its mirth and glee.

When forests of oak have passed from the land,
The jolly Christmas tree shall stand.
There are wonderful plants far over the sea,
But what are they all to the Christmas tree?

Does the oak bear candles, the palm tree skates?
But sugar plums, trumpets, doll babies, slates,
Picture books, elephants, soldiers, cows —
All grow at once on the Christmas tree boughs.

Let the children dance around the tree. They form a circle and simply dance around it, singing, "Tra-la-la," etc., to any dance music. Or they may follow these directions:

1 Form circle.
2 Dance eight counts to right.
3 Reverse — dance eight counts to left.
4 Face partners — Bow.
5 Partners join hands and skip around each other.
6 Bow to partners.
7 All face outward, looking away from the Christmas tree.
8 Join hands and dance eight counts to right.
9 Reverse, and dance eight counts to left.
10 Face partners — Bow.
11 Partners join hands and skip around the tree, and to their places.
12 Bow to partners.

After the Christmas celebration, place the tree out in the playground, and the children each day enjoy dancing around it. Use the above directions, or allow the children to originate little dances.

In this way the usefulness of the Christmas tree does not end with the Christmas Day exercises.

While so much is being said about "Americanization," the Christmas time and the time of preparation for it — indeed the entire month of December — might profitably be devoted to training along this line. In many schools the last day Christmas exercises are attended by the parents. Here is our opportunity to give directly and indirectly instruction along health lines, especially in schools located among our alien populations.

And the children will convey to these homes the lessons learned through these preparations, besides directly profiting themselves by them. Dr. Luther Gulick declared that the establishment of physical health is one of the first obligations of those having the care of children and the training of youth.

It is a fact that a large percentage of the physical and mental ailments can be traced to insufficient nourishment, too little exercise, a scarcity of fresh air and sunshine, too little sleep, or sleep under disease producing conditions, and little real mental activity. May we not try to help them all to see what may be accomplished by wholesome food,

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plenty of exercise in the open air, where there is sunshine (also rest and sleep in it, if possible), and that under these conditions mental as well as physical growth is assured.

Use this as a creed for the older children:

Eight hours to sleep, and two to walk,
And three to eat and laugh and talk;
Six for study every day;
Five are left for work and play.
Eat well, sleep well, work well, read well,
And your life will always go well.

The smaller children can learn the following, and they can know just what each line means.

Plenty of sunlight every day,
Plenty of exercise in play,
Plenty of air that's fresh and sweet,
Plenty of wholesome food to eat.
Plenty of these and plenty of sleep,
Healthy and strong my body will keep.

These truths may be taught by means of drills and games adapted to the age of the children. Competitions and contests along any line are always entered into with enthusiasm. Keep a record of reports and offer prizes for the greatest gain along any particular line of health improvement. The second stanza of the following is certainly just as true as the first.

A little rain, and a little sun,
And a little pearly dew,
And a pushing up and a reaching out,
Then leaves and tendrils all about —
Ah, that's the way the flowers grow,
Don't you know?

A little work and a little play,
And lots of quiet sleep;
A cheerful heart and a sunny face,
And lessons learned, and things in place —
Ah, that's the way the children grow,
Don't you know?

Much emphasis is rightly placed on the importance of clean mouths and teeth. Give a little drill with imaginary tooth brushes, to show the correct way to brush the teeth. Count for the motions of the following from Ferguson's 'Book of the Teeth:"

Scrub! scrub! scrub! are words of warning;
Keep all the grinders shining bright,
Use your powder, brush and paste,
There's no time to lose or waste,
Keep them clean by brushing,
Morning, noon, and night.

Keep a record of reports of children who sleep with open windows or on sleeping porches. Encourage living in the sunshine and having the sunshine live in them.

Form a little "Sunshine Club." The members pledge themselves to live in the sunshine as much as possible, and, that which is not always easy, to let the sunshine live in them. Use this as a club poem or motto:

Sunshine in his whistle,
Sunshine in his eye,
Sunshine in his laughter,
Ne'er a pout or sigh;
Sunshine in his forehead,
Sunshine in his voice,
Sunshine always with him,
Sunshine is his choice!
Sunshine where we find him,
Always such a joy;
If you aren't already,
Be a sunshine boy!

Every one who loves you
Loves to see you smile,
Loves to see you cheerful
And happy all the while.
Smiling comes so easy!
Do not wear a frown,
If you feel one rising,
Always smile it down.
Sunshine where we find you,
Always such a joy;
If you aren't already,
Be a sunshine boy!

For the smaller children the following is more easily understood and learned:

Sing the little clouds away
When they gather near;
Frowns are never known to stay
When the smiles appear.

Frowns are little clouds that meet
In a little sky;
Smiles are like the sunshine sweet,
Causing them to fly.

With a smile for everyone,
Make the day begin.
Clouds must fade before the sun—
Let the sunshine in.

Use all of the above poems as part of the Christmas exercises, and then give the following, which has been used daily for the month or longer. Exercise out-of-doors, if possible, but if not, then be sure the windows are wide open so that the air is fresh. All the muscles are exercised and the circulation stimulated by these drills.

The children stand in rows. Exercise with music or with counting if music is not obtainable.

1 Extend right arm to right.
Return to hip.
Repeat two, four, or six counts.
2 Same as above with left arm.
3 Extend right arm to right once and return. Then to left and return, and so on, alternately.
4 Extend both arms.
Return. Repeat desired number of counts.
5 Extend right foot to right.
Return to position.
Repeat as desired.
6 Extend left foot to left, etc., as above, in 5.
7 First right foot, then left foot, extended and returned to position.
8 Bend head *slowly* to right. Return.
9 Bend head *slowly* to left. Return.
10 Bend head *slowly* first to right, then return and bend to left, and return.
11 Rise on toes, arms raised.
Lower heels, arms sink. Repeat.

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12 Run lightly around the room, then back to places. Sit.

Use drill and poem from "*Good Housekeeping*" to instill habits of eating properly and to teach correct table manners.

Little girls set real life-size or doll's table, and serve imaginary food. Boys may be guests. Then reverse the order, that all may learn both to serve and to be served. Results of talks and instruction may now be noted and faults corrected.

The blue-jay is a greedy bird; I often watch him eat,
When crumbs are scattered from our door, he snatches all the treat;
He drives the smaller birds away, his manners are so rude —
It's quite a shocking thing to see him gobble down his food!
And sometimes when I'm not polite I hear my mother say:
"Why now I see a little boy who's eating blue-jay way!"

The sparrows are a noisy set and very quarrelsome,
Because each hungry little bird desires the biggest crumb.
They scold and fight about the food, all chirping "Me! Me! Me!"
And sometimes when we children are inclined to disagree
About the sharing of a treat, my mother says, "Why you
Are acting now the very way the silly sparrows do!"

The jolly little chickadees are perfectly polite,
They never snatch, they never bolt, they never, never fight,
They hold the crumbs down daintily with both their little feet,
And peck off tiny little bits — we love to watch them eat!
And when my sister's good at meals, my mother says, "I see
A little girl who's eating like a darling chickadee!"

The Tour of a Smile

My papa smiled this morning when
He came downstairs, you see,
At mamma, and when he smiled, then
She turned and smiled at me;
And when she smiled at me, I went
And smiled at Mary Ann
Out in the kitchen, and she lent
It to the hired man.

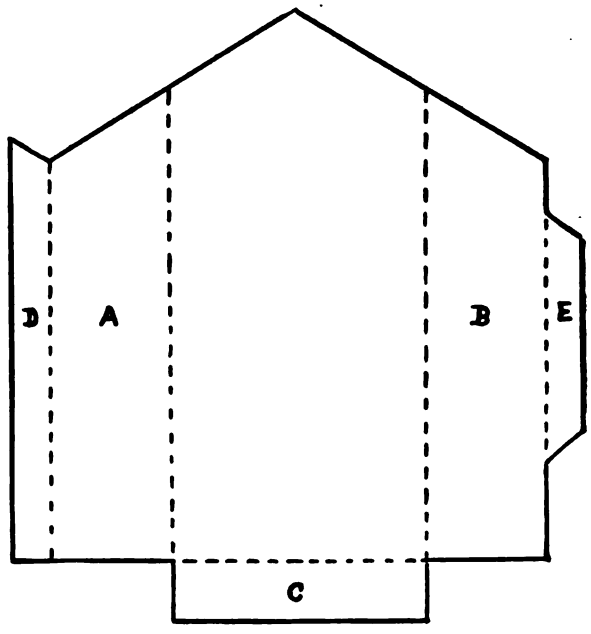
So then he smiled at some one whom
He saw when going by,
Who also smiled and ere he knew
Had twinkles in his eye;
So he went to his office then
And smiled right at his clerk,
Who put some more ink on the pen
And smiled back from his work.

So when his clerk went home, he smiled
Right at his wife and she
Smiled over at their little child
As happy as could be;
And then their little child she took
The smile to school, and when
She smiled at teacher from her book
Teacher smiled back again.

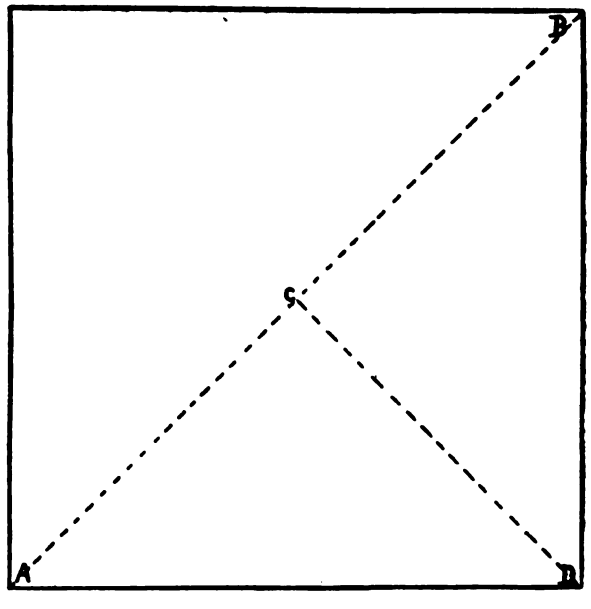
And then the teacher passed on one
To little James McBride,
Who couldn't get his lesson done
No matter how he tried;
And Jamesy took it home and told
How teacher smiled at him,
When he was tired and didn't scold,
But said, "Don't worry, Jim."

And when I happened to be there
That very night at play,
His mother had a smile to spare
Which came across my way;
And then I took it after awhile
Back home and mamma said:
"Here is that very self-same smile
Come back with us to bed."

Bubbling drinking fountains are installed in many schools now. But where there are not, the children should have individual drinking cups. If not possible to buy these, the children can make them by folding according to the following patterns:



Fold on dotted lines, B over A, pasting along flap D. Fold flap E outward for handle. Last, paste flap C up over other folded flaps.



Fold on diagonal A-B. Fold again on C–D. Paste sides together, leaving one out. Hold at point A.

A small package of these is an appropriate Christmas gift from little ones, especially to autoists or those who camp out during vacation.

Christmas Without Children

What would Christmas be without the children?
This of late has been my constant thought.
As on tiny hood and scarfs and mittens,
Carelessly my willing fingers wrought.

What would Christmas be, again I ask you?
Should you miss that loving, warm embrace,
When a white-robed figure breaks your slumbers,
Shouting "Merry Christmas!" in your face.

Let us, then, bring smiles to their dear faces;
Let us see their laps with treasures piled;
Let us think of One who, loving others,
Was on earth and dwelt a little Child.

— *Isabelle H. Fitz*

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A New Sort of Record—

One of the COLGATE Classroom Helps

"THE Clean Story" record is the latest addition to dental hygiene helps which we supply school principals and teachers.

Since many schools are now equipped with talking machines and this method of enlivening a lesson is considered sound pedagogy, the Colgate Educational Department has originated for you a well-rounded lesson, readily applied, in record form.

Let one child start the story and then after a few sentences stop quickly and see what other child can most quickly continue the tale. It will be fun for the little folks while they are learning that clean teeth and healthy mouths are the first rules for Good Health.

This record and the other "Colgate's Classroom Helps" mentioned below were developed by educators to vivify the message of "Good Teeth—Good Health." The pleasant lesson is one a child remembers.

The same principle applies to the *use* of a dentifrice. The habit of brushing the teeth twice a day is made a pleasant task, for COLGATE'S Ribbon Dental Cream is a delicious dentifrice, as well as safe and efficient.

If you have a talking machine in your school, send today for "The Clean Story" record, enclosing 12 cents in stamps to help defray the cost.

Colgate's Classroom Helps will be sent to you, as a teacher, *without charge* once a year. You receive enough free trial tubes of Ribbon Dental Cream to supply each of your pupils. Include I are Reminder Cards, dental lectures, clever jingles, charts and other practical information.

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(Write here, accurate express or parcel post shipping address, stating which).....

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(This offer good only in U.S.A.)

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Daily Helps

(*Continued from page 635*)

FOURTH WEEK

Monday Addition of two numbers, the sum not to exceed 5.

4	1	0	2	2	3	1
1	1	5	3	2	2	3
—	—	—	—	—	—	—

Tuesday Continue above.

2	5	1	4	3	2	1
?	?	?	?	?	?	?
—	—	—	—	—	—	—
3	5	2	5	5	4	4

Wednesday Simple problems involving the above combinations.

The baby is 2 years old. In how many years will she be 5 years old?

Kate had one doll. Her aunt gave her another. How many had she?

John had 2 marbles. His brother had 3. How many had both?

Helen gathered 3 roses from one bush and 1 from another. How many roses did she have?

Thursday Begin subtraction.

2	4	5	3	2	3	1
—1	—2	—3	—2	—1	—3	—0
—	—	—	—	—	—	—

Friday Simple problems.

John had 5 cents and spent 1 cent for candy. How much had he left?

Millie had 4 peanuts. She gave 2 to John. How many did she have left?

There were 3 apple trees in my yard. The wind blew down 1 of them. How many trees have I left?

Hygiene

FIRST WEEK

Monday What utensils are used in cooking?
How should they be cared for?
In what places is food kept?
What kinds of food are perishable?

Tuesday What is a refrigerator?
Have you one?
What is it for?
How is it cared for and cleaned?
Where does the ice come from?
Care of ice.

Wednesday Care of sinks, water pipes, etc.

Thursday What is the purpose of the dining room? The living room?
What sort of rooms should they be?
Does a bright, sunshiny room make us happy?
Is cleanliness and cheerfulness conducive to good digestion?

Friday What is the purpose of bedrooms?
Is it a good thing for many people to sleep in one room? Why not?
How should a bedroom be furnished?
Should there be many draperies? Why not? (They hold the dust and cause the air to become impure.)

SECOND WEEK

Monday Why do we need an abundance of fresh air in our bedrooms?
Should our windows be kept open while we sleep? Why?
Should they be kept open on cold winter nights?
Shall we catch cold?

Tuesday How much sleep do children need?
Do you get that much?
Do you stay up late at night?
Does your mother know it?
How do you feel in the morning?
Why aren't you rested?

Wednesday What will lack of sleep do to your health? Why?

Thursday Have you a bath-room at home?
How is it furnished? Kind of walls?
Why are tiled floors and walls appropriate for a bath-room?
How often do you have a bath?
How often do you wash your neck, face and hands?

Friday How do you care for your hands?
In what condition are your finger nails?
How often should they be cleaned?
With what should they be cleaned?
Let us look at our nails. Whose look the best?

THIRD WEEK

Monday Do you ever wash your hair?
Is it necessary? Why?
What causes your hair to get dusty?
What is a shampoo?
How often do you have one? Who gives it to you?
What do you use for cleaning your hair?

Tuesday Do you comb and brush your hair every day?
Do you like to see one's hair all mussed up and flying every which way?
Do you like thick, glossy hair, or thin scraggly hair?

Wednesday What is dandruff? What causes it?
Can it be cured? How?

Thursday Is it ever necessary to have pediculosis?
If you should find yourself afflicted, what should you do?

Friday How should the scalp always look?
Examine heads. Praise the clean ones.

FOURTH WEEK

Monday Care of the feet.
Why is it necessary to take good care of our feet?
How many toes are there on each foot?
What do they allow you to do?

Tuesday What are corns? What causes them?
How does a tight shoe feel?
What may a tight shoe do to your feet?

Wednesday Can you put on your own shoes and rubbers?
Do they pinch your feet at all?
What style of shoe is best fitted to your foot?
Should your toes be cramped?

Thursday Can you tell the size and width of your shoes?
Does bathing the feet help them to feel better able to carry their burdens?

Friday. Teach a short poem on cleanliness.

Phonics

FIRST WEEK

Monday Continue consonant blends.
Tuesday Sound of sn.
Wednesday Sound of sp.
Thursday Sound of spr.
Friday Review sounds of consonant blends.

SECOND WEEK

Monday Let us see how many members there are in the "ap" family.
Tuesday "Ame" family
If a word ends in "e" the "e" is silent and the vowel before it must be long.
Wednesday "Ail" family.
Thursday "Ig" family.
Friday Review families.

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THIRD WEEK
Monday Sound of st.
Tuesday Sound of str.
Wednesday Sound of sw.
Thursday Review above.
Friday Review all consonant blends.

FOURTH WEEK
Monday Sound of th.
Tuesday Sound of wh.
Wednesday Sound of sc.
Thursday Sound of tw.
Friday Review all consonant blends.

Seat Work

FIRST WEEK
Monday Play your mother is going to town. Cut what she will buy.
Tuesday Paper cutting of pine trees.
Wednesday With colored crayons draw toys.
Thursday Match print and script words taken from the reading lesson.
Friday Group lists of words according to the initial letter, these words to be on the blackboard in a mixed order.

SECOND WEEK
Monday With colored lentils make a red ladder, an orange fence, a yellow chair, etc.
Tuesday Underline familiar words on one page of an old reader or magazine.
Wednesday Hektograph all the letters of the alphabet twice in a mixed order. Give pupils pencils and ask them to cross off all the "c's," "m's," "t's," etc.
Thursday Give each child a cut-up picture. Put it together.
Friday Make red and green paper chains.

THIRD WEEK
Monday Give each child six small cards, each with a color written upon it.
Sort lentils according to color, placing the card with the name of that color under each group.
Tuesday Repeat above.
Wednesday Lay the names of the colors across the top of the desk.
Arrange colored lentils beneath.
Thursday Puzzle. Put together a cut-up Christmas picture.
Friday Paper cutting of red bells to string.

FOURTH WEEK
Monday Paper cutting of Santa's reindeer.
Tuesday Cut large lanterns from wall paper.
Wednesday Cut more lanterns, to be used in decorating the room for Christmas.
Thursday Paper cutting of toys you would like for Christmas.
Friday Paper cutting of Santa Claus with his pack on his back.

Music

FIRST WEEK
Monday Begin rhythm work.
If you have a victrola in your school, you will find it most valuable in this work. But if you have not, much work can be accomplished just the same.
Lead the children to feel the strong and weak beats in their songs and in the victrola records.
Let them clap hands, showing the difference in the beats.
Tuesday Continue above. Children swing arms, tap on desks, etc., to show the rhythm.
Wednesday Teach a Christmas carol.
Thursday Continue above.
Friday Complete above.

SECOND WEEK
Monday Teach another Christmas carol. Since this is the children's month, let us give them plenty of songs.
Tuesday Continue new song. Review others.
Wednesday Complete new song. Who can sing it all alone?
Thursday Sing Christmas songs by phrases.
Friday Can you show the rhythm of your Christmas songs?
Is the rhythm for both songs the same?
How are they different?

THIRD WEEK
Monday Teach a Christmas song about Santa Claus.
Tuesday Continue above. Review Christmas carols.

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Wednesday Complete Santa Claus song.
Thursday Review all rote songs.
Be careful of tone quality. Sing all songs qiuckly and lightly.
Friday Review Christmas songs.

FOURTH WEEK
Monday Teach another Santa Claus song by rote.
Tuesday Continue above.
Wednesday Complete above. Begin a new Christmas carol.
Thursday Continue above.
Friday Complete Christmas carol.
Review all Christmas songs.
Work for artistic singing of the songs.

Drawing

FIRST WEEK
Monday Paint a Japanese lantern.
Give each child a large pattern for a lantern, having a variety of shapes.
Proceed as for stained glass windows.
Outline with black. Make a black handle.
Tuesday Repeat above lesson.
Wednesday Free-hand paper cutting of sheep.
Thursday A toy book.
Fold several sheets of drawing paper to form a book.
Free-hand cutting of Christmas toys to be mounted in this book.
Friday Complete toy book.

SECOND WEEK
Monday Landscape. Blue sky, violet distance, and snow field.
Tuesday Paper cutting. Christmas trees. Note the triangular shape.
Wednesday Teacher draw a large Christmas tree on the blackboard.
Pupils cut toys to paste on the tree.
Thursday Continue above. Cut "pop corn" from paper. Add to the tree.
Friday Paint a Christmas tree. Paint a gold (yellow) star at the top.

THIRD WEEK
Monday Book-mark.
Mount dark-blue upon white, any size preferred, and having a strip of red, notched V-shaped (an inverted V) at each end, extending beyond the white and pasted in the center between the blue and the white. To the left of the blue paste a black candlestick holding a white candle, and back of the upper part of the candle paste a panel of white paper.
Tuesday Decorate a blotter.
Wednesday Make a Christmas gift.
Thursday Make another gift.
Friday Complete Christmas gifts.

FOURTH WEEK
Monday Illustrate a story.
Tuesday Landscape.
Blue sky, violet distance, snow field and one bare tree.
Wednesday Clay. Model a Christmas toy.
Thursday Paint a hektographed picture of Santa Claus.
Friday Picture study. Select one appropriate to the season.
"The Arrival of the Shepherds" is good.

Writing

FIRST WEEK
Monday Practice ovals combined with up and down lines.
Write nine letter t's on a line.
Write a number of lines.
Tuesday Practice above.
little little little
Wednesday Practice l lesson.
Write nine letter b's on a line.
Thursday Review b's.
ball ball ball ball
Friday Review "ball."
bell bell bell bell

SECOND WEEK
Monday One little ball.
Write several lines of the above.
Tuesday Practice ovals.
Practice reversed ovals. (Begin at the bottom and go up)
Wednesday Practice reversed ovals.
Write nine letter v's on a line.
Thursday Review above.
Friday Reversed ovals.
vine vine vine vine

THIRD WEEK
Monday Practice reversed ovals and up and down lines.
Tuesday Make ten ovals on a line.
One little vine.
Wednesday Practice ovals, letting them just touch.
Practice ovals, letting them overlap.
Thursday Review above.
Practice ovals in spiral shape.
See how many down strokes you can get on a line.
Friday Making one oval finishing, without raising the pencil, with four letter i's.

FOURTH WEEK
Monday ii ii ii ii ii ii ii ii,
uu uu uu uu uu uu uu uu
Tuesday v v v v v v v v
w w w w w w w w
Wednesday w w w w w w w w
won won won won
Thursday Ovals, finishing at the top as for capital O.
Friday Write nine capital O's on a line.

THIRD AND FOURTH GRADES

Language

FIRST WEEK
Monday Language game for teaching the correct use of "saw."
What did you see on your way to school this morning?
Teacher allows pupils to walk by an open closet door, or her desk, which has a number of articles on display. Close the door, or cover the desk. Call on different pupils to tell what they saw.
Tuesday Picture study. "The Madonna of the Chair."
Wednesday Write a suggestive list of words on the blackboard. Pupils write a story involving the words.
Thursday Tell a fable for reproduction.
Friday Conversation lesson on "Winter Sports."

SECOND WEEK
Monday Written lesson on "Winter Sports."
Tuesday Begin work on possessives, with a singular noun as, Mary's hat, the boy's pencil, the man's hammer, etc.
Wednesday Continue above. Pupils give examples. Use in sentences.
Thursday Correct use of the homonyms, "our" and "hour."
Friday Review above and in addition take "be" and "bee."

THIRD WEEK
Monday Abbreviations. Pound — lb., ounce — oz., dozen — doz.

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Tuesday Review above and in addition take barrel—bbl. Governor — Gov., Captain — Capt.
What is the abbreviation of your state?
Wednesday Tell a story for dramatization.
Thursday Dramatize story.
Friday Continue above.

FOURTH WEEK
Monday Memorize a Christmas poem.
Tuesday Continue above.
Wednesday Same as above.
Thursday Complete poem.
Friday Conversation lesson on Christmas.
What is Christmas?
Why do we celebrate Christmas?
What should the prevailing Christmas spirit be?
Do you like to give?
Do you like to receive?
Which do you like best? Why?

History and Geography

FIRST WEEK
Continue work of the farmer.
What does husking corn mean?
Did you ever hear of an old-time husking bee? Describe one.
Do you think the old settlers had some good times as well as hard work?
When is harvesting time? What does it mean?
Is any machinery used? What kinds?
Did the early settlers have machinery?
How did the lack of machinery affect the early settlers as to amount of land cultivated and crops raised?
What becomes of the harvested crops?
Does the farmer keep all he raises? Why not?
What does he do with the surplus?
How does he transport his crops to the city?
Does the city have anything which the farmer doesn't raise to exchange for the crops of the farmer?
Is the farmer always paid cash for his products?

SECOND WEEK
Complete work of the farmer.
What part does the farmer's family have in the conducting of the farm?
What does the farmer's wife do?
Who takes care of the poultry?
Is the poultry easy to take care of?
How are the eggs packed for market?
Who takes care of the garden?
Who takes care of the dairy?
Does the farmer's wife have machinery for her work?
What kind of machinery do you suppose I mean?
Is she not entitled to machinery just as much as her husband?

THIRD WEEK
Begin study of lumbering.
Collect a number of pictures showing the different phases of the lumber industry before beginning this subject.
From what is lumber made?
Where are all these trees obtained?
Did you ever hear of the big camps established in the forests for the purpose of cutting down the trees?
Do you suppose anyone had examined those forests to see if the trees were sound?
Why should the trees be sound?
How are the trees felled?
What time of year is this work best done? Why?

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After a tree is cut down and all the limbs trimmed off what is it called?
How are these logs taken to the mills?
What is a river drive?
What happens when the logs jam?
What is a raft?

FOURTH WEEK
Devote this week to the study of the lumber mills.
Did you ever visit a saw-mill?
Are there as many now as there used to be? Why not?
How are the logs elevated into the mill?
What is the first step in making lumber?
What kinds of lumber are made?
How is it piled in the lumber yards?
How are shingles packed?
How is lumber sold?
What is made from lumber?

Nature Study and Agriculture

FIRST WEEK
Monday Animal guessing game.
I am a small animal.
I am covered with fur.
I have long ears and a short tail.
I like to eat carrots and cabbage.
Who am I? (Rabbit)
Tuesday Continue above guessing game.
Wednesday Write a description of the day.
Is it sunny or cloudy?
Does it look stormy?
Is it windy? etc.
Thursday Special study of bananas.
Where do they grow?
How do they grow?
Where are the leaves? Describe them.
What kind of a flower has the banana?
Friday Do bananas grow as they hang in the stores? (No, the stem hangs down and the bananas themselves grow upward).
About how many bananas do you suppose there are in a bunch?

SECOND WEEK
Monday What care does a banana plantation require?
Each plant bears how many bunches of bananas? (One and then dies)
What becomes of the sprouts at the base of the plant? (They grow up year after year)
Tuesday How are the bananas harvested?
Why are they shipped green?
How do the people of Africa use the banana?
Wednesday How are bananas shipped to us?
Do you like them?
How can you eat them?
Thursday Study of sheep.
How many have ever seen sheep?
What color are they?
Describe a sheep.
What kind of feet has one?
Are they like the feet of any other animal you have studied?
(Tell about the little sac in the bottom of the sheep's foot, which has something in it that gives out an odor or smell.)
Friday Compare the sheep, cow and goat.
Tell their likenesses and differences.

THIRD WEEK
Monday What does a sheep like to eat?
What are the habits of a sheep?
What does a sheep give us?
What is the flesh of the sheep called?
Tuesday Sheep shearing.
Have a plentiful supply of pictures on hand.
Tell of the tools, etc., that are used.
Wednesday Uses of wool.
How is it marketed?
Thursday Write a composition on "The Sheep."
Friday Read above compositions in class. Criticise.

FOURTH WEEK
Special study of the woolen mills.
What do we mean by milling and fulling the cloth?
What is done in the sorting room?
How is the wool washed?
How is it dried?
Describe the carding.
Tell about the spinning and weaving departments.
What is teaseling?

Arithmetic

FIRST WEEK
Monday Subtraction.

Ex.	832	968	746
	—421	—357	—635

Tuesday Combinations making 23.
Wednesday Addition of two figure numbers, the sum of each column not to exceed 23.
Thursday Continue table of 5's.
Friday Simple problem in multiplication.
Ex. If one apple costs 5 cents, what will three apples cost?

SECOND WEEK
Monday Teach 16 ounces = 1 pound.
Rapid addition of two-figure numbers.
Tuesday Begin fractions.
Show $\frac{1}{2}$ of an apple.
Draw pictures on the blackboard showing halves.
How many halves in a whole apple? A pie? A cooky?
If there are 16 ounces in a pound, how many ounces in $\frac{1}{2}$ a pound?
How much is $\frac{1}{2}$ of 2 apples? 4 oranges? 6 boys? etc.
Wednesday Table of 6's.
Thursday Continue above.
Roman numerals from LX to LXX.
Friday Short division. Simple problems.

THIRD WEEK
Monday Review pt., qt., and gal.
Apply in concrete oral problems.
Tuesday Written problems involving the above.
Wednesday Fractions.
Review $\frac{1}{2}$. Develop $\frac{1}{3}$.
Divide things into thirds.
How many thirds in a whole one?
Which would you rather have, half an apple or a third of an apple? Why?
Thursday $\frac{1}{3}$ of a dozen are how many?
$\frac{1}{3}$ of 6 apples are how many?
$\frac{1}{3}$ of 9 pencils are how many?
Friday If $\frac{1}{3}$ of a dozen is 4, how many would $\frac{2}{3}$ of a dozen be?
$\frac{2}{3}$ of 6 are how many?
$\frac{2}{3}$ of 9 are how many?
$\frac{2}{3}$ of 15 are how many?
$\frac{2}{3}$ of 18 are how many?

FOURTH WEEK
Monday Counting by 3's, backwards and forwards, beginning with any number.
Tuesday Review table of 6's.
Wednesday Continue above.

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"Poets' Hour" in a London School

A "Poets' Hour" is held once a month at Enfield Road L.C.C. Girls' School. During the month the pupils study and learn pieces from Tennyson; on the appointed day they bring to the common hive the stores of poetry they have gathered. The long, bright hall is empty, save for the head mistress standing at her desk and a young teacher seated at the piano. A bell rings, the pianist begins a cheerful march, and the girls file in — little girls with smiling faces and dancing eyes that tell of joy to come, bigger girls, more sedate and self-conscious, but excited, too, at the thought of some pleasure. All move quietly to their places and stand there, orderly and alert, till the mistress tells them to sit, and in a moment the floor is turned into a flower garden of three hundred expectant faces.

The head mistress, in a few introductory remarks, reminds the girls of what Tennyson stands for, in nobleness of ideal, in purity of thought and conduct, in love of nature and of children; she speaks of his striving for perfection in form and expression. Then a little auburn-haired girl, glowing with the excitement of a first appearance, recites with a childish lisp, yet very clearly, "Minnie and Winnie." The hall rings with applause and she retires, blushing, to her place. A former pupil of a central school sings charmingly a setting of "What does little Birdie say?" Next eight little girls recite, "The Throstle," and others give as a dance and dialogue "The Mermaid." A dark little maiden of nine tells of "The Lady of Shalott"; her enunciation is clear, her accent free from cockneyism, and yet natural and unaffected She narrates with intelligence the story of the hapless lady who dared to cast half a glance at love — and paid the penalty. The children follow the story with rapt attention, half hypnotized by the gentle rhythm and oft-recurring refrain. Then the head mistress speaks of "In Memoriam," how it was written and the affection it commemorates. She asks the children to listen to a piece of music that will tell them of the same sorrow at death and joy in the hope of future reunion. Another of her former pupils plays Chopin's "Marche Funebre," and the intent young faces follow the moods of the music and lighten with relief as the swelling melody speaks of grief vanquished and hope restored.

Next come "Sweet and Low" to Barnby's familiar music, "Home They Brought Her Warrior," "The Brook," "Lady Clare," and "The Lotus Eaters," interspersed with more solos for voice and piano; finally "The May Queen" and a May dance bring the simple programme to an end. Do we blame our people for being unartistic, rough in taste, inarticulate and coarse in speech? How should they be otherwise, if none put before them more gracious models? Here, at least, week by week and month by month, the rich store of our national treasure is opened and young minds brought in contact with the finest spirits of our race. — *London Times*

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Thursday Simple problems involving the tables through 8's.
Friday Continue above.

Hygiene and Physical Education

FIRST WEEK
Monday Memorize a poem about the body.
Tuesday Continue above.
Wednesday Continue above.
Thursday Skipping game.
Form a line by two's, inside hands joined, outside hands on hips.
Skip forward. (4 counts)
Join left hands and skip around partner. (4 counts)
Join right hands and skip around partner. (4 counts)
Join both hands and skip around. (4 counts)
Skip backwards. (4 counts)
Skip forwards. (4 counts)
Make a deep bow and skip to seats.
Friday Repeat above.

SECOND WEEK
Monday Folk dance, "The Jolly Miller."
Tuesday Continue above.
Wednesday Repeat.
Thursday Name and locate the parts of your trunk.
Friday Of what is your body built?
What covers the bones?
What covers the flesh?
What flows through the body?
Where does it flow from?
When does it flow?
Can you feel your heart beat?
What happens when the heart stops beating?
What is your pulse?
Where is it?
Can you feel it?
Does it beat slowly or rapidly?
What happens when you run?

THIRD WEEK
Monday What are veins?
Can you see any? Where?
What do the veins do?
Where do the veins carry the bad blood?
Where does the heart send it? What for?
What makes bad blood pure?
How does the air get into the lungs?
Tuesday What is breathing?
What do you breathe?
How do you breathe?
What are arteries?
What makes blood?
Name some kinds of wholesome foods.
Name some wholesome drinks.
Wednesday Of what use is the blood to the body?
What does food make?
Where are your brains?
What do you do with your brains?
Can you do your own best thinking if you neglect your body?
Why not?
Thursday Name and locate the parts of your hand.
Friday Name and locate the parts of your foot.

FOURTH WEEK
Monday Game, "Follow the Leader."
Do exactly as the leader does, imitating every act.
Tuesday A brisk out-door walk.
Wednesday Game, "Hunt the Thimble."
Thursday Circle Ball.
A leader in the center throws the ball rapidly to the players around the room.
Be careful of the windows.
Friday Review favorite games.

Civics

Spend this entire month on a study of county offices.
Where is your court house?
How many are there in your county?
Who may be found in the court house?
Who is the county attorney and what are his duties?
Who is the county auditor? What does he do?
Who is the county recorder? What does he do?
Who is the county treasurer? What does he do?
To whom do we pay our taxes?
What are taxes?
Why must we pay taxes?
Is there any set time for the payment of taxes?
What happens if we wait too long?
How many kinds of taxes are there?
What becomes of this tax money?
Who is the registrar of deeds? What are his duties?
What are deeds? Abstracts?
Why are they necessary?
What is done in the abstract office?
What is done by the clerk of the district court?
What does the county physician do?
The county nurse?
Who is the coronor? What does he do?
Who is judge of probate? What are his duties?
What are the duties of the county superintendent of schools?
What do we call the schools over which he has direct charge?
What is a jury? Of how many members does it consist?
What is a lawyer? A judge? A trial?
Where are jury trials held?
Who may be a juror?
Does a juror get paid?
What are county commissioners?
How many are there?
What are their duties?
How do they receive their offices?
How do all county officials receive their offices?
Where is the county jail?
Did you ever see the inside of one?
Perhaps you can visit one.
How does it look inside?
Why is it necessary to have jails?
Who is the sheriff? His deputy?
What must they do?
What do you know about the county poor-house?

Music

FIRST WEEK
Monday Teach a Christmas song by rote. Select one telling the Christmas story.
Tuesday Continue above.
Wednesday Complete above.
Thursday Teach another Christmas song.
Friday Continue above.

SECOND WEEK
Monday Complete above song.
Tuesday Review keys.
On the blackboard write the following on the staff in each key, for sight work:
do, me, sol, do
do, sol, me do
do, do, sol, me, do
do, re, fa, la
sol, do, te, do, re, do.
Wednesday Continue above.

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Thursday Draw a staff across the blackboard.
Each child goes to the blackboard and writes one measure of music having $\frac{3}{4}$ time.
See how many kinds of measures we may have of equal value.
Friday Repeat above.

THIRD WEEK
Monday Teach a new Christmas song.
Tuesday Continue above.
Wednesday Complete above.
Thursday Teach a Santa Claus song.
Friday Complete Santa Claus song.

FOURTH WEEK
Monday Ear and voice training.
Tuesday Review keys.
Wednesday Teach another Santa Claus song.
Thursday Complete above song.
Friday Review all songs.

Drawing and Industrial Work

FIRST WEEK
Monday Make a Christmas card.
Take a piece of white drawing paper, 3 x 4 inches. Mount on red, leaving only a narrow red margin showing.
Draw a $\frac{1}{4}$ inch margin on the white card, also a line $\frac{1}{2}$ inch above the lower margin.
In this space print MERRY CHRISTMAS.
In the center of the above space, and resting on the line, paste a small pot containing a Christmas tree, cut from colored paper.
This may be cut by folding the paper so the two discs will be alike.
Tuesday Complete above card.
Wednesday Paint a camel in brown.
Thursday Practice making a stencil pattern.
The best way to do this is to fold a piece of paper and draw half of the design, after first drawing a marginal band.
Cut this out, open the paper, and you will find the complete form.
Friday Continue above.

SECOND WEEK
Monday Make a handkerchief case.
Take a square of paper of the size desired, fold each corner to the center and punch a hole in each corner.
Run ribbon through these holes and tie.
Tuesday Turn the case over so the plain square is on top and arrange a stencil design by tracing one of the stencil patterns you made previously in each corner.
Wednesday Color the stencil.
Thursday Make a needle book of matting.
Practice sewing a cross-stitch pattern.
Friday Fold the matting and begin stitching the pattern with colored yarn.

THIRD WEEK
Monday Continue above.
Tuesday Complete above.
Wednesday Sew in pieces of flannel and the needlebook is finished.
Thursday A Christmas blotter.
Mount a piece of blotting paper, 3 x 9, on a harmonizing color 3 x 12. Fold over the ends, to enclose the blotter.
Punch a hole near each corner and tie with ribbon or yarn.
Friday Decorate the blotter (the back) with colored paper designs.
Ask the older boys to make you a set of small weaving looms about 9 x 12 inches.
Fasten small nails along the two short ends at equal distances apart.

FOURTH WEEK
Monday Paint a winter landscape. Blue sky, snow and distant purple bushes.
Tuesday Paint a pine tree.
Wednesday Paint a leafless tree.
Thursday Repeat Monday's landscape, adding a pine tree.
Friday Repeat, adding a leafless tree.

Stories and Poems

FIRST WEEK
Monday Memorize "The First Snowfall," by Lowell.
Tuesday Continue above.
Wednesday Continue above.
Thursday Continue above.
Friday Complete above.

SECOND WEEK
Read selections from "The Child's Christ Tales," by Hofer.

THIRD WEEK
Monday Memorize, "Oh, Little Town of Bethlehem," by Brooks, or any other Christmas poem.
Tuesday Continue above.
Wednesday Complete poem.
Thursday Tell the story of Piccola.
Friday "Little Red Riding Hood."

FOURTH WEEK
Tell Bible stories about Joseph, Moses, David, Daniel, etc.

The Sand-Table

(*Continued from page 617*)

project based on the children's experience, so that they work freely and with intense interest. The characters are real to them. Many of the animals which we placed on the sand-table are not mentioned in the story, but they did exist in the children's ideas of the story, so we used them. The children having truthfully expressed their ideas, the teacher then has a basis from which to develop, correct and emphasize such points as are of real interest and importance, while the unimportant features fade out from lack of emphasis.

On occasion of the supervisor's visit, the members of the class vie with each other in telling the story illustrated at the time, also in explaining the significance of the various illustrations.

Sand-table projects of this sort develop more earnest study of the pictures and descriptions in order to find out how to work out the illustrations to the best advantage. Problems of this kind also develop leadership, for there is usually one whose ideas take definite form promptly and whose suggestions are eagerly followed by the group. Sometimes it is well to allow different groups to work upon the same project and choose the best one for the sand-table, as this plan stimulates a wholesome rivalry and discourages dawdling.

What is the thought of Christmas? Giving.
What is the heart of Christmas? Love.
What is the hope of Christmas? Living.
What is the joy of Christmas? Love. — *Laura Hooker*

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A Sunset

Over against the triumph and the close . .
Amber and green and rose . . .
Of this short day,
The pale ghost of the moon grows living-bright
Once more, as the last light
Ebbs slowly away.
Darkening the fringes of those western glories
The black phantasmagories
Of cloud advance
With noiseless motion . . . vague and villainous shapes,
Wrapped in their ragged fustian capes,
Of some grotesque romance.
But overhead Where, like a pool between
Dark rocks, the sky is green
And clear and deep,
Floats windlessly a cloud, with curving breast
Flushed by the fiery west,
In god-like sleep. . . .

—*Aldous Huxley*

Pageant Plays

The open-air pageant plays of Collingham Bridge, near Leeds, have become an institution in Yorkshire, and the performance of "Robin Hood" on Saturday, drew spectators in large numbers, not only from the immediate neighborhood, but from Leeds and Harrogate. The scene was a small field near the church, the stage was the greensward in front of a hut covered with green branches, and the players entered through a break in the hedge. The previous pageant plays—"St. Oswald" and "Lady Betty Hastings"—dealt with the patron saint of the church, and a Yorkshire benefactress of the eighteenth century.

The play, like the two previous ones, was written by Mr. and Mrs. T. R. Dawes, of the Castleford Secondary School. The village schoolmistress brought in a chorus of forty boys and girls, the men and maidens of the village represented the outlaws and villagers, and residents who work in Leeds took other parts. The dresses were all made locally. The charabancs on the road pulled up to watch the spectacle as the procession passed through the village to the church, where St. Bernard's hymn, "Jerusalem the Golden," was sung. Collingham is proud of Sir Michael Sadler's praise—"You are teaching us to realize our romantic past." The plays have already raised nearly £300 for the village Institute and the Red Cross, and this year it is hoped to stir up other villages to similar functions.

—*London Times*

"Just Kids"

"Just Kids" isn't a picture about frolicking children or gamboling goats, but a story of gloves, telling all about how the hide of goats, horsehide and pigskin are turned into gloves of every kind and fashion.

In the Ford Educational Weekly No. 184, "Just Kids," we follow the hide through, the factory, as it is cut into many and varied parts, and these parts fitted together and stitched. All kinds of gloves are made, including gauntlets, for which the cuffs are pasted and stitched and fastened to the hand, and the linings are put in and some of the gloves lined with fur.

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The December Project

(*Continued from page 623*)

a beautiful white world I could see, for many, many little sisters and brothers had awakened that morning, and I could hear the breezes sigh, "My! what thousands of soft, white fat babies in this great cotton field!"

Yes, soft, white, fat babies, but we all had a service in this great world — for soon we were plucked from our cradle, packed tightly together and sent for our first cleaning and combing.

It seemed as if at some time I had heard that all babies had a bath the very first thing in this wonderful world. Why not? Who wants anything near them that is dirty or untidy?

My! What a combing I had — you never would believe how many hard snarls came out! Some one called them cotton seeds, but whatever they were, I looked far more beautiful and felt far more comfortable without them.

Very soon I became very long and thin, for indeed, if you please, I was now called cloth. Oh! such soft fine cloth, so fine that I am your very best handkerchief. Do you know, my little friends, why I wanted to be a handkerchief? Well, I shall tell you. What little child can be happy without one? What big man or woman can be clean and healthy without one? Without handkerchiefs would the world be a safe place to live in? Without handkerchiefs every one in this great big world would always suffer with a cold. So you see, my little friends, I chose a life of service. I became a friend to Health and a necessary friend to every big and little child in this wonderful world of ours. — *Florence A. Powell*

Q. What did the cotton baby choose to be?
Ans. Handkerchief.
Q. Why?
Ans. Everyone wants and needs a handkerchief. (Inspection to see how many children have one at school.) *Give paper napkin to each child.*
Q. What country makes the most use of paper?
Ans. Japan.
Q. Name the different articles made in Japan from paper.
Ans. Fans, umbrellas, lanterns, screens and handkerchiefs.
Q. Why do they use paper handkerchiefs?
Ans. Always able to have a clean one and can be destroyed when soiled. Have children make believe they are little Japanese children in school in Japan.

To have them feel that *all* children of *all* nations use the handkerchief.

Q. What is the shape of your handkerchief?
Ans. Square.
Q. Why square?
Ans. So as to have a neat appearance.
Q. What color is your handkerchief?
Ans. White.
Q. Why white?
Ans. So as to look clean and pure.
Q. Does your handkerchief need to be fancy to be useful?
Ans. No.
Q. Does it need to be hemmed?
Ans. No.
Q. Would a piece of soft, white, clean cloth serve as a handkerchief?
Ans. Yes.
Q. What must all handkerchiefs be?
Ans. Always clean.
(Have the children follow instructions as to folding the handkerchief.)
Q. Where do we put our handkerchiefs when folded?
Ans. Near as possible to our nose.
Q. Why not in any place?
Ans. Must be near when needed.
Q. Do we always know when we shall need it?
Ans. No.
Q. If we should be without one, what would we do?
Ans. Use a piece of paper and immediately destroy it. Compare the feelings of a lady at a party dressed in a fine silk gown, silk hose, satin slippers and a beautiful hat (without a handkerchief) with a lady at the same party dressed in a neat cloth dress, walking shoes and plain hat, who has a clean white handkerchief. Which lady would be most comfortable and most safe to be with? Demonstration in the proper uses of the handkerchief:

a Blowing
b Sneezing
c Coughing
d Spitting

Q. Where do you put your handkerchief after using?
Ans. In my pocket.
Q. Should you pick up and use a lost handkerchief?
Ans. Never.
Q. Should you lend your used handkerchief to any one?
Ans. No.
Q. Should you borrow a used handkerchief?
Ans. No.
Q. Should you wipe baby's eyes or mouth with a used handkerchief?
Ans. No.
Q. Whose handkerchief should you always use and carry?
Ans. My own handkerchief.
Q. When, just on Sundays or to a party?
Ans. No, all the time — every day.
Q. Just carry it for part of the day?
Ans. No, for *all* day.
Q. Why?
Ans. One never knows when it may be needed to save oneself and all others from germs and colds.
America needs you — help.

The Fir Tree

(*Continued from page 647*)

SECOND DAY Describe the Tree's journey and the room it entered.

THIRD DAY Write answers in sentences!
What did the tree wish?
What questions did it ask?
Who came to see the Tree?
What did the children cry?
Who told the story?
What was the story about?

FOURTH DAY Draw or describe the garret in which the Fir Tree was put, and the companions found in the garret. Write briefly the original story of Humpty Dumpty or invent a story of your own that the mice would enjoy.

FIFTH DAY Describe the end of the Fir Tree. What did the tree try to say? Did the children understand its language? What did the children hear? Was the Tree happy? What lesson can we learn from the story?

Fourth Week Seat Work

Make a Christmas booklet; decorate it with the drawing of the Fir Tree. Write and illustrate the story inside.

Compare with other stories of Hans Andersen, as, "The Conceited Apple Branch," "The Last Dream of the Old Oak," "Under the Willow Tree."

Re-write any one of these stories in your own words.

Christmas Day

Gay Christmas Day will soon be here,
Merriest day of all the year,
And we shall decorate because
We are expecting Santa Claus.

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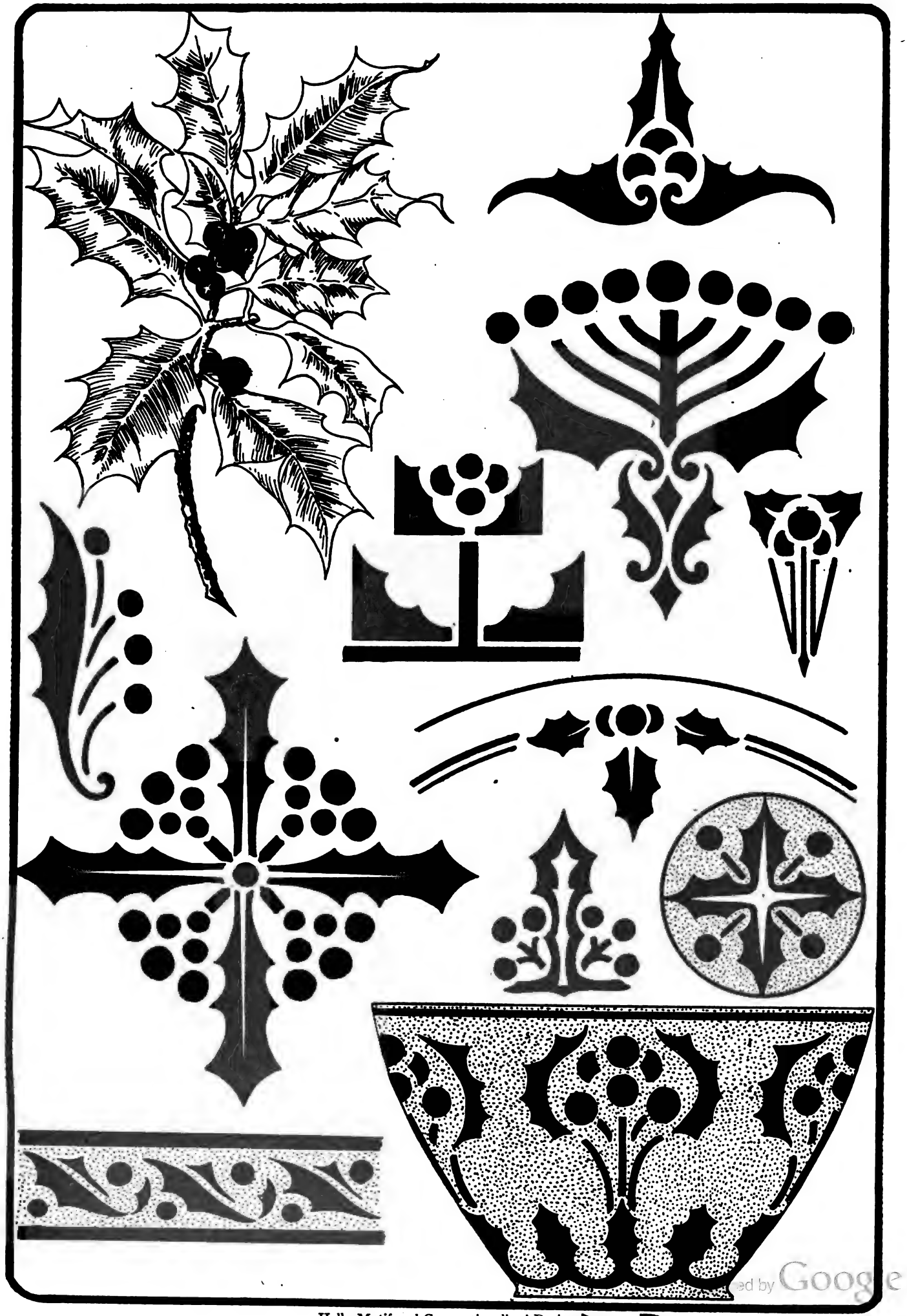

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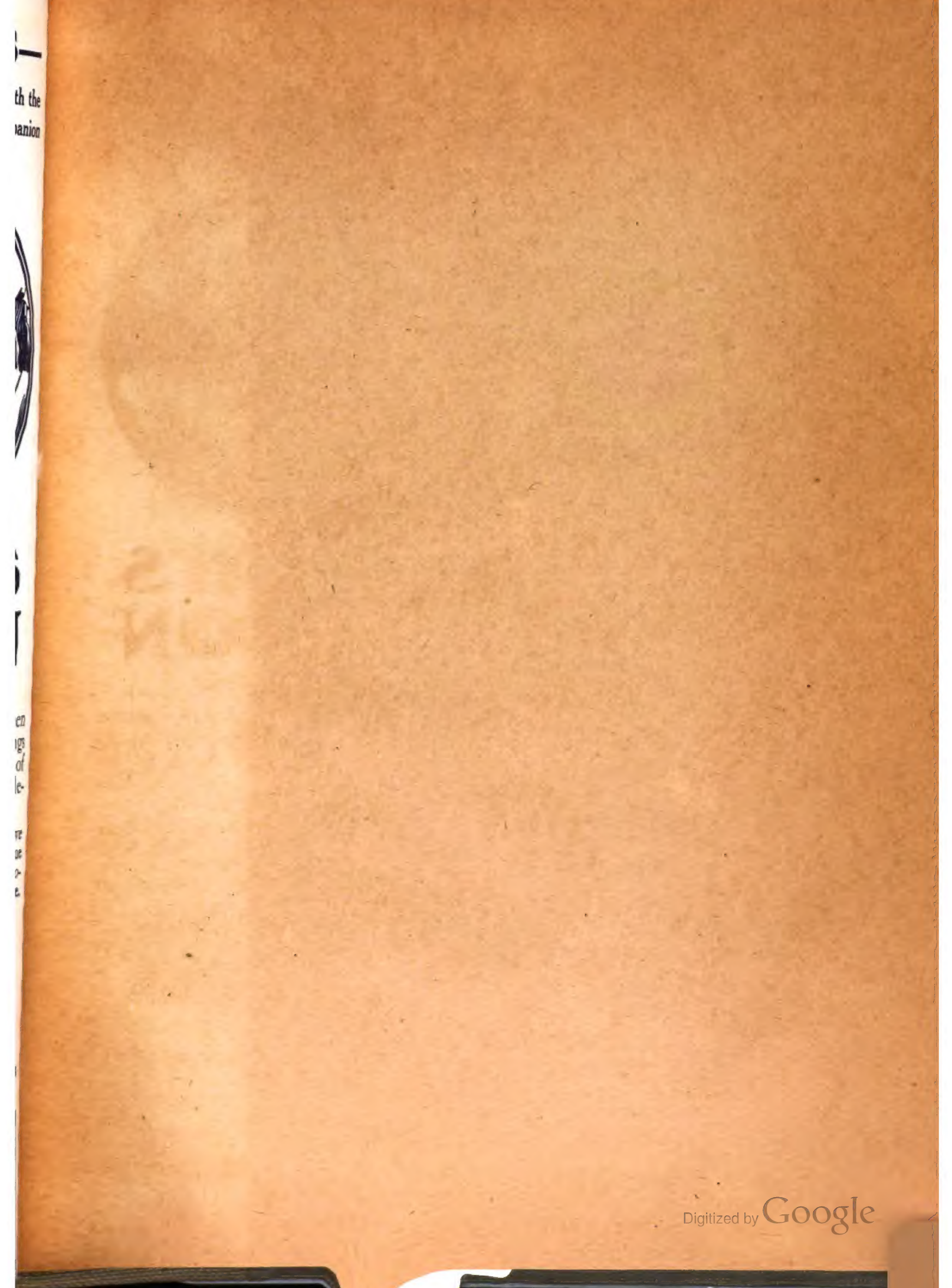

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